EXHIBIT G.

List of New Films,

AMERICAN AND IMPORTED.

BOER WAR,

COMEDY

—AND—

MYSTERIOUS SUBJECTS.

All Films Perforated to Standard Gauge.

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(a)

NEW MAGICAL SUBJECTS.

101–2–3. The Devil's Castle. 3 lengths. 195 ft.

104–5–6. Laboratory of Mephistopheles. 3 lengths. 195 ft.

107–8. The Bewitched Inn. 2 lengths. 130 ft.

109. The Charcoal Man's Reception. 1 length. 65 ft.

110. A Private Dinner. 1 length. 65 ft.

111–12. Devilish Magic. 2 lengths. 130 ft.

113. A Novice at X-rays. 1 length. 65 ft.

114. Divers at Work on a Wreck Under Sea. 1 length. 65 ft.

115. The Famous Box Trick. 1 length. 65 ft.

116. Pygmalion and Galatea. 1 length. 65 ft.

117. Adventures of William Tell. 1 length. 65 ft.

118–19–20. The Astronomer's Dream; or, The Man in the Moon. 3 lengths. 195 ft.

121. The Artist's Dream. 1 length. 65 ft.

122. The Four Troublesome Heads. 1 length. 65 ft.

123. The Triple Lady. 1 length. 65 ft.

124. The Beggar's Dream. 1 length. 65 ft.

125. A Dinner Under Difficulties. 1 length. 65 ft.

126. Fantastical Illusions. 1 length. 65 ft.

127–28. Robbing Cleopatra's Tomb. 2 lengths. 130 ft.

129–30. The Bridegroom's Dilemma. 2 lengths. 130 ft.

131. An Extraordinary Wrestling Match. 1 length. 65 ft.

132. The Sentry's Stratagem. 1 length. 65 ft.

133. An Up-to-Date Conjurer. 1 length. 65 ft.

134. The Spanish Inquisition. 1 length. 65 ft.

135. A Midnight Episode. 1 length. 65 ft.

136. Murder Will Out. 1 length. 65 ft.

137–38 39. The Sign of the Cross; or, The Devil in a Convent. 3 lengths. 195 ft.

140–41. The Clown and the Motor Car. 2 lengths. 130 ft.

142. A Mysterious Portrait. 1 length. 65 ft.

143. The Philosopher's Stone. 1 length. 65 ft.

144. Cagliostro's Mirror. 1 length. 65 ft.

145. Neptune and Amphitrite. 1 length. 65 ft.

146. Christ Walking on the Water. 1 length. 65 ft.

147. Summoning the Spirits. 1 length. 65 ft.

148. The Pyramids. 1 length. 65 ft.

149 to 155. The Grand Fantastical and Spectacular Pantomime of Cinderella and the Glass Slipper. 7 lengths. 455 ft.

156. A Visit to the Spiritualist. 100 ft.

157. The Mysterious Cafe. 100 ft.

158. The Wonderful Jack in a Box. 100 ft.

159. How the Professor Fooled the Burglars. 75 ft.

160. Such a Headache; or, The Drummer's Adventures. 100 ft.

161. Alladan and the Wonderful Lamp. 75 ft.

162. Haunted Picture Gallery. 75 ft.

163. The Mesmerist. 75 ft.

164. The Haunted Snow-man and the Practical Jokers. 65 ft.

165. The Mysterious Knight. 130 ft.

NEW BOER WAR FILMS.

201. Transporting Supplies for the British Army from Shipboard to Railroad by means of the MacKenzie Traction Engines. 75 ft.

202. A Captured Boer Supply Train being taken to Gen. Roberts' Camp across the Modder River. 40 ft.

203. Detachment of the Royal Artillery Firing the Big 4.7-inch Naval Gun during the Bombardment of Cronje's Laager. 30 ft.

204. The Defense of Ladysmith. Firing the Big Disappearing Naval Gun that Gen. White held the Boers at bay with. 75 ft.

205. Mule Ammunition Train and Red Cross Ambulance Fording the Tugela River. 80 ft.

206. Transferring the Wounded British and Boers from Red Cross Train at Durban, South Africa. 50 ft.

207. The Famous Seaforth Highlanders Exercising in Fatigue Uniform on Board the British Troopship "Arundel Castle," en route to South Africa. 100 ft.

208. A Boer Supply Train Arriving at Gen. Joubert's Laager. 50 ft.

209. Landing Wounded Soldiers from S. S. "Sumatra" at Cape Town, en route for Wynberg Hospital. 75 ft.

210. Shipping Horses of the Imperial Yeomanry on Board the Transport "Garth" at Southampton. 75 ft.

211. The Royal Horse Artillery on the March to the Front. 75 ft.

212. President Kruger Leaving his Residence for the Volksraad, Escorted by Boer Body Guard. 50 ft.

213. Queen Victoria Driving through the Streets of London and bowing to the vast multitudes gathered to celebrate Lord Roberts' Victories in South Africa. A clear and splendid likeness; the best moving picture portrait ever obtained of Her Majesty. 50 ft.

214. H. R. H., The Prince of Wales, Leaving the House of Lords. Splendid full-length portrait of England's future king. 50 ft.

215. Boer Ammunition Wagons drawn by Hundreds of Oxen passing down Steep and Rocky Mountain Road near Jacobsdaal. 100 ft.

216. Farriers Shoeing Cavalry Horses in British Camp. 60 ft.

217. Scene on a Boer Farm—Oxen Plowing the Veldt. 75 ft.

218. Cavalry Horses Morning Wash—showing an Entire Troop Plunging in the Water at Cape Town, ridden by Troopers in Canvas Suits. 65 ft.

219. The Famous Gordon Highlanders Leaving Cape Town for the Front. Many of the brave fellows pictured met their death at Magersfontein. 65 ft.

220. An Armed Commando of Boer Cavalry and Infantry Leaving Pretoria. 100 ft.

221. The "Fighting Fifth" Northumberland Fusiliers making Trenches at Modder River. Passing of an Armored Train. 40 ft.

222. Regiment of Lancers under Gen. Buller Fording the Tugela River. 50 ft.

223. Troop Train Carrying Hundreds of the Seaforth Highlanders in Open Trucks over Temporary Bridge across Modder River. 50 ft.

224. Hospital Corps Picking up the Wounded after the Modder River Engagement. 50 ft.

225. Boer Rough Riders Practising Difficult Feats of Horsemanship. 50 ft.

226. After the Battle of Glencoe. The Red Cross Nurses Caring for Wounded British and Boers Alike. 60 ft.

227. Boer Cattlemen Breaking Wild Colts on a South African Farm for use in the Boer Cavalry Commandoes. 60 ft.

228. Lord Roberts Embarking at Southampton on board Troopship "Dunottar Castle" en route for the Transvaal. 50 ft.

229. Panorama of H. M. S. "Powerful" Arriving in Cape Town Harbor. 50 ft.

230. British Lancers Charging. 50 ft.

231. An Entire Detachment of British Marines Embarking on Troopship at Admiralty Navy Yard, Portsmouth. Greatest marching picture ever obtained. 100 and 200 ft.

232. London Guards' Manual of Arms. 50 ft.

233. The Cameron Highlanders—Somersaults and Gymnastic Exercises in Camp. 50 ft.

234. British Colonial Rifles (Australian) in Khaki Uniform undergoing Inspection Drill at Cape Town. 100 ft.

NOTE.—Although many of the Boer War Films are taken under trying circumstances, the photography is generally excellent. However, the intense heat of the South African climate and the fine dust which hangs in the air for hours, has in some few instances caused a slight dimness in parts of the views, but this is more than compensated for by the fact that every picture is ***absolutely genuine. We will on no condition sell Faked or Pre-arranged War Subjects*** unless announced as such, like the following:

235. Repulse of the Boers at Magersfontein by the Royal Dublin Fusiliers—showing Charge of the Irish Regiments and the Ambulance Corps in Action. 75 and 100 feet.

236. Capture of a Boer Maxim Gun by a Skirmish Party of Gen Roberts' Division 75 ft.

237. Boers Surprising and Capturing a British Picket. 40 ft.

238. Attack on the Square. South African Savages' Mode of Warfare. Furious Charge by Boer Cavalry. 75 ft.

239. The British Cavalryman's Last Stand. A Thrilling Scene of Modern Warfare—An Entire Regiment of Men and Horses Annihilated. 125 ft.

The above five views—Nos. 235-6-7-8-9—were specially posed for at an open-air Military Tournament in England by British Infantry and Cavalrymen—the most Realistic and Exciting War Pictures of the age.

COMEDY SUBJECTS.

301. The Inquisitive Clerks; or, Fun in a Broker's Office. 100 ft.
302. Thomson's Imitations of Famous Characters. 65 ft.
303. Thomson's Imitations of Sousa. 50 ft.
304. The Crockery Smashers; or, Trouble in the Kitchen. 100 ft.
306. A Charming Wedding Trip—the Funny Adventures of a Newly-married Couple. 130 ft.
307. The Impersonator—Humorous Caricatures of Funny People. 75 ft.
308. A Fish Story—a Narrow Escape. 65 ft.
309. A "Bloomin" English Railroad Station. 50 ft.
310. The Gendarmes, the Lady Bather and the Tramp—a good comedy subject, full of funny situations. 75 ft.
311. The Bill Poster's Quarrel. 50 ft.
312. Exchange of Steeds. 60 ft.
313. The Fake Beggar. 60 ft.
314. Horrible Grimaces. 65 ft.
315. Missing Cigar. 60 ft.
316. The Novice. 75 ft.
317. The Peacemaker. 50 ft.
318. Jake; or, the Scissors Grinder. 60 ft.
319. How the Wash was Spoiled. 75 ft.
320. Reminiscences of Two Old Sports—"a tickler." 75 ft.
321. The Two Clowns. 65 ft.

MISCELLANEOUS SUBJECTS.

401. The Breadwinner. 80 ft.
402. The Deserter. 80 ft.
403. Feeding her Pets. 75 ft.
404. Football Game. 75 ft.
405. International Yacht Races. 50 ft.
405. International Yacht Races. 50 ft.
406. Jeffries Skipping the Rope. 100 ft.
407. Jeffries Throwing the Medicine Ball. 100 ft.
408. Jeffries' Fun with Trainers and Dog. 75 ft.

} only authentic pictures of Champion James J. Jeffries.

409. La Petite Grace Russell, the Child Dancer. 65 ft.
410. "Olympia" Firing Salute at Grant's Tomb in Naval Parade. 50 ft.
411. Panorama of Dewey Arch. 75 ft.
412. Panorama of Entire White Squadron. 150 ft.
413. Panorama of Flagship "Olympia." 100 ft.
414. Start of the Dewey Parade.

415. Artillery Firing Salute. 50 ft.

416. Bright Brothers, Actrobats. 100 ft.

417. Boat Race, Harlem River. 75 ft.

418. Famous Cragg Family, Acrobats. 200 and 75 ft.

419. Admiral Dewey Reviewing Parade at Montpelier. 75 ft.

420. Dewey Parade—West Point Cadets. 75 ft.

421. Dewey Parade—Heavy Artillery. 75 ft.

422. Dewey Reviewing Boston Parade. 75 ft.

423. Dewey Parade—71st Regiment. 75 ft.

424. Dewey Parade—Troop A. 50 ft.

425. Dewey Parade—Sailors from Battleship. 100 ft.

426. Dewey Laying Cornerstone, Montpelier, Vt. 75 ft.

427. The Cock Fight. 65 ft.

428. The Sailor's Departure. 80 ft.

429. The Kremos Family, Acrobats. 60 ft.

429. Fighting the Fire on the River Thames. 125 ft.

430. The Plate Spinner. 50 ft.

431. Panoramic View of River Thames. 50 ft.

432. The Storm Cave. 75 ft.

433. Storm off Dover Pier. 75 ft.

434. The Brockville Disaster—Realistic Reproduction of the Great English Railway Disaster. 50 ft.

435. Sailor Boys on Training Ship "St. Mary's" Climbing Rigging to Cheer Admiral Dewey. 50 ft.

436. Opening Ceremonies of the Rapid Transit Tunnel at City Hall, N. Y. Splendid Likeness of Mayor Van Wyck. 65 ft.

437. Zoological Gardens, London. 50 ft.

438. How Elephants are Drilled for Service in the British Army. 100 ft.

439. Washing the Elephants. 100 ft.

440. Wrestling Match between Ernest Roeber and August Faust for $1,000 a side. Roeber wins the fall—very exciting. 375 ft.

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A Journey to Lilliput (among the dwarfs). A Voyage to Brobdingnag (with the giants). Based on the great story by Dean Swift. 8 minutes.

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This magnificent spectacular production, which created such a sensation recently, can now be seen in a gorgeous series of vitagraph tableaux. 20 minutes.

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This well-known Arabian Night's story vitagraphically told. 15 minutes.

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Six magnificent scenes. 15 minutes.

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Cervante's classic tale of the valorous knight and his squire, Sancho Panza. 20 minutes.

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or, the Beggar at the Rich Man's Door. 5 minutes.

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and the Glass Slipper. Well known and ever popular. 15 minutes.

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Lumiere version. 20 minutes.

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Exciting episodes in Broncho Busting, Branding and Rounding Up on the Bow River Horse Ranch 15 minutes.

PERILOUS ASCENT OF MOUNT BLANC,

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Vitagraph pictures of all the blue ribbon winners at the recent dog show. These films are beautiful photographically and illustrated with remarkable fidelity every known species of canine. 10 minutes.

PUSH BALL.

The new game as played at the Crystal Palace, London. 5 minutes.

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On account of the recent strike these views are very interesting 10 minutes.

THE DELHI DURBAR IN INDIA.

A magnificent scene of Oriental pomp and splendor. 10 to 20 minutes.

A TRIP TO THE LONDON ZOO.

Lovers of animals will be delighted with a nearby view of all their favorites. 10 minutes.

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First pictures ever obtained of the Sultan of Morocco and his ministry and soldiery. 10 minutes.

GERMANY AND THE RHINE.

Beautiful scenes from the fairest spots in the "Fatherland." 12 minutes.

HARVESTING ICE ON THE HUDSON.

A complete series showing how ice is cut, packed and shipped to New York. 8 minutes.

A TRIP THROUGH INDIA.

12 minutes.

WITH THE VITAGRAPH IN ALGIERS.

15 minutes.

DOWN THE NILE, EGYPT.

15 minutes.

CAIRO AND THE ANCIENT PYRAMIDS.

15 minutes.

A TOUR THROUGH ABYSINNIA

with the expedition against the "Mad Mullah." 15 minutes.

THE LAND OF THE MIKADO.

The Vitagraph in Japan. 18 minutes.

A TRANS-ATLANTIC TRIP

on the "Kronprinz Wilhmelm." 20 minutes.

A TRIP TO MARTINIQUE
and the West Indies. 20 minutes.

WITH UNCLE SAM'S BOYS IN THE PHILIPPINES.
20 minutes.

A TOUR OF VENICE, THE BEAUTIFUL.
15 minutes.

THE WORLD'S PLEASURE GARDEN.
The Vitagraph in the Alps, Switzerland. 20 minutes.

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Beautiful scenery. 8 minutes.

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Grand scenes at the

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20 minutes.

MISCELLANEOUS.

COMEDY AND DRAMA.

THE GREAT SWORD COMBAT ON THE STAIRS.

From the play "A Gentleman of France." Posed by Mr. Kyrle Bellew and his company exclusively for the vitagraph. 5 minutes.

THE GREAT BATTLE WITH SLEDGE HAMMERS.

From the drama, "Tracy, the Outlaw." 5 minutes.

EAST LYNNE.

Five acts. The entire play acted by well-known members of the theatrical profession especially for the vitagraph. 15 minutes.

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A pathetic story full of heart interest. 6 minutes.

A MIDNIGHT RESCUE.

The most thrilling fire scene ever portrayed. 6 minutes.

CAUGHT IN THE UNDERTOW.

Exciting rescue at Atlantic City. 5 minutes.

THE DOG'S FUNERAL.

New and novel. 6 minutes.

THE WORKMAN'S PARADISE.

Funniest yet. 5 minutes.

FOXY GRANDPA.

in eight of his comical tricks. 5 to 15 minutes.

A WILD STAG HUNT.

on Exemoor, England. 10 minutes.

SANTOS DUMONT'S AIRSHIP

in operation at Monaco. 5 minutes.

A NEW BULL FIGHT.

Recently taken at Madrid. 5 minutes.

BADGER DIGGING IN WEST SOMERSET, ENGLAND

with the Parlock Terrier Pack. 6 minutes.

7685

AN ARGENTINE FOX HUNT.

Fierce fight at finish between two large foxes and pack of hounds. 5 minutes.

NOTE.—All of the above-mentioned subjects are ***long pictures,*** *lasting from* ***five to thirty minutes each,*** *aggregating over* ***85,000 feet of film.*** *In addition to these headline attractions we carry in stock over* ***10,000 single miscellaneous films,*** *embracing every conceivable subject.* ***The largest exhibition list on earth.*** *We do the business because we "deliver the goods."*

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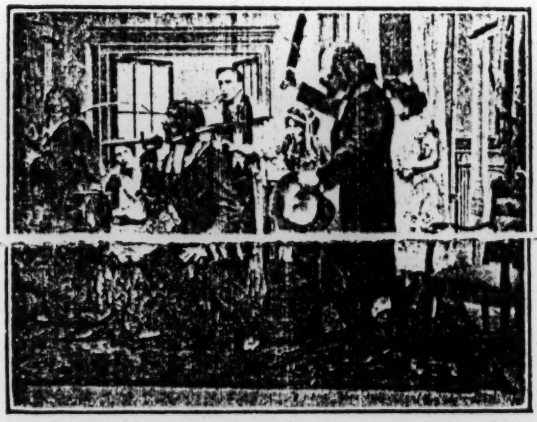
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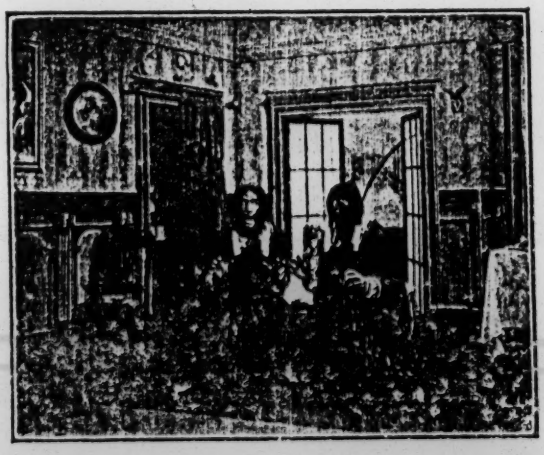
No. 671.



A party of young people, among them an American and an Englishman, are talking over a masquerade party soon to take place. A maid enters with the costumes, which they examine with delight. An Indian dress and blanket falls to the lot of the Englishman. He rather objects at first, but his sweetheart persuades him and he at last consents to don the strange costume. His Yankee companion instructs him how to do an Indian war dance and prevails upon him to remove his mustache, then all leave the room to dress.







On the street and near the scene above referred to a patent medicine man is selling "Indian Bitters," with a genuine Indian standing on a platform to advertise his goods. While lecturing on the merits of his goods the Doctor notices his Indian sleeping, gives him a whack with a club and at various other times repeats the dose. The crowd around protests, but the physican keeps it up until finally the "brave" beats a quick retreat, his employer in close pursuit.

Returning to the masqueraders we see them putting on the finishing touches; the Indian's face is painted or dyed until he looks the real character. In the meanwhile, outside, the genuine Indian rushes up and into the house where the masquerade warrior is doing a war-dance and hides himself behind a screen just as his employer, the Doctor, rushes in. The medicine man looks at the dancer, is enraged, gives him a good, swift kick and, despite his protests, picks the Englishman up and carries him out bodily (mistaking him for his own Indian). After their departure the real Indian steps from his hiding place, partakes of eatables and drink. The young people who have prepared for the party come in and believe the real Indian to be their companion in disguise. The girls hug and kiss him and he is having the time of his life. His double, at the time, is being subjected to all manner of abuse at the hands of the traveling Doctor. The poor Englishman bides his time, and, an opportunity presenting itself, he breaks away on a run for home. At the house the real Indian has made love to the maid and is discovered by the sweetheart of his impersonator and taken to task for his shameful conduct. He makes a break as the Englishman comes in in a terrible rage.

The Doctor soon follows and a general scramble takes place. The real Indian scalps his fellow brave and after the excitement has subsided the Doctor drags his advertising medium off while the poor Englishman is surrounded and comforted by his sympathizing friends.

Length: 405 feet.

What One Small Boy Can Do

No. 672.

Copyright 1908, by The Vitagraph Co. of America.





In this screaming comic is shown the amount of mischief that can be accomplished by one small boy. A lady and gentleman are packing their trunk; they leave the room for a moment and during their absence the mischief-maker enters with hammer and nails and fastens the bottom of the trunk securely to the floor, then awaits developments in the hallway. The couple return in a few moments and finish packing the trunk, lock it and send for the expressman. He arrives quickly, endeavors to lift the trunk, but fails and calls for help, and the combined strength of he and his assistants fail to budge it from the floor. Father enters, laughs derisively at their efforts and takes hold himself. It resists his strength and he finally gives a terrific yank and the top of the trunk separates from the bottom and all hands are precipitated into a heap on the floor. The boy has watched all this from the hallway and is convulsed with laughter. He now goes into the parlor, fills the horn of the phonograph with flour, attaches a bellows to the other end and hides under the table. Visitors soon arrive and his parents exhibit the new instrument. A record



is put on, the music starts, and while the visitors are crowding around the horn, the boy gets busy at the other end. All hands are covered with flour. While search is being made for him, the boy rushes into the hallway, secures a rope and ties the ends to the door-knobs of the opposite rooms, then pounds the door of each room. The occupants endeavor to open their doors and become angered when unable to do so, and, having worked up sufficient excitement, the joker cuts the rope in the middle and the people of both rooms fall all over one another.

Father and mother are seated at a table in the evening; the wife finishes writing a letter, puts on her bonnet and goes out to mail it. The old gent thinks this a great chance to sneak a drink, so leaves the house quietly. The boy finds two half-length charcoal sketches, cuts them out at the outline and fastens them to a small stick. He then pulls down the shade and gives a very novel shadowgraph exhibition on the curtain. His mother returns home first, sees the shadows on the curtain, starts at the sight and rushes angrily into the room. She finds the boy busily engaged and laughs at his good joke. From the opposite direction father comes home, sees the same shadows, jumps over the fence in a rage, vaults the porch, prepared to do serious damage. He rushes in, ready to almost murder his wife to discover the joke on himself, grabs the perpetrator in his arms and all join in a hearty laugh.

Length: 450 feet.



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L- GEORGES MELIES

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Bulletin No. 2, Choicest "L. Parnaland's" Films/Choicest "L. Gaumont's" Films, [1904], 2 pp	NjWOE
Bulletin No. 3, Choicest "Charles Urban's" Films, [ca. August 1904], 8 pp	NjWOE
Supplement Nos. 1,2,& 3, The Enchanted Well/The Inn Where No Man Rests /etc., [1903], 4 pp	NjWOE, NNMOMA
Supplement No. 5, Fairyland, [1903], 8 pp	NjWOE, NNMOMA
Supplement No. 6, The Infernal Caldron and the Phantasmal Vapors/ The Apparition, or Mr. Jones' Comical Experince with a Ghost 2 pp	NjWOE, NNMOMA
Supplement No. 7, Jupiter's Thunderbolts; or, the Home of the Muses/ Ten Ladies in One Umbrella/Jack Jaggs and Dum Dum, 4 pp	NjWOE, NNMOMA
Supplement No. 8, Bob Kick the Mischievous Kid/Extraordinary Illusions, 2 pp	NjWOE, NNMOMA
Supplement No.9, Alcrofrisbas, the Master Magician, 2 pp	NjWOE, NNMOMA
Supplement No. 10, Jack and Jim/The Magic Lantern/The Ballet-Master's Dream, 2 pp	NjWOE, NNMOMA
Supplement No. 11, The Damnation of Faust, 2 pp	NjWOE, NNMOMA
Supplement No. 12, The Terrible Turkish Executioner or "It Served Him Right"/A Burlesque Highway Robbery in "Gay Paree"/A Moonlight Serenade or "The Miser Punished" 2 pp	NjWOE, NNMOMA
Supplement No. 13, Tit for Tat, or a Good Joke with my Head/A Wager Between Two Magicians, or "Jealous of Myself"/etc. 3 pp	NjWOE, NNMOMA
Supplement No. 14, The Bewitched Trunk/The Fugitive Apparitions/etc., 2 pp	NjWOE
Supplement No. 15, The Imperceptible Transmutations/A Miracle under the the Inquisition/etc., 2 pp	NjWOE, NNMOMA
Supplement No. 16, Faust and Marguerite, 8 pp	NjWOE, NNMOMA
Supplement No. 17, The Fake Russian Prophet/Tchin-Chao, The Chinese Conjurer/The Wonderful Living Fan, 2 pp	NjWOE, NNMOMA
Supplement No. 18, The Cook in Trouble/The Devilish Plank, 2 pp	NjWOE, NNMOMA
Supplement No. 19, The Imposible Dinner/The Mermaid/etc., 2 pp	NjWOE, NNMOMA

Supplement No. 20, The Barber of Sevilla or, The Useless Precaution, 8 pp	NjWOE, NNMOMA
Supplement No. 21, The Animated Costumes/Simple Simon's Surprise Party/etc., 2 pp	NNMOMA
Supplement No.22, An Impossible Journey, 12 pp	NjWOE, NNMOMA
Supplement No. 23, The Wandering Jew/The Fireball/The Grotto of Surprises, 2 pp	NNMOMA
Supplement No. 24, The Christmas Angel, 4 pp	NNMOMA
Supplement No. 25, The Living Playing Cards/The King of Sharpshooters /etc., 2 pp	NNMOMA
Supplement No. 26, A Mesmerian Experiment/Mr. Dauber and the Whimsical Picture/etc. 2 pp	NNMOMA
Supplement No. 27, Palace of Arabian Nights, 10 pp	NNMOMA
Supplement No. 28, A Crazy Composer/The Tower of London, 4 pp	NNMOMA
Supplement No. 29, An Adventurous Automobile Trip, 8 pp	NNMOMA
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Supplement No. 32, Chimney Sweep/Professor Do-mi-sol-do/etc., 10 pp	NNMOMA
Supplement No. 33, A Desperate Crime, 8 pp	NNMOMA
Complete Catalogue of Genuine and Original "Star" Films, 1 June 1905, 150 pp	NNMOMA, DLC

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GEO. MÉLIÉS
"STAR" FILMS

PARIS, NEW YORK

COMPLETE ★ CATALOGUE

OF

Genuine and Original

"STAR" FILMS

(Moving Pictures)

MANUFACTURED BY

GEO. MÉLIÈS

of Paris.

No. 204 East 38th Street

NEW YORK, N. Y., U. S. A.

GASTON MÉLIÈS, General Manager.

Telephone, No. 1955 38th Street.

Cable Addresses, { "Starfilm," New York / "Starfilm," Paris } A Z (French) and A B C 18th Edit. Codes Used

CAUTION:

GEORGE MÉLIÈS, proprietor and manager of the Théatre Robert Houdin, Paris, is the originator of the class of cinematograph films which are made from artificially arranged scenes, the creation of which has given new life to the trade at a time when it was dying out. He conceived the idea of portraying comical, magical and mystical views, and his creations have been imitated without success ever since.

A great number of French, English and American manufacturers of films who are searching for novelties but lack the ingenuity necessary to produce them, have found it easier and more economical fraudulently to copy the "Star" Films and to advertise their poor copies as their own original conceptions. This accounts for the simultaneous appearance in several issues of a well-known New York paper of advertisements of the celebrated **"Trip to the Moon,"** *by four or five different firms, each pretending to be its creator. All these pretensions were false. The* **"Trip to the Moon,"** *as well as* **"Gulliver's Travels," "The Astronomer's Dream," "Cinderella," "Red Riding Hood," "Blue Beard," "Joan of Arc," "Christmas Dream," etc., etc.,** *are the personal creations of Mr. George Méliès, who himself conceived the ideas, painted the backgrounds, devised the accessories and acted on the stage.*

In opening a factory and office in New York we are prepared and determined energetically to pursue all counterfeiters and pirates. We will not speak twice; we will act.

GASTON MÉLIÈS,
General Manager.



GOLD MEDAL PARIS 1896
DIPLOMA OF HONOUR

TRADE MARK
"STAR,, FILMS
REGISTERED

No "Star" Films are genuine unless marked with a **"Black Star"** printed on the second picture, our embossed trade mark on the first one and our embossed signature at the beginning of the film (*as in margin*).

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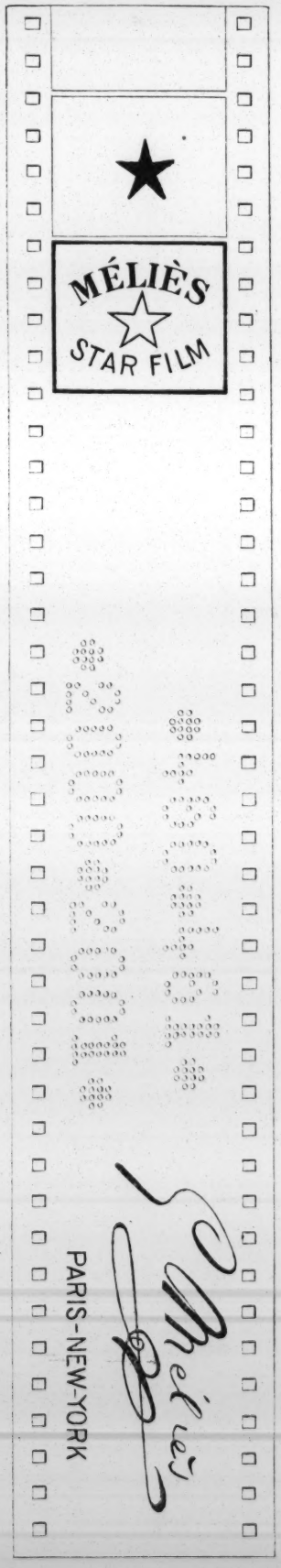
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TERMS:

Net cash with orders ; or C. O. D. when a deposit of one-half of the amount is placed with the order. All orders filled in order received.

The first part (class I) of this catalogue relates to subjects which were made before we decided to open a factory in the United States. The negatives for the same are in Paris and we require about a fortnight to fill orders.

We keep in New York the negatives for the subjects included in the second part (class II) of this catalogue, and any order placed with us will be filled at short notice.

We guarantee our "Star" Films as being first-class in every respect, not only in regard to material but also concerning workmanship.

Since all the long films listed cannot be subdivided into separate complete pictures, we cannot undertake to make prints of any length except those herein specified.

In ordering by telegraph or cable, please use the numbers as printed in our catalogue to prevent errors or confusion.

CLASS I.

The negatives for this class being in Paris we require about a fortnight to fill orders.

No.	Title	Length about, feet	Price
1	Playing Cards	65	$8.00
2	Conjuring	65	8.00
3	Smarter Than the Teacher (*1st bicycle lesson*)	65	8.00
4	Gardener Burning Weeds	65	8.00
5	A Merry-go-Round	65	8.00
6	Watering the Flowers (*comical subject*)	65	8.00
7	The Washerwomen	65	8.00
8	Arrival of a Train at Vincennes Station	65	8.00
9	The Rag-Picker, or, a Good Joke	65	8.00
10	Place de l'Opéra, 1st view (*Paris*)	65	8.00
11	Place du Théâtre-Français (*Paris*)	65	8.00
12	A Little Rascal	65	8.00
13	Coronation of a Village Maiden (*French customs*)	65	8.00
14	Baby and Young Girls	65	8.00
15	Post No Bills (*very comical*)	65	8.00
16	Steamboats on River Seine	65	8.00
17	Place de l'Opéra, 2d view (*Paris*)	65	8.00
18	Boulevard des Italiens (*Paris*)	65	8.00
19	Academy for Young Ladies	65	8.00
20	Bois de Boulogne (*Touring Club, Paris*)	65	8.00
21	Bois de Boulogne (*Porte de Madrid, Paris*)	65	8.00
22	The Rescue on the River (*1st part*)	65	8.00
23	The Rescue on the River (*2d part*)	65	8.00
24	French Regiment Going to the Parade	65	8.00
25	Gipsies at Home	65	8.00
27	Unloading the Boat (*Havre*)	65	8.00
28	The Beach at Villers in a Gale (*France*)	65	8.00
29	The Docks at Marseilles (*France*)	65	8.00
30	Beach and Pier at Trouville (*France*)	65	8.00
31	Boat Leaving the Harbor of Trouville	65	8.00
32	Beach and Pier at Trouville (*2d part*)	65	8.00
33	Market Day (*Trouville*)	65	8.00

No.	TITLE	Length about, feet	PRICE
34	Panorama of Havre Taken From a Boat....	65	$8.00
35	Arrival of a Train (*Joinville Station*).....	65	8.00
36	A Soldier's Unlucky Salutation.....	65	8.00
37	A Lightning Sketch (*Mr. Thiers*).....	65	8.00
38	Blacksmith in His Workshop.....	65	8.00
39	A Janitor in Trouble.....	65	8.00
40	Sea Bathing.....	65	8.00
41	Children Playing on the Beach.....	65	8.00
42	Conjurer Making Ten Hats in Sixty Seconds.	65	8.00
43	Sea Breaking on the Rocks.....	65	8.00
44	A Serpentine Dance.....	65	8.00
45	Miss de Vère (*English jig*).....	65	8.00
46	Automobiles Starting on a Race.....	65	8.00
47	A Naval Review at Cherbourg.....	65	8.00
48	The Czar and His Cortège Going to Versailles	65	8.00
49	Towing a Boat on the River.....	65	8.00
50	The Czar's Cortège in the Bois de Boulogne..	65	8.00
51	Closing Hours at Vibert's Perfume Factory (*Paris*)	65	8.00
52	The Potter's Cart.....	65	8.00
53	The Mysterious Paper.....	65	8.00
54	Place de la Concorde (*Paris*).....	65	8.00
55	St. Lazare Railroad Station (*Paris*).....	65	8.00
56	Manoeuvres of the French Army.....	65	8.00
57	A Lightning Sketch (*Chamberlain*).....	65	8.00
58	Place de la Bastille (*Paris*).....	65	8.00
59	Tide Rising Over the Breakwater.....	65	8.00
60	Return to the Barracks.....	65	8.00
61	A Lightning Sketch (*H. M Queen Victoria*).	65	8.00
62	French Officers' Meeting.....	65	8.00
63	The Pier at Treport During a Storm (*France*)	65	8.00
64	The Bivouac.....	65	8.00
65	Threshing-Machine Worked by Power.....	65	8.00
66	Sacks Up!.....	65	8.00
67	Breaking up of the Territorial Army (*France*)	65	8.00
68	Officers of French Army Leaving Service....	65	8.00
69	Place St. Augustin (*Paris*).....	65	8.00
70	The Vanishing Lady.....	65	8.00
71	The Fakir (*a Hindoo mystery*).....	65	8.00
72	A Badly Managed Hotel.....	65	8.00
73	A Lightning Sketch (*Von Bismarck*).....	65	8.00
74	The Peeping Toms.....	65	8.00
75	Tom Old Boot (*a grotesque dwarf*).....	65	8.00

No.	Title	Length about, feet	Price
76	A Quarrel in a Café	65	$8.00
77	The Drunkards	65	8.00
78-80	The Haunted Castle	195	24.00
81	An Up-to-Date Dentist	65	8.00
83-84	The Mardi Gras Procession (*Paris, 1897*)	130	16.00
85	The Mardi Gras Procession (*Paris, 1898*)	65	8.00
86	A Farm Yard	65	8.00
87	Military Apprentices	65	8.00
88	Comedian Paulus Singing "Derrière l'Omnibus"	65	8.00
89	Comedian Paulus Singing "Coquin de Printemps"	65	8.00
90	Comedian Paulus Singing "Duelliste Marseillais"	65	8.00
91	Firemen on Parade	65	8.00
92	Dancing Girls (*Jardin de Paris*)	65	8.00
93	An Imaginary Patient	65	8.00
94	A Funny Mahometan	65	8.00
95	An Hallucinated Alchemist	65	8.00
96	The Devil's Castle	65	8.00
97-98	Mid-Lent Procession in Paris	130	16.00
99	Battle with Confetti	65	8.00
100	On the Roofs	65	8.00
101	D. Devant, Conjurer	65	8.00
102	The School for Sons-in-law	65	8.00
103-104	War Episodes	130	16.00
106	The Surrender of Tournavos	65	8.00
107	Execution of a Spy	65	8.00
108	Massacre in Crète	65	8.00
109	A Dangerous Pass (*Mont Blanc*)	65	8.00
110	Sea Fighting in Greece	65	8.00
111	Gugusse and the Automaton	65	8.00
112	Between Dover and Calais (*very comical*)	65	8.00
113	Peeping Tom at the Seaside	65	8.00
114	Behind the Scenes	65	8.00
115	A Potterymaker	65	8.00
116	The Grasshopper and the Ant	65	8.00
117	A Balloon Ascension (*very comical*)	65	8.00
118-120	Laboratory of Mephistopheles	195	24.00
121	The Barber and the Farmer	65	8.00
122-123	The Bewitched Inn	130	16.00
124	Auguste and Bibb	65	8.00
125	A Twentieth Century Surgeon	65	8.00

No.	Title	Length about, feet	Price
126	The Charcoal Man's Reception	65	$8.00
127	A Private Dinner	65	8.00
128	After the Ball	65	8.00
129	A Hypnotist at Work	65	8.00
130-131	An Irritable Model	130	16.00
132	Dancing in a Harem	65	8.00
133	Slave Trading in a Harem	65	8.00
134	Fighting in the Streets in India	65	8.00
135	Attack of an English Blockhouse	65	8.00
136	Boxing Match	65	8.00
137	A Drunkard's Dream	65	8.00
138	Faust and Marguerite	65	8.00
139	Place de l'Opéra, 3d view (*Paris*)	65	8.00
140-141	Black Art	130	16.00
142	A Novice at X-Rays	65	8.00
143	Collision and Shipwreck at Sea	65	8.00
144-145	The Blowing up of the "Maine" in Havana Harbor	130	16.00
146	A View of the Wreck of the "Maine"	65	8.00
147	Divers at Work on the Wreck of the "Maine"	65	8.00
148	Fencing at the Joinville School	65	8.00
149	A Clumsy Mason	65	8.00
150	Defending the Fort at Manila	65	8.00
151	Panorama from Top of Moving Train	65	8.00
152	A Soldier's Tedious Duty	65	8.00
153	The Magician	65	8.00
154	A Soldier's French Leave	65	8.00
156	Pygmalion and Galatea	65	8.00
157	Shooting the Chutes	65	8.00
158	Damnation of Faust	65	8.00
160-162	The Astronomer's Dream or the Man in the Moon	195	24.00
163	West Point	65	8.00
164	The Cave of the Demons	65	8.00
165	The Artist's Dream	65	8.00
166	The Painter's Studio	65	8.00
168	The Cripple Lady	65	8.00
169	Temptation of St. Anthony	65	8.00
170	The Beggar's Dream	65	8.00
171	A Dinner Under Difficulties	65	8.00
172	Fantastical Illusions	65	8.00
173-174	Funeral of Felix Faure	130	16.00
175-176	Robbing Cleopatra's Tomb	130	16.00

No.	TITLE	Length about, feet	PRICE
179	A Political Duel	65	$8.00
180	An Extraordinary Wrestling Match	65	8.00
181	The Wandering Minstrel	65	8.00
182	The Sentry's Stratagem	65	8.00
183	An Up-to-Date Conjurer	65	8.00
184	Murder Will Out	65	8.00
188	Haggard's "She"—The Pillar of Fire	65	8.00
189	The Spanish Inquisition (*Cremation*)	65	8.00
191	The Slippery Burglar	65	8.00
192	A Drop Too Much	65	8.00
193	A Lively Cock-Fight	65	8.00
196	A Mysterious Portrait	65	8.00
197	Absent-Minded Lecturer	65	8.00
198	The Philosopher's Stone	65	8.00
199	Cagliostro's Mirror	65	8.00
200	Neptune and Amphitrite	65	8.00
201	Bird's-Eye View of St. Helier (*Jersey*)	65	8.00
202	Steamer Entering the Harbor of Jersey	65	8.00
203	Passengers Landing at Harbor of Granville	65	8.00
205	Summoning the Spirits	65	8.00
206	Dreyfus Court Martial—Arrest of Dreyfus	65	8.00
207	Devil's Island—Within the Palisade	65	8.00
208	Dreyfus Put in Irons	65	8.00
209	Suicide of Colonel Henry	65	8.00
210	Landing of Dreyfus at Guiberon	65	8.00
211	Dreyfus Meets His Wife at Rennes	65	8.00
212	The Attempt Against the Life of Maitre Labori	65	8.00
213	The Fight of Reporters at the Lycée	65	8.00
214-215	The Court Martial at Rennes	130	16.00
216	The Degradation of Dreyfus	65	8.00
217	Dreyfus Leaving the Lycée for Jail	65	8.00
218	The Human Pyramid	65	8.00
225	The Snow Man	65	8.00
226-227	The Mysterious Knight	130	16.00
230-231	The Interrupted Honeymoon	130	16.00
232-233	Panorama of River Seine	130	16.00
234	Addition and Subtraction	65	8.00
235	The Railroad Pickpocket	65	8.00
236	An Intruder Behind the Scenes	65	8.00
237-240	The Miracles of Brahmin	260	32.00
241	Scullion's Joke on the Chef	65	8.00
242	The Three acchants	65	8.00

No.	Title	Length about, feet	Price
244	The Misfortunes of an Explorer	65	$8.00
245	Paris Exposition, 1900—"La Porte Monumentale"	65	8.00
246	Paris Exposition, 1900—Moving Panorama, 1.	65	8.00
247	Paris Exposition, 1900—Moving Panorama, 2.	65	8.00
248	Paris Exposition, 1900—Moving Panorama, 3.	65	8.00
249	Paris Exposition, 1900—Details Connected With the Moving Sidewalk	65	8.00
250	Paris Exposition, 1900—The Moving Sidewalk	65	8.00
251	Paris Exposition, 1900—Panoramic View, taken while boating on the River Seine. Army and Navy Pavilion	65	8.00
252	Paris Exposition, 1900—Panoramic View, taken while boating on the River Seine. —Foreign Palaces	65	8.00
253	Paris Exposition, 1900—Panoramic View, taken while boating on the River Seine. —Old Paris	65	8.00
254	Paris Exposition, 1900—The Avenue of the Champs Elysées—Palace of Fine Arts	65	8.00
255	Paris Exposition, 1900—Panoramic View from the Electric Railway	65	8.00
256	Paris Exposition, 1900—Panoramic Excursion Round the Champs Elysées	65	8.00
257	Paris Exposition, 1900—Panoramic Circular Tour; "Les Invalides"	65	8.00
258	Paris Exposition, 1900—Circular Panorama Champs de Mars	65	8.00
259	Paris Exposition, 1900—Trocadero	65	8.00
260	Paris Exposition, 1900—Iéna Bridge	65	8.00
261	Paris Exposition, 1900—From the Trocadero.	65	8.00
279	The Tricky Prisoner	65	8.00
283	The Two Blind Men	82	10.00
284	The Artist and the Manikin	82	10.00
285-286	The Wizard, the Prince and the Good Fairy.	130	16.00
287	Don't Move	65	8.00
288	The Dangerous Lunatic	82	10.00
289-291	The Magic Book	195	24.00
292	Thanking the Audience	100	12.00
295-297	The Miser's Dream of Gold	230	28.00
306	Crying and Laughing	65	8.00
307-308	Coppelia, the Animated Doll	130	16.00

No.	TITLE	Length about, feet	PRICE
311	A Fantastical Meal	100	12.00
314	The Danaid's Barrel	82	10.00
315	The Man With Wheels in His Head	65	8.00
316	Practical Joke in a Bar Room	65	8.00
317	The Doctor and the Monkey	65	8.00
318-319	The Conjurer With Hundred Tricks	165	20.00
320-321	The Clown versus Satan	130	16.00
323-324	Twentieth Century Surgery	130	16.00
327	China versus Allied Powers	82	10.00
328	The Balloonist's Mishap	65	8.00
329-331	The Bewitched Dungeon	195	24.00
345-347	The Magician's Cavern	195	24.00
350-351	The Bachelor's Paradise	130	16.00
354	Painless Dentistry	65	8.00
355	Fun in Court	65	8.00
356	A Good Trick	65	8.00
360	The Sacred Fountain	100	12.00
371-372	The Hat With Many Surprises	165	20.00
373	A Phrenological Burlesque	100	12.00
374-375	The Dragon Fly	130	16.00
376-378	The Trials of a Schoolmaster	195	24.00
379-380	The Dream of a Hindu Beggar	130	16.00
381	The Elastic Battalion	65	8.00
390	Wine Cellar Burglars	100	12.00
391	The Colonel's Shower Bath	65	8.00
397	The Eruption of Mount Pelee	100	12.00
398	The Catastrophe of the Balloon "Le Pax"	65	8.00
419	An Impossible Balancing Feat	82	10.00
420-421	Drunkard and Inventor	165	20.00

CLASS II.

The negatives for the following subjects are in New York so that orders for any of the Films will be promptly filled.

No.	TITLE	Length about, feet	PRICE
26	**A Terrible Night** A humorous subject, full of action, showing the retiring of a young man who is disturbed by midnight marauders, upon whom he makes an assault, slaughtering four or five in rapid succession. Full of animation.	65	$9.00
82	**A Nightmare** (*fantastical subject*)	65	9.00
105	**The Last Cartridges** An incident of the Franco-Prussian War. It shows the bombardment of a house at Bazeille. It is the animated reproduction of de Neuville's celebrated painting.	65	9.00
155	**The Famous Box Trick** This is one of the most surprising and clever subjects of the entire series. The conjurer causes to appear suddenly on the table a box, from which a boy emerges. He is immediately cut into two pieces at a blow from the axe of the conjurer. Instead of falling to the floor, the pieces assume the shape of two lively youngsters, who commence to fight with each other. The conjurer, not approving of this conduct, causes one suddenly to disappear. The other boy, whom he takes up in his arms, he dissolves into an English and an American flag, which are vigorously waved by the magician. A most interesting film, sharp and clear.	65	9.00
159	**Adventures of William Tell—2** A clown is seen entering the hall, in which he gathers together the different portions of armor, adjusting the same on a pedestal in the shape of a man. He places a cabbage on the helmet of the armor, which he endeavors to shoot off with a bow and arrow, as did William Tell of old. Immediately when his back is turned, the suit of armor comes to life, taking the cabbage from his head, throwing it at the clown. He approaches the dummy, pulling off his arm and again adjusting same before proceeding for the second time to accomplish his purpose. The dummy takes exception to being made a target of and pounces upon the clown, whom he swings into the air, finally wiping up the floor with him, making his exit from the scene. The clown, who has the appearance of a limp rag on the floor, gathers himself together, but in endeavoring to make his escape he knocks against the bow-string, which causes the gun to discharge, piercing him with the arrow; the gun also explodes, causing fine smoke effects. A very funny subject, full of life.	65	9.00

No.	Title	Length about, feet	Price
167	**The Four Troublesome Heads**	65	$9.00

One of the most marvelous tricks ever cinematographed. The magician approaches and, after the usual bow, proceeds with the tricks of taking off his own head, placing same on a table at his side. He is immediately supplied with another head, and in order to show the audience that there is no illusion about the trick, he crawls under the table, upon which is supported his first head. A second head is also removed from his shoulders, and finally a third, all being exact likenesses of the first. He is supplied with a fourth head and converses with the three severed heads on the table. Being musically inclined, he takes up a banjo and commences to play. The three severed heads are seen to sing, much to the discomfiture of the magician, who smashes the banjo over two of them, causing them to disappear. The third head is treated likewise, whereupon he throws his fourth head into the air, which again descends upon his shoulders. The magician then makes his bow and retreats from the scene. A most surprising and marvelous illusion.

177–178	**The Bridegroom's Dilemma**	130	18.00

An excellent film, full of surprise and illusions, the exhibition of which will certainly be welcomed at any smoking concert or stag party.

185–187	**The Devil in a Convent**	195	27.00

This picture shows the interior of a convent looking toward the cloister, with church and churchyard in the background. In the foreground is a baptismal font, pulpit and chairs. A priest is seen kneeling in prayer and, upon rising, turns out the gas and retires. After he disappears, the devil jumps from the font of holy water amid a column of smoke and drops gently to the ground, using his large cloak as wings. An imp appears and Satan and follower are transformed into priest and choir boy, respectively. Ringing the bell and summoning the nuns to service is their next move. The nuns enter and seat themselves in the chairs in front of the altar. The devil in the guise of priest preaches to them, but suddenly transforms himself to his natural self, frightening the nuns, who flee in terror. The devil then changes the columns into the most grotesque figures, until the church resembles his own domains. Many imps appear at his command and dance around him. Ghosts of departed nuns suddenly appear and drive off all but Satan. A procession of priests, nuns and choir boys are seen approaching, with the object in view of conquering the devil, which they fail to do. Suddenly an apparition of St. George appears and overturns His Satanic Majesty, who descends to Hades amid clouds of smoke. The object of the film is to illustrate the triumph of Christianity over Satan, and while it is quite fantastical and religious, there is not the least action in the film which would be obnoxious or shock the most sensitive audience.

190	**A Midnight Episode**	65	9.00

A sleeping apartment of a friend who retires for the night. The rays of the moon are shining upon the bed through the window. He is suddenly awakened by a bug of gigantic proportions crawling over him. This he attacks and destroys, but before again retiring he notices three more climbing up the wall. He lights the candle and applies the flame to each, causing them to explode with fine smoke effect. After this slaughter he retires in contentment and soon sleeps the sleep of the just. A very funny subject.

No.	TITLE	Length about, feet	PRICE
194–195	**The Clown and Automobile**	130	$18.00

Shows the interior of a garden in which arrive two clowns on an automobile. After many pranks of a laughable character, which follow in rapid succession, they throw the waiter into the well, from which he is rescued with much difficulty and in a very dilapidated condition. In order to escape the consequences for this rough usage, they jump upon their automobile and endeavor to get away, but many obstructions are placed in their path. A film full of action and of a very humorous nature.

204	**Christ Walking on the Water**	65	9.00

Showing the rolling sea, upon which gradually appears a cloud of mist. From this evolves the figure of Christ, who proceeds to walk on the waves. The rolling movement of the water and the sudden apparition certainly give a most startling effect, illustrating the biblical miracle of Christ walking on the water.

219–224	**Cinderella**	410	56.00

A grand spectacular production, illustrating every scene of the fairy tale. Supplemented by marvelous tricks, dissolving scenic effects, ballets, marches, etc., in which over thirty-five people take part. In twenty tableaux, as follows:

1 Cinderella in Her Kitchen.
2 The Fairy, Mice and Lackeys.
3 The Transformation of the Rat.
4 The Pumpkin change to a Carriage.
5 The Ball at the King's Palace.
6 The Hour of Midnight.
7 The Bedroom of Cinderella.
8 The Dance of the Clocks.
9 The Prince and the Slipper.
10 The Godmother of Cinderella.
11 The Prince and Cinderella.
12 Arrival at the Church.
13 The Wedding.
14 Cinderella's Sisters.
15 The King, Queen and Lords.
16 The Nuptial Cortege.
17 The Bride's Ballet.
18 The Celestial Spheres.
19 The Transformation.
20 The Triumph of Cinderella.

228–229	**The Lightning Change Artist**	130	18.00

A man makes twenty complete character changes in two minutes, combining with them dances. The changes are made in full sight of the audience. Biondi, Fregoli and Mons change behind the scenes.

243	**The Cook's Revenge**	65	9.00

Showing the interior of a kitchen, with the cook trying to embrace and kiss the maid, who drops the dishes and runs away as she hears the proprietor approaching. The cook hides in a cupboard, but is discovered by the manager, who squeezes the door of the cupboard, thereby cutting off the head which was projecting. At this he is horrified and places the head on a table, where it starts grinning at him. He takes the head and throws it into the cupboard, and out walks the cook, who proceeds to literally wipe the floor with his tormentor. A wonderful and humorous subject.

262–263	**The One-Man Band**	130	18.00

A marvelous subject, full of tricks, disappearing and dissolving effects. The object is to produce a band of seven individual musicians, each playing a different instrument, from one man. This is done in a startling manner, all seven musicians being exact likenesses of one another, and their grimaces and contortions while mastering the music is most amusing to witness. Something novel.

No.	TITLE	Length about, feet	PRICE
264–275	**Joan of Arc**	815	$110.00

A grant spectacular production in twelve scenes. About 500 persons enacting the scenes, all superbly costumed. Duration of exhibit about 15 minutes.

1 The Village of Domremy, Birthplace of Joan of Arc.
2 The Forest of Domremy.
3 Joan of Arc's House at Domremy.
4 The Port of Vaucouleurs.
5 The Castle of Baudricourt (Superb Picture of a Middle Age Interior).
6 Triumphal Entry into Orléans.
7 Coronation of Charles VII. at Reims.
8 The Battle of Compiègne.
9 In Prison.
10 The Interrogatory.
11 The Execution, The Market Place at Rouen.
12 Apotheosis.

276–278	**The Seven Capital Sins**	195	27.00

To fully describe the action as it occurs in this subject would cover several pages. Suffice it to say that, for surprising and startling incidents, black art and ghostly doings, marvelous effects and humorous, it is second to none of the many preceding subjects of a like character.

281–282	**The Rajah's Dream; or, the Bewitched Wood**	165	23.00

An Indian rajah is sleeping in a splendid palace. He is awakened by an enormous butterfly and tries to catch it. Suddenly his bed disappears and the rajah falls to the ground and is transported to a wood, wherein he fights with many comical apparitions. At length a great number of fairies appear (forming a ballet) and condemn the rajah to be beheaded. The moment when the executioner lifts up his sword to strike off the head of the rajah, the latter fights with the executioner, and suddenly is seen in his bed (as at the beginning of the picture), fighting with his pillows. Humorous. Splendid in colors.

293	**The Up-to-Date Spiritualism** (*a very funny subject*)	65	9.00

In this subject a "comique eccentric" enters the drawing room inhabited by spirits. He tries to take off his coat and hat, but these garments return to his head and shoulders as soon as he takes them off. The chairs, his umbrella, his hat, etc., fly away in different directions and by various methods.

294	**The Triple Conjuror and the Living Head** (*excellent subject*)	85	12.00

In this extraordinary film a conjurer divides himself into two similar persons. Then the two conjurers place a cardboard head on a table, the head comes to life, and one of the conjurers passes under the table, to show that there is nothing underneath. The body of a lady gradually appears under the head, thereby completing the figure. The two conjurers try to kiss her, but Mephistopheles appears behind one of them and the lady disappears gradually, leaving the two operators facing each other. The conjurers, seeing the Devil, run away, but the Devil at this stage dispenses with his disguise, and is then recognized as the original conjurer as at the beginning.

No.	TITLE	Length about, feet	PRICE
298–305	**The Christmas Dream**	520	$75.00

In twenty scenes, with dissolving effects, tricks and spectacular tableaux. Snow scenes, ballets, night effects, marches.

1 The Children's Bedroom.
2 The Dream.
3 The Review of the Toys.
4 The Celestial Messengers.
5 Dolly's Ballet.
6 On the Roofs of the City.
7 The Guardian Angels.
8 The Old Bell-Ringer.
9 The Great Bell in the Steeple.
10 The Midnight Service.
11 The Procession of Lanterns.
12 The Christmas Eve Dinner.
13 The Poor Man's Portion.
14 The Merry Christmas Morn.
15 The Presents.
16 The Ice Country.
17 The Snow Statue.
18 The Delight of the Children.
19 The Christmas Tree.
20 Apotheosis "Santa Claus in His Glory."

309–310	**Fat and Lean Wrestling Match**	165	23.00

This film is one of the most laughable of mysterious pictures ever made. An extremely lean man and an extremely fat man are engaged in a wrestling match. The lean man attacks the fat one viciously, but cannot budge him from the floor. After wrestling furiously for awhile, the fat man falls upon the lean one and crushes him as flat as a pancake. The fat man then rolls him up in a package about the size of a carpet bag and lays him on the floor, and winds up by tossing him high in the air. The lean man in coming down falls on the fat man's head, knocking him to the floor and causing him to explode in a great cloud of smoke, his body being distributed all over the stage. The portions of the fat man's body then begin slowly to draw together, when suddenly they assume their proper place and come to life, the fat man jumping to his feet and making a hasty exit, seeming glad to get out of the way of his terrible opponent.

312–313	**Going to Bed under Difficulties** (*very funny*)	130	18.00

A traveler puts up at an inn. He hangs his overcoat and hat upon a peg in his room, but he finds, instantly, that his clothes are on his back again. He takes off his coat a second time, but it instantly returns. He becomes enraged. The more rapidly he undresses, the more rapidly his clothes go back to his body. He rolls on the floor, then on the bed, and finally has an epileptic fit.

322	**How he Missed his Train** (*very comical*)	65	9.00

A man wishing to catch a train, and having left himself none too much time to do so, rises from his couch and proceeds to don his garments. These however change in the most fearful manner, trousers becoming a coat, a coat a waistcoat, etc., etc. After a manful struggle he comes to the conclusion that his clothes are one too many for him, and goes back to bed again, to think the matter over.

325–326	**What is Home without the Boarder** (*full of tone*) ..	130	18.00

This picture shows the ground floor and also the first floor front of a modern lodging house. In the lower room the landlord and his lady are having dinner, while above them four young men lodgers are competing as to who can make the most noise. Tiring of this amusement, they bore through the floor and let down an enormous spider, which upsets the dinner party. One of the lodgers falls through the ceiling and upsets the place and drives the landlady into hysterics by very cleverly simulating an elephant by means of a tablecloth and two broomsticks. Finally a policeman appears on the scene, but getting under the hole in the ceiling, is completely overwhelmed with furniture.

No.	Title	Length about, feet	Price
332–333	**The Brahmin and the Butterfly**	130	$18.00

A Brahmin is walking in a tropical forest, playing a melody upon a flute, when a gigantic caterpillar emerges from the undergrowth. The Brahmin seizes this and places it in a cocoon, which he hangs in the air. A beautiful butterfly emerges, and after fluttering about, becomes a lovely damsel, who puts her foot on his head and changes him into a caterpillar. A most amazing succession of transformations. One of the best subjects yet produced.

334	**The Triple-headed Lady**	65	9.00

A most astounding film, showing a lady with three heads. These are taken away one after the other, and seem to be quite as lively when separated from the body as they were when united. The conjurer who is performing the trick also removes his own head without suffering any inconvenience, and walks about without it. There are also any number of other changes in this film, which has to be seen to be fully appreciated.

335–336	**Dislocation Extraordinary**	130	18.00

This is one of the best and most mysterious films ever produced. A clown sits down in the centre of the picture, and his legs, arms and head travel all round the room, there being not the slightest doubt that they are genuine, living limbs. The film closes by the clown sitting on his own head. Absolutely unique.

337–344	**Red Riding Hood**	520	72.00

A grand spectacular performance of this popular fairy tale, with scenery, tricks and dissolving effects. Duration of exhibit, about twelve minutes. In twelve tableaux, as follows:

1 The Kitchen of Mr. Plumcake.
2 The Main Street of the Village.
3 The Meeting of the Wolf in the Forest.
4 Dance of the School Girls.
5 The Windmill.
6 The Miller, Father Careless, and his Donkey, Clever Jack.
7 The Grandmother's Cottage.
8 The Grandmother's Bedroom.
9 The Pursuit of the Wolf.
10 The Steep Rocks and Waterfall.
11 Return to the Village.
12 Apotheosis.

348–349	**A Maiden's Paradise**	165	23.00

The scene opens in a wizard's cavern, showing an inanimate figure resting against a table. The wizard with some mysterious passes converts her into a living woman, and after laying her on some trestles and covering her over with a large sheet of paper, saws her in halves. Taking the two cones of paper he places them on separate tables, when, on being removed, they disclose two ladies in the place of the one who had been cut in half. From the same receptacle he then proceeds to materialize six other beautiful damsels, who, after performing a mazy dance, vanish into thin air. The two maidens that remain are then decapitated and put through the most amazing complications, being merged into one person, and again duplicated; finally, however, they walk to the front of the stage together with the wizard, and, after bowing to the spectators, withdraw.

No.	TITLE	Length about, feet	PRICE
352–353	**The Temple of the Sun**	130	$18.00

A high nobleman finds himself in the Temple of the Sun, where he meets Mascarille, who proposes himself as a juggler. After extracting from the nobleman's nose several playing cards, Mascarille enlarges these cards and transforms them into the flags of all nations. From these flags he extricates a group of beauties. The nobleman begins to pay court to the ladies. Instantly the group disappears and the lord finds himself face to face with an animated Sun, who starts in a grotesque dance. The Sun is changed to a pumpkin. Then the devil appears, replaces the head of the lord with the pumpkin and drives him away with an enormous candlestick, which sends out flames and smoke.

357–358	**Excelsior!**	130	18.00

A juggler takes a handkerchief from his servant's mouth. Out of this handkerchief he extracts a large aquarium. The servant asks for some water to fill it up and the juggler catches hold of his arm and uses it as a pump. Water comes out of his servant's mouth. When the aquarium is filled, the juggler makes living fish come out of his servant's mouth. Water and fish soon evaporate in smoke, the bowl is transformed into a lobster, which in turn becomes a pretty lady, dressed as a clown. The juggler then changes the girl into two, transforms them into small flags and disappears wrapping himself in the stuff.

359	**Off to Bloomingdale Asylum** (*very comical*)	65	9.00

An omnibus arrives drawn by an extraordinary mechanical horse. On the top are four negroes. The horse kicks and upsets the negroes, who are changed into white clowns. They slap each other's faces and by the blows become black again. They kick each other and become white once more. Finally they are all merged into one large negro, and when he refuses to pay his carfare, the conductor sets fire to the omnibus and the negro bursts into a thousand pieces.

361–370	**Blue Beard**	690	95.00

A great fairy drama, with spectacular tableaux, in twelve scenes, as follows:

1 The Betrothal of Blue Beard.
2 Preparing the Wedding Breakfast.
3 The Wedding Feast.
4 Blue Beard Departs on a Journey.
5 The Forbidden Chamber.
6 A Troubled Dream.
7 Blue Beard's Discovery and Condemnation.
8 In the Tower Looking for Fatima.
9 At the Place of Execution.
10 The Arrival of the Deliverers.
11 Death of Blue Beard.
12 Apotheosis—The Eight Wives over Blue Beard's Corpse.

382–383	**The Man with the Rubber Head**	165	25.00

A chemist in his laboratory places upon a table his own head, alive; then fixing upon his head a rubber tube with a pair of bellows, he begins to blow with all his might. Immediately the head increases in size and continues to enlarge until it becomes truly colossal while making faces. The chemist, fearing to burst it, opens a cock in the tube. The head immediately contracts and resumes its original size. He calls then his assistant and informs him of his discovery. The assistant, wishing to experiment for himself, seizes the bellows and blows into the head with all his might. The head swells until it bursts with a crash, knocking over the two experimenters. The chemist in a rage seizes his assistant and throws him out of the window.

No.	TITLE	Length about, feet	PRICE
384–385	**The Devil and the Statue**	130	$18.00

A magnificent Venetian oratory. On the left a large bay window through which may be seen the Grand Canal and the city of Venice. The canal is crowded with gondolas. In the center a colonnade and a hemicycle; to the right is a statue of the Madonna. At the beginning of the scene Romeo in his gondola sings to Juliet a sentimental song, then goes away. Hardly has he departed when the colonnade falls to pieces, disclosing the devil. Juliet, frightened, runs to the window and calls Romeo. The latter attempts to enter and protect his fiancee, but at a gesture from the devil the window is instantly covered with a grating and Romeo makes frantic efforts to break it. The devil begins to dance a wild dance before Juliet, who is beside herself from terror. *The devil gradually becomes the size of a giant* (a novel effect). Juliet implores the statue of the Madonna, which becomes animated, descends from its pedestal, and stretching out its arms orders the devil to disappear. The devil grows smaller and smaller and finally becomes a tiny dwarf, then he is lost in space. The window resumes its first form and Romeo embraces his beloved, with the benediction of the Virgin.

386	**The Dwarf and the Giant**	65	9.00
387–389	**The Cabinet Trick of the Davenport Brothers**	212	30.00

A prestidigitator orders his assistant to bring a cabinet, which is displayed piece by piece to the audience. Two gentlemen are then introduced; they enter the cabinet and are securely bound with ropes to the chairs. The doors are closed and immediately the heads of the two men appear through apertures in the doors. The doors are immediately thrown wide open and the men are disclosed bound to the chairs as securely as at first. From this moment the most amusing scenes are enacted without interruption. The poor prestidigitator even loses his head, which is found upon a stool, while his body has been struggling in the most amusing way.

392–393	**Prolific Magical Egg**	130	18.00

A human skeleton is placed upon a table by an attendant. When the attendant leaves the room the skeleton begins kicking his legs and throwing his arms about, and suddenly turns into a magician. The magician produces an egg, performing several sleight-of-hand tricks, and places it upon the table with the small end downward. He then crudely draws a human face upon the shell, and the egg immediately begins growing larger until it reaches the size of a normal head. The form of the egg fades away and there immediately appears the head of a very pretty girl. Then two more of the same type appear on either side of the original. The heads of the girls are merged into one head and from this appears the hideous head of a hobgoblin. The hobgoblin fades away into the original egg. The egg is reduced to its normal size and is removed from the table by the magician, who swallows it. He then takes his place on the table, reverting back to the skeleton, which is removed by the attendant, thus closing the picture.

394–396	**The Dancing Midget**	195	30.00

This is an absolutely new and extraordinary subject. A juggler takes in succession about a dozen eggs out of his servant's mouth. He breaks all the eggs into a hat, and after having beaten them up after the manner of a cook, he extracts an egg as large as the

No.	TITLE	Length about, feet	PRICE

hat itself. As soon as he sets this egg on the table there appears a tiny dancing girl, full of life, as big as a baby's doll, and who performs on the table some beautiful stage dances. All of a sudden she increases to the size of an ordinary woman, and jumping on the floor she delights the audience with her turns. The juggler and the dancing girl disappear in the most extraordinary way.

399–411 A Trip to the Moon.....845 $130.00

Ten extraordinary and fantastical cinematograph series in thirty pictures. Duration of exhibit sixteen minutes.

SCENES.

1 The Scientific Congress at the Astronomic Club.
2 Planning the Trip. Appointing the Explorers and Servants. Farewell.
3 The Workshops: Constructing the Projectile.
4 The Foundries. The Chimney-stacks. The Casting of the Monster Gun.
5 The Astronomers Enter the Shell.
6 Loading the Gun.
7 The Monster Gun. March Past the Gunners. Fire!!! Saluting the Flag.
8 The Flight Through Space. Approaching the Moon.
9 Landed Right in the Eye!!!
10 Flight of the Shell into the Moon. Appearance of the Earth from the Moon.
11 The Plain of Craters. Volcanic Eruption.
12 The Dream (the Bolies, the Great Bear, Phœbus, the Twin Stars, Saturn).
13 The Snow Storm.
14 40 Degrees Below Zero. Descending a Lunar Crater.
15 In the Interior of the Moon. The Giant Mushroom Grotto.
16 Encounter with the Selenites. Homeric Fight.
17 Prisoners!!
18 The Kingdom of the Moon. The Selenite Army.
19 The Flight.
20 Wild Pursuit.
21 The Astronomers find the Shell again. Departure from the Moon.
22 Vertical Drop into Space.
23 Splashing into the Open Sea.
24 At the Bottom of the Ocean.
25 The Rescue. Return to Port.
26 Great Fete. Triumphal March Past.
27 Crowning and Decorating the Heroes of the Trip.
28 Procession of Marines and the Fire Brigade.
29 Inauguration of the Commemorative Statue by the Mayor and Council.
30 Public Rejoicings.

412 The Shadow-girl.....100 15.00

The magician appears upon the stage with an imp as his assistant. The imp holds a piece of cloth in his hand. At the command of the magician the cloth is suddenly transformed into a beautiful girl, clad in tights. A barrel is then introduced and the girl enters one end. As she makes her exit from the other she is transformed into a man. The man then jumps through a paper hoop, and as he lands on the other side is changed back into the girl. The girl is then placed upon a table, the table is removed, and, to the astonishment of all, she remains in her position, apparently resting in mid-air. Two benches are then introduced and chairs placed upon them, a man occupying one and the girl the other. At a wave of the magician's wand the figures fade away. When they reappear the girl and the man have changed places. Wonderful magic.

No.	TITLE	Length about, feet	PRICE

413–414 The Treasures of Satan.....165 23.00

The setting of this fantastic scene represents the hall of an old château in which a miser has locked up seven large bags containing his wealth. Satan, who has made his way into the château, puts the seven bags into a strong box, and makes with his hands some cabalistic motions. The miser comes into the hall and is greatly astonished to find his fortune missing. He opens the coffer and immediately the bags leap out. He gathers them up and puts them back into the coffer. When he opens it again he finds that they have been transformed into seven young girls, who rush out and chase after him, beating him unmercifully. They shut him up in the coffer from which his gold has vanished. The miser pushes open the lid of the coffer, and to his profound despair finds that both young girls and money have disappeared.

(This view is most sensational in its mysterious scenes.)

415–416 The Human Fly..... ..130 $20.00

This is a moving picture that moves. Positively the greatest magical picture ever offered. A Hindoo magician appears and dances for the entertainment of six pretty maidens. Then, to the astonishment of all, he runs up the wall, dances and turns handsprings in mid-air, introducing many tricks that are entirely new in animated photography. The most puzzling of all the mystical series.

417–418 Marvellous Suspension and Evolution.....130 20.00

A large vase appears in the center of the stage, and while it is being admired by a rather aged gentleman it is suddenly transformed into a pretty girl. She comes down from the stand on which she appears and begins to dance for the old man. She then rises mysteriously in the air and performs graceful evolutions without any visible means of support. After a marvelous performance she slowly fades away from view. A tableau is then formed by a number of girls. The old man looks on with admiration and agreeable surprise. Any audience that sees this film projected will receive a treat similar to his.

422–425 Up-to-Date Surgery 276 43.00

In this film we show the interior of a doctor's office. A patient enters, and judging from the expression of his face, he is in great pain. The doctor tells him that he is troubled with acute indigestion, and immediately places him upon the operating table. He begins his treatment by cutting off the patient's arms and legs with a huge saw. After removing these members he takes a large knife and makes an incision in the unfortunate's stomach large enough to put his arm in. He then removes such things as bottles, knives and forks, lamps and other articles of furniture from the patient's body. The patient evidently complains of the great pain he is suffering, and to relieve this the doctor cuts off his head and places it upon a near-by chair. Next a large water pump is brought into play, and after pumping about two gallons of water from the stomach of the patient the doctor sews up the wound, which heals immediately, then places the head back in its place. He next attempts to adjust the man's legs and arms in their proper places, but in his hurry a leg is placed where an arm should be, and vice versa. After discovering his mistake he corrects it, and the man, entirely cured of his trouble, rises from the table and after paying the doctor his fee departs from the office in great glee.

No.	TITLE	Length about, feet	PRICE
426–429	**Gulliver's Travels among the Liliputians and the Giants**	280	$47.00

From the various travels of Gulliver the author picked out those among the Giants and the Liliputians because he was more anxious to accomplish a most difficult undertaking than to give an ordinary photographic exhibition. Here is the interpretation of this curious scene:

'During the night Gulliver lands among the Liliputians and with his lantern he carefully picks his way among the houses and palaces, which hardly rise to the height of his knees. While sleeping he is strongly fastened with a large number of ropes and is awakened with a pricking but not dangerous sensation given to him by an army of Liliputians, who pierce him with arrows and spears. On waking up he is taken to the King, who makes him free and orders a munificent meal for him. Numberless scullions are obliged to use ladders in order to wait on him at the table. The King and the Queen are present at the dinner of this extraordinary man, who eats more at a time than a Liliputian through a whole year. Gulliver picks up the palanquin, puts it on the table; the Queen steps out and he extends to her his thanks for her kindness. At this instant the King's palace has caught fire. The firemen quickly arrive, but Gulliver immediately extinguishes the flames with a siphon of vichy. We then find Gulliver among the Giants. The King and some friends are smoking and playing cards when his daughter appears to tell him that she has found in the garden a little man, so small that she carries him in her handkerchief. At the same time she exhibits Gulliver, puts him on the table, and the smoke greatly annoys him. Left alone with the King's daughter, he wishes to express his love for her; and to do so he ascends a large ladder, but unhappily he slips and falls unhurt into a large cup of coffee.

430–443	**Robinson Crusoe**	910	140.00

Duration of exhibit about 20 minutes. Description.

1 Shipwrecked.—The vessel upon which Robinson has sailed has just been wrecked, and is seen in the distance being tossed about by the angry seas. Robinson finally succeeds in climbing upon the rocks.

2 The Raft.—Robinson constructs the raft, by means of which he saves whatever provisions are left on board.

3 His Progress up the River.—Robinson, struggling against the current of the river, finally succeeds in landing with his raft.

4 Three Days After.—The wreck is fast breaking up. To his great joy he discovers a dog and a cat in the cabin, the sole living survivors besides himself.

5 The Last Hope.—He signals to a vessel sailing in the distance, but the crew unfortunately do not notice him, to his despair.

6 The Signal of Distress.—Robinson, still in hope of attracting the ship's attention, lights a fire on the summit of the cliffs.

7 Robinson Building His Hut.—Robinson, after cutting trees, builds his abode, consisting of a wooden fence encircling his hut, which is built against the rocks.

8 The Cannibals.—The savages have just finished devouring one of their prisoners, after which they give themselves up to further hideous rites and ceremonies, enacted around the remains of the feast.

9 The War Dance.—At the base of the cliffs the savages proceed to light a great fire, around which they perform a war dance.

They receive orders to kill likewise the last prisoner, but Robinson suddenly appears on the scene, and from behind a rock drops a savage with one shot from his gun.

10 The Rescue of Friday.—The savages, bewildered by the noise of the gun and the strange sight of Robinson, abandon the prisoner, to whom Robinson consequently gives the name of Friday, in remembrance of the day of his rescue.

11 Robinson's Flight; the Fall of the Cliff.—Whilst ascending the savages return to attack them, but Robinson and Friday defend themselves courageously. About twenty of the surviving savages rush forward in a body, but Robinson, with the assistance of Friday, causes a large section of the cliff to become dislodged, which falls and for the moment stops the progress of their assailants.

12 The Pursuit.—At last Robinson and Friday arrive at the top and Robinson shows his servant the way to get into the hut. Robinson remains in ambush and kills several of them.

13 The Attack on the Hut.—Friday, quicker than Robinson, arrives first and, at one bound, surmounts the roof. Robinson then arrives, still pursued by the savages, and a terrible fight takes place. The remaining savages are, nevertheless, soon dispatched to the very last one.

14 After the Battle.—Robinson instructs Friday in the various arts, and they both commence to feel at home, surrounded by the favorite animals, namely, the dog, cat, parrot and goat.

15 Constructing the Canoe.—After rebuilding his hut, Robinson, with the aid of Friday, hollows out the trunk of a tree, thus making a canoe.

16 The Earthquake.—Robinson and Friday, returning from a walk, are on the point of re-entering their hut, when suddenly a storm comes up, lifting off and blowing away the roof, while the palm trees are badly twisted and bent by the hurricane. A thunderstorm breaks forth and dazzling lightning illuminates the rocks and landscape.

(This new effect in cinematography is obtained by an entirely new method never before utilized, and is of the most strikingly realistic character, the flashes of lightning being an exact counterpart of those in nature, and lend a wonderful sense of realism to the picture.)

17 The Chase in the Forest.—Robinson and Friday hunt in the forest.

18 Sailing Around the Island.—They thoroughly test the canoe, and Robinson and Friday sail on the sea around the island.

19 The Mutiny.—It is now twenty-five years since Robinson was shipwrecked on this deserted island, when one day he notices some sailors landing, who had mutinied against their captain and officers.

20 The Rescue.—Robinson and Friday rush forward, untie the hands of the prisoners and commence an attack on the mutineers, whom they soon reduce to submission. Robinson and Friday, in the company of the captain and his officers, abandon the deserted island.

21 The Quay at Southampton.—The ship carrying Robinson and Friday enters the port amid the acclamations of the crowd which is massed together on the quay.

22 Robinson's Triumphant Return.—The news of the return of Robinson and the story of his wonderful experience has excited general enthusiasm in London and he is paraded through the city.

No.	TITLE	Length about, feet	PRICE

23 Home, Sweet Home.—Robinson at last reaches his home and again finds his wife, who has aged greatly, as he himself has grown older.

24 The Increased Family.—His children also are grown up and very much changed. They are married, and Robinson kisses his little folks; and Friday, full of happiness, blesses the family, of which he has become a member by adoption.

25 Apotheosis.—The back of the picture gradually dissolves and shows Robinson and Friday on a rock winning the fight with the savages who are thrown down the sides.

444 The Enchanted Basket. 82 $12.50

A farmer calls on a juggler to see a few of his best tricks. The juggler has brought a bouquet of flowers, from which he takes out a charming and beautiful girl. The farmer, enraptured, attempts to kiss the beauty, and in trying to do so he only catches a devil, who beats him unmercifully and finally bursts into a thousand pieces. The juggler asks the farmer if he cares for any more exhibitions, but the poor fellow runs away in great terror.

445–448 The Marvellous Wreath (*excellent view especially in color*). 260 45.00

A musketeer bows to the audience and proceeds to hang his hat, coat and vest on the wall in a most amazing manner. Being in need of two pages, he brings them out of his coat, and with a rope he makes a hoop. The two pages stretch out a large sheet of white paper. The musketeer puts the hoop through this paper, and instantly the hoop is all covered with paper like those used by performers in a circus. The pages hold up the hoop; the paper bursts, only to let out a hideous clown, who goes and sits in the corner to see what is going to happen. Then the musketeer breaks the hoop, takes out of his hat a lot of flowers, which he throws on the pieces of the hoop, and by his act he makes a lovely wreath, from which appears a beautiful woman. This woman is then substituted by an immense and grinning face, into which the clown jumps. Then an explosion is heard and nothing is left of the clown nor the head. The musketeer takes the pages on his shoulders, one after the other, and then puts on his coat and hat. Finally he disappears in a most mysterious way.

449–450 Beelzebub's Daughters..... .....165 28.00

Beelzebub, making fire on the tips of his fingers, develops a large blaze, from which three girls emerge, who commence a dance in the heart of the flames, while two devils shake burning torches; all disappear.

This scene is the first of its kind and is quite magical in its effect.

451–452 Misfortune never Comes Alone. 165 25.00

The scene takes place in front of a barrack, where a young soldier is on duty—most laughable and comical.

453–457 The Cake Walk Infernal..... .....325 55.00

Pluto, having seen the earth, comes back home amazed at the success of that well-known dance, the "cakewalk." He has brought back with him two noted dancers, who start their favorite dance amidst the flames. A queer and ugly being wishes also to join in the dance, but his limbs break away and dance far

No.	Title	Length about, feet	Price

from him. All the subjects of His Majesty are seized with the irresistible mania for dancing, and start an unbridled provincial dance. At this sight Satan starts out of the earth a large blaze, which annihilates everything around him, disappearing himself through the flames.

This view has beautiful new effects and much improves with colors. For the first time in a cinematograph view one can see some will-o'-the-wisps wandering among human beings. The effect is magical.

458–459 The Mysterious Box..... ....165 $28.00

A scene as pleasing as incomprehensible. A juggler summons two chairs, which come on the stage jumping and twirling around. Across the backs of these chairs the operator places a sheet of glass on which he lays a box about four inches high. He then takes a table cover, with his servant's help, rolls it up and from the center emerges a lady, beautifully dressed. At the juggler's order she jumps in the box, in which she completely disappears. The operator, in taking the box, notices an incredulous smile among his audience; he then affirms that the lady is still inside, and to prove it he puts the box on his knees and the girl appears again in full figure. He makes her go in again, and opening the box he shows that the girl has vanished and that her dresses only remain at the bottom. Then he jumps into the box himself, and his servant afterward; the box rolls off the stage without any help.

460–461 The Queen's Musketeers.....165 28.00

Before going to war with his neighbors, the King reviews his men. The Queen's Musketeers, who number only young men, are proclaimed the best drilled and most skillful of his soldiers. These young men manœuvre in front of the King, Queen and the Court, and perform the most difficult tactics.

This subject will be much enjoyed and appreciated by any audience.

A. L. Shepard.

6 Shows on the Road

Bulletin No. 1.

GEORGE MÉLIÈS of Paris.

New York Branch:

204 EAST 38th STREET, NEW YORK

GASTON MÉLIÈS, General Manager.

Exclusive Agents in the United States *and* South American Countries for

The CHARLES URBAN TRADING CO., Ltd.

LONDON

TERMS: Cash with orders. No discounts.

Choicest "CHARLES URBAN'S" Films.

CLASS I.—13c. per foot.

No.	TITLE	Length about, feet	PRICE
1240	**International Winter Sports.** (*A grand series of exciting and unique pictures, photographed in the United States of America, Canada, Norway, Sweden, and Switzerland*)	750	$97.50
1257	**Arrival and Release of 40,000 Carrying Pigeons at Ambergate, England.** (*A magnificient subject*)	150	19.50
1258	**The Monkey and the Ice Cream.** (*Screamingly funny*)	100	13.00
1265	**Manœuvres by British Bluejackets, Afloat and Ashore**	530	69.00

This is the most vivid realization of naval and land warfare, a wonderful representation of the bombardment of a port and landing of marines and guns while under fire from shore batteries. Order of scenes: The bombardment by attacking fleet of battleships, cruisers, gun and torpedo boats.—The defending crew operating a 12-pounder from the fort.—Panorama of the fortifications during reply fire of its batteries.—The defending crew of land battery destroyed by a bursting shell.—Landing of the enemy from ship's boats.—Blowing up the harbor defence boon.—Blowing up a boat's crew by submarine mine.—Landing of the "Handymen" during the thick of the fight.—Hauling 12-pounders ashore.—The Maxim guns in action.—Another battery put out of action.—Getting the 4'7 gun ashore.—Scramble up the cliffs.—Skirmishing across the island.—Cease fire.—Assembly of the forces, three cheers for the victors.

No.	Title	Length about feet	Price
1268	**The Oxford and Cambridge Boat Race**.....	350	$45.50

Order of pictures: The Oxford crew getting into their boat and pulling for the starting point.—The Cambridge crew maning their racing shell and rowing for the start.—The race, showing both crews pulling over the course.—View of the race from the shore.—The Oxford crew carrying their boat up the river bank.—The Cambridge crew bringing their shell ashore.

3017	**The Russian Army in Manchuria**.....	650	85.00

A grand and unique series of pictures photographed by Mr. George Rogers.

Mr. George Rogers, the war correspondent of the Charles Urban Trading Co. is an *American*. He has made his application from Paris. Here he waited three months before a permit to go to Russia was granted. After waiting three weeks in St. Petersburg, he was allowed to proceed as far as Irkutsk. At this town, he was turned out of the train, on the ground that transport was needed for the military for war stores. So Mr. Rogers bought a sledge and three ponnies, and fortunately falling in with a troop of cossacks arrived, after seventeen days travelling, at Harbin where he was by the end of April.

Order of the scenes: I. Arrival of General Kuropatkin, received by Generals Rennankamph and Grekoff.—II. Troop of cossacks starting the march across Lake Baikal.—III. Russian infantry crossing Lake Baikal.—IV. Transport of Army provisions across Lake Baikal.—V. Cossacks on the march to the Yalu.

3557	**The Baby, the Monkey and the Milk Bottle.** (*A most successful film, amusing and very original*).....	150	19.50

Bulletin No. 2.

GEORGE MÉLIÈS of Paris.

New York Branch:

204 EAST 38th STREET, NEW YORK

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PARNALAND & VENTUJOL

of PARIS

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CLASS I.—13c. per foot.

No.	TITLE	Length about, feet	PRICE
3001	Engineers, French Army	140	$18.25
3002	The Mischievous Kid, the Duck and the Gendarme	55	7.25
3003	The Interrupted Couple	83	10.75
3004	The Policeman's Mistake	60	7.75
3005	View of "La Croisette," Cannes, France	95	12 50
3006	Panoramic View of Montreux, Switzerland	62	8.00
3007	Japanese Infantry Morning Drill	52	6.75
3008	The Up-to-Date Wizard	78	10.25
3009	Toys Competition	125	16.25
3010	Highwaymen	90	11.75
3011	Japanese Coaling a Man-of-War	53	7.00

Choicest "L. GAUMONT'S" Films.

CLASS I.—13c. per foot.

No.	TITLE	Length about, feet	PRICE
2001	Working in the Charcoal Mines in France... .	190	$25 75
2004	Frivolity	205	26.75
2005	Trained Dogs.....	370	48.25
2006	Secret Procession of the Algerian Tribes.....	65	8.50
2007	Clowns.....	155	20.25
2008	Buying a Baby.....	315	41.00
2009	Cook's Joke	170	22.25
2010	Gavotte.....	176	23.00
2011	Herring Fishing on French Coast.....	90	11.75
2012	Algerian Goums in the Desert.....	100	13.00
2013	Typical Algerian "Ouled Nails" Muslin Dance	90	11.75
2014	Mysterious Clock.....	100	13.00
2015	Panoramic View of Chamonix, Alps.....	170	22.25
2016	Panoramic View of La Mure, France.....	72	9.50
2017	Fishing in Newfoundland, French Shore.....	60	7.75
2018	Preparing the Codfish after the Catch.	56	7.25

CLASS II.—15c. per foot.

2019	Apothecary Cave.....	65	9.75
2020	Pigeons on St. Marc's Place (Venice).....	80	12.00
2021	The Restive Chicken	135	20.25
2022	Our Jolly French Students.....	100	15.00
2023	Pierrot Murderer.....	320	48.00
2024	How to Disperse the Crowd.....	120	18.00
2025	Le Courrier de Lyon..... (*The Lyons Mail*)	400	60.00

Bulletin No. 3.

GEORGE MÉLIÈS of Paris.

New York Branch:

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Choicest "CHARLES URBAN'S" Films.

CLASS I.—13c. per foot.

No.	TITLE	Length about, feet	PRICE
1273 U.	**Curious Sights in Burmah and Cashmere**	300	$39.00
	(SECTION 1.)		
1	Worshippers entering the Shwe Dagon Temple.		
2	Panorama of Inner Pagoda and Shrines.		
3	The 777 Pagodas of Mandalay.		
4	Open air School for Hindus.		
5	Children's Chatti Race.		
6	A Game of "Cock Fighting."		
7	Burmese Game of Football.		
8	The Persian Walls of Burmah.		
9	Frolic of the Hindu Water Carriers.		
10	Coolies transporting Crops accross a Stream.		
11	Carting Jungle Grass across the River Ravi.		
1273 Bis U.	**Curious Sights in Burmah and Cashmere**	300	39.00
	(SECTION 2)		
12	The Galloping Tonga on the Srinagar Road.		
13	The Bullock Express of Cashmere.		
14	Elephants removing Timber at the Rangoon Mills.		
15	An old "Tusker" carrying a heavy Teak Log.		
16	A Feat of tremendous Strength by Trained Elephants.		
17	State Elephants of the Maharajah.		
18	Scenes before the Palace Gates.		
19	The Llamas of Thibet leaving the Winter Palace.		
20	The State Band of the Rajah of Cashmere.		

No.	TITLE	Length about, feet	PRICE
1276 U.	**Piræus and Athens (Greece). A visit to Piræus**	200	$26.00
1	**The Corinth Canal.** Over three miles in length. First commenced by the Emperor Nero.		
2	**Piræus, the Landing Stage.** The Port of Athens.		
3	**The Market Place.** Typical view of modern Grecian life.		
4	**The Great Harbor.** Formerly Porto Leone, full of Grecian, French, Italian, Russian and Austrian shipping.		
5	**Street Cafés.** A glimpse of the many street cafés of Piræus.		
6	**The Market Square.** Showing the peculiar booths of a Grecian market.		
7	**Arrival of a Steamer.** The Grecian boatmen swarming up the sides before the anchor is dropped.		
1276 A. U.	**Piræus and Athens (Greece). Hoisting Cattle on Steamer**	150	19.50
1	**Mooring Cattle on Barges.** Preparatory to shipping them to Constantinople.		
2	**Taking Cattle off to the Steamer.** Towing the laden barges through the harbor.		
3	**Hoisting the Cattle on Board.** The cattle being slung by legs and horns from the barges to the liner.		
1276 B. U.	**Piræus and Athens (Greece). Athens and the Acropolis**	275	35.75
1	**Panoramic View from the Acropolis.** A fine view of modern Athens.		
2	**Mar's Hill.** Probable site of St. Paul preaching to the Athenians.		
3	**A View of the Acropolis from the Hill of the Muses.** Showing the Propylæa, Parthenon, and Theatre of Dionysus.		
4	**The Arch of Adrian.** Built by Adrian on the completion of the Olympieum.		
5	**The Olympieum.** A few of the original 104 colums of this Temple are seen.		
6	**Temple of Victory.** Originally built to commemorate three of the most celebrated Athenian victories.		
7	**The Propylæa.** Begun in 437 B.C. The entrance to the Acropolis.		
8	**The Erectheum.** With the famous caryatid Porch.		
9	**The Parthenon.** Three views of this beautiful Temple, built 454 B.C.		
10	**Mount Lycabettus.** Commanding a magnificent view of Athens.		
1277 U.	**Constantinople and the Bosphorus**	600	78.00
1	**Chanak: the strongly fortified entrance to the Dardanelles.**		
2	**The Galata Bridge.** Connecting Galata with Pera; $2,000 taken daily in 1c. tolls on this Bridge.		
3	**A second view of the Bridge.** Showing the Galata Tower.		
4	**The old Slave Market.** The oldest part of the city; full of Oriental life.		
5	**Turkish Porters.** Picturesque natives of the Bulgarian quarter.		
6	**Street near Seraskeriat.** The surroundings of the War Office.		
7	**The Market Place.** A scene of life and bustle.		
8	**The Pigeon Mosque.** Built in 1497; named from the sacred pigeons living around it.		
9	**Mosque of St. Sophia.** One of the finest mosques in the world.		
10	**Outside the Mosque.** Showing the life in the main streets.		
11	**The Government Buildings.** Typical view of every-day life in the busiest part of Constantinople.		
12	**Court of the Pigeon Mosque.** Fine picture of the sacred pigeons.		

No.	Title	Lenght about feet	Price
13	**Children scrambling for "Backsheesh."** A familiar weakness of the Turk		
14	**Street in Stamboul.** Showing some of the latest inhabitants.		
15	**Boot Cleaning.** The Turkish "Day & Martin" boys.		
16	**The Bohemian Quarter.** An interesting study of native life.		
17	**Outside the Prison.** The heart of the city.		
18	**Bullock Carts near the Slave Market.** A picturesque street scene.		
19	**The Fruit Market.** Quaint Oriental market life.		
20	**The Dogs of Constantinople.** The scavengers of this Eastern city.		
21	**The Golden Horn.** The entrance to the Bosphorus.		
22	**Graveyard near the Great Tower of Bebek.** Fine stereoscopic panorama.		
23	**The Tower of Europe.** Built in 1452 on the site of ancient fortresses of Greek Emperors.		
24	**Summer Palaces on the Bosphorus.** A particularly beautiful reach of the Straits.		
25	**Distant View of the Roumeli Hissar.** The Tower of Europe; most imposing.		
26	**The Entrance to the Black Sea.** Showing the fortifications on the European and Asiatic sides.		
1278 U.	**Cairo and the Nile**..... 300		$39.00
1	**The Nile.** A fine stereoscopic picture of the historical river.		
2	**Dhows on the river.** Typical Egyptian scenery.		
3	**Tura Prison and Nile Banks.** Panoramic view from a Nile steamer.		
4	**Tourists landing at Bedrashen.** The enjoyments of the British Tourist.		
5	**The Nile Steamer.**		
6	**The Kasr-en-Nil Bridge.** One of the famous bridges of the world, full of native life.		
7	**Camels in the Palm Grove.** A pretty scene on the Nile banks.		
8	**Camels descending a hill.** The difficulty of arguing with a camel.		
1279 A. U.	**A Trip to Palestine, Jaffa and its harbor**.....225		29.25
1	**Jaffa from the Sea.** The Port of Jerusalem. The worst harbor in the world.		
2	**Through the Rocks aud Surf.** The Syrian boatmen shooting the narrows.		
3	**The Landing Stage.** Showing the many shoreboats at the quay.		
4	**A Street in Jaffa.** One of the busiest towns in Palestine.		
5	**Camels carrying Oranges to the Quays.** The details of exporting the famous Jaffa oranges.		
6	**The Surf.** Showing the dangerous belt of rocks.		
7	**The Orange Boats.** Syrian boatmen waiting for the oranges.		
8	**Loading the Oranges.** Filling the boats at the wharf.		
9	**Camels transporting Oranges.** Bringing the oranges from the groves to the quayside.		
1279 B. U.	**A Trip to Palestine. Jerusalem, the Holy City**...650		84.50
1	**Panorama of Jaffa.** A fine view of the town and roadstead.		
2	**The Jaffa Gate and Jaffa Road.** The principal entrance to the City of Jerusalem.		
3	**The Tower of David.** A portion of the original tower built by Herod.		
4	**The Walls of the City.** The road by which the Wise Men travelled to Bethlehem.		
5	**Jerusalem from the Convent.** Striking view of the city from the housetops.		
6	**David Street.** Inside the walls. The market-place of Jerusalem.		

No.	TITLE	Length about, feet	PRICE
7	**The Holy Sepulchre.** For sixteen centuries the supposed site of Calvary.		
8	**The Temple Area.** The site of Solomon's and Herod's Temples.		
9	**The Mosque of Omar.** Built in 637 A. D. by Omar, after his conquest of Jerusalem.		
10	**Filling Water Skins at a Well.** Picturesque eastern scene.		
11	**Via Dolorosa.** The road of Christ's journey to Calvary.		
12	**The Garden of Gethsemane.** The site of Christ's agony and betrayal.		
13	**The Mount of Olives.** Full of sacred associations.		
14	**The Damascus Gate.** Authentic site of the original North Gate of Jerusalem.		
15	**Jerusalem from the Mount of Olives.** A magnificent view of the Holy City from outside the walls.		
16	**The Good Samaritan Inn.** The basis of the Parable of the Good Samaritan.		
17	**The Escort on the Jericho Road.** Picturesque Arab horsemen.		
18	**The Jordan.** The most sacred and historical river in the world.		
19	**Ascending the Jordan.** Showing the swiftness of the current.		
20	**General Panorama.** Fine view of the banks of the Jordan.		
21	**The Return of Tourists.** A very modern Pilgrimage.		
1289 U.	**Procession of the "Holy Blood."** The annual picturesque Ceremony held at Bruges, Belgium. Excellent quality.....	425	$55.25
1290 U.	**"The Bushrangers."** Attack and Robbery of a Mail Convoy, full of action and excitement.....	475	61.75
1	The mounted escort and mail train.		
2	Bushrangers in camp—Advice of approach of mail convoy.		
3	The troopers striking camp.		
4	Bushrangers attack camp and rob mail train.		
5	Detachment of Colonials to the rescue.		
6	Robbers decamp with booty.		
7	Refuge and fight at the deserted hut.		
8	Capture of bandits.		
9	The courtmartial in camp.		
10	Comrades avenged.		
1291 U.	**The new game of Pushball on Horseback.** The spectacle of the recent Military Tournament at the Agricultural Hall, London...	100	13.00
1296 U.	**"A Newspaper in Making."** Millions read the papers, not one per cent. know how it is prepared. This is an eye-opener.".....	600	78.00

The following series was secured by courtesy of the *London Evening News.*

1	**The Incident.**
2	**The Editor's table.**
3	**Linotyping.**
4	**Preparing the Form.**
5	**Making the Matrix.**
6	**Casting the Plate.**
7	**Trimming the Plate.**
8	**Receiving "Stop" News.**
9	**Printing the Edition.**
10	**From Press Room to Office.**

No.	TITLE	Length about, feet	PRICE
11	**Supplying Newsboys over Counter.**		
12	**The News Carts and Cycle Corps leaving the Newspaper Buildings.**		
13	**Arrival of Cart.—The Newsboy does the rest.**		

A GREAT SUCCESS.

1297 U. The Great International Automobile Race for the Gordon-Bennett Trophy. (Germany, June 17, 1904).....400 $52.00

The Competing Racing Cars and their Drivers, photographed during the weighing-in of the motors at Hamburg, Germany, June 16, 1904.

In 21 pictures, showing all the famous motor drivers and the racing cars which entered into this historical contest. Excellent views of each car. Magnificent portraits. Full of action. Not a dull picture in the series. Perfect photographic quality throughout.

1298 U. The Great International Automobile Race for the Gordon-Bennett Trophy. (Germany, June 17, 1904.....600 78.00

The Race.

1 Arrival of Emperor and Empress at Hamburg.
2 Panorama of Imperial Tribune, Saalburg. (The Grand Stand).
3 Starting Motors Nos. 9, 15, 16 and 18 for race, Saalburg.
4 Cars sweeping curve at Saalburg, Nos. 3, 9, 10 and 17.
5 Down the "straight" at Wehrheim.
6 The long straight and curve from Hamburg, Cars Nos. 2, 15, 17, 9 and 1 passing.
7 Receding view of cars up grade towards Saalburg Tribune.
8 Car No. 11 rounding curve at Kirdorf.
9 Motors slowing down while passing through neutral town of Neuhof, each car preceded by cyclists.
10 Motors Nos. 4, 3, 9, 2, 8, 10 going at top speed down straight at Weilburg.
11 Cars Nos. 1, 2, 3 and 4 speeding through Saalburg Tribune.
12 Cars Nos. 12, 1 and 9 arriving and departing from Control of Idstein.
13 Three motors receding up the ascent towards Tribune.
14 Théry with car No. 5 coming down the straight from Homburg, followed by Nos. 3 and 1.
15 The Course Committee on motor, inspecting the double curve at Eschenhahn.
16 The most dangerous and picturesque spot on entire course showing cars Nos. 1, 2, 5, 3, 4, 9, 8 and 6 manipulating the acute "S" curve.
17 Skidding around sharp curve after passing Limburg Control: Nos. 12, 10, 11, 15, 13, 17, 16 and 14.
18 Another view of same curve showing cars Nos. 1 and 8.
19 General Panorama of East End of Tribune, showing cars rushing through the Arch.
20 View of Tribune, showing enormous crowds cheering Théry, Jenatzy and de Caters on passing the winning post.
21 Two different aspects of crowds before the entrance to Tribune during the finish.
22 Arrival of H.I.M. automobile.
23 His Imperial Majesty, the Emperor of Germany, leaving after the race (we were fortunate in securing his Majesty's con-

No.	TITLE	Length about, feet	PRICE

sent to being photographed). After his approach with suite he is seen conversing with various notabilities directly before the camera, thus enabling us to procure a magnificent life-size portrait of the Emperor. He steps into his motor after bidding farewell to his friends.

Result:

1st, Théry (France), 10 h. p. Richard Brazier, 5 h., 50 min., 3 s.
2d, Jenatz (Germany), 90 h. p. Mercedes, 6 h., 1 m., 28 s.
3d, de Caters (Germany), 90 h. p. Mercedes, 6 h., 46 min., 31 s.

Price—Complete Series Nos. 1297 and 1298, forming the most comprehensive and exciting series of the 1904 Motor Derby it was possible to procure. Combined length 1,000 feet, $130.00.

1300 U. **A Regiment of the Japanese Imperial Guards and Engineer Corps off to the Front.** A fine picture of Japanese Troops. The most successful of the very few which have been so far secured in the Far East.....200 $26.00

1301 U. **A fierce Sword Combat at Tokio**.....125 16.25

1306 U. **The Japanese Standard Bearer**. A fierce attack by Four Cossacks (a representation). Excellent...150 19.50

1307 U. **The Japanese Ogre**..... 50 6.50
Eating "Russians" and "Cossacks." An amusing Automatic Toy sold in the streets of Yokohama for 12c.

1310 U. **The Military Funeral of the "Standard Bearer of the Yalu,"** who was killed at the Battle of the Yalu while defending the Colors. A quaint and highly interesting spectacle as the procession marches through the streets of Tokio.....150 19.50

1327 U. **Children Romping on the Lawn**. (Comic) 150 19.50

1328 U. **"He won't be Happy till He Gets It."** (Very funny).....125 16.25

1376 U. **The International Congress of the Salvation Army** (General Booth reviews the "Army" at the Crystal Palace, July 5th, 1904. Excellent view of General Booth as he greets the various contingents from all countries passing in review before him) 500 65.00

3025 U. **Extraordinary Feats of Horsemanship**, by a Squad of Siberian Cossacks at Mukden (Manchuria).....275 35.75

NO	TITLE	Length about, feet	PRICE
3026 U.	**The Arrival of the 1st Siberian Sharpshooters at Harbin,** showing Panoramic view of the station with this Russian Regiment disembarking	100	$13.00
3028 U.	**The Execution (Beheading) of one of the Hunchuses (Chinese Bandits) outside of the walls of Mukden.** The only pictures ever secured	75	9.75
3029 U.	**Arrival and Departure of the Ice-crushing Steamer "Baikal" at Baikal, Siberia** By this steamer the majority of Russian Troops are ferried across Lake Baikal on their way to the front.	125	16.25
3032 U.	**Nobles Leaving the Kremlin, Moscow, after a Reception by the Czar**	100	13.00
3033 U.	**The War Correspondent and the Two Bear Cubs.** (Amusing)	150	19.50

Supplements Nos. 1, 2 & 3.

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Cinematographic-Films, Life Moving Pictures, Comical, Magical, Mystical Views, Trick-Films, Actualities, etc.

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REGISTERED

New York Branch:

204 EAST 38th STREET, NEW YORK

GASTON MÉLIÈS, General Manager.

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No.	Title	Length about feet	Price
462–464	**The Enchanted Well**	225	$38.00

The subject begins with the return of peasants from their work. They arrive at a farm settlement and each one goes to his home. An old peasant comes along leading his ass by the bridle. An old beggar-woman follows him and asks alms. The peasant refuses and drives her away. The latter, who is no other than a sorceress, leaves, hurling maledictions upon a well placed in the middle of the scene. The old peasant draws water from the well; this water immediately bursts into flames. The Devil emerges from the well and the peasant pelts him with stones. The well suddenly swells to enormous proportions until it assumes the appearance of a tower out of which burst serpents, demons and frightful monsters. The peasant struggles with all these strange creatures, but in vain. Finally he is thrown into the well by huge frogs. He gets out all in rags and dripping with water. The people of the farm assemble and try to drive away the Devil who pursues the peasant. The Devil is changed into a bat and flies away.

465–469	**The Inn Where No Man Rests**	345	58.00

Interior of the bedroom of an inn. There enters a traveler, slightly intoxicated, accompanied by a servant, who carries his baggage. The traveler takes off his hat, his coat, and his shoes. The servant places these things upon a clothes-rack in such a way that they resemble the outlines of the back of an old codger. The servant withdraws. A funny scene follows when the drunken chap tries to light his pipe from a candlestick. The candlestick rises in the air, and the flame is put out by a portrait placed in a frame on the wall. The guest lights the candle, and he tries to light his pipe again. A second time the candlestick rises up, and the personage in the picture having become animated swallows candle and candlestick. The fellow jumps backward, bumps up against the clothes-rack. Taking his clothes for an intruder he kicks at them. The boots become animated and kick him in return. The fellow, enraged, throws himself upon the clothes-rack, which he imagines to be a person, struggles with it and rolls upon the floor, entangled among all his clothes. He restores everything to its former place, but his boots began to dance about the room. The poor intoxicated fellow goes after them, but the boots ascend the wall and disappear in the ceiling. He goes to bed. Immediately the bed begins to dance wildly about the room, then falls upon him, burying him among the covers, mattress and the pieces of the bed. He extricates himself in a rage, restores everything to order again, but just as he attempts to get into bed he finds himself suddenly thrown under it. He crawls out and spies the moon through a casement window. Believing that he has discovered

No.	Title	Length about, feet	Price

an enemy he strikes the window with a broom, and the window bursts into pieces. The moon reappears on the dial of a clock; then suddenly it assumes the face of a grinning clown. The drunken fellow starts back; he stumbles against a valise. With a kick he sends the valise into the air where it assumes the form of a demon, whom the fellow tries to catch. The furniture, the washbowl, the pitcher fly into pieces. The proprietor of the hotel and all the guests, awakened by the disturbance, enters the room. Stormy explanations follow, and a battle ensues. The people follow one another, leaping through windows, pictures and mirrors. The proprietor is hit on the head by a board laden with all sorts of objects, and a large portrait falls upon his head. Finally, at the moment when the drunken fellow is on the point of being seized, he disappears through a casement window and takes refuge on the roof, to the astonishment of all.

470–471 The Drawing Lesson or the Living Statue.....160 $27.00

In a corner of the gardens at Versailles we see an ornamental fountain with beautiful colonnades. Along comes an old Professor looking for a nice spot to teach his pupils. Finding the fountain to his liking, he goes after his scholars. A mysterious person, who has noticed the old man, by means of a balloon, a handkerchief and a coat, constructs a peculiar figure doing a lot of tricks at the same time. The Professor comes back with his class and all prepare for work when, at a sign of the juggler, the statue comes to life, makes fun of the Professor and finally is transformed into a fountain, surmounted by a dolphin throwing up streams of water. The unlucky Professor loses his balance, tumbles into the water and gets a most laughable shower bath, while the pupils sketch the scene, laughing themselves to tears.

472 The Mystical Flame. *(A very amusing subject. The appearance in the fire and the dissolution of a living being are fascinating tricks).* 120 20.00

A juggler enters upon the scene, picks up a skull, throws it in the air, catches it in his hands, where it is transformed into a handkerchief. The handkerchief, after being twirled about a wand is changed to a napkin, and afterward into a tablecloth. Out of the tablecloth comes a servant. The servant brings a low table upon which the juggler throws a bit of magic powder. The powder takes fire and blazes up into a large flame in the midst of which appears a lovely lady. The flame dies away. The juggler has the lady descend in order to show that she is quite alive, then he orders her to mount upon the table again. The juggler goes out. The servant falls in love with the lady and makes her a proposal of marriage; but she dissolves little by little into space and disappears as she came. The juggler re-enters and disappears head over heels from the top of a chair. The servant rushes toward the chair, the juggler reappears, coming out from under the table; he seizes the servant, and, after throwing him to the floor, reduces him to smoke. He does the same with the chair, and then goes away, dancing.

473–475 The Witch's Revenge. *(A fantasy of the Middle Ages. A gorgeous subject. Rich costumes and beautiful settings)*.....220 37.00

Two guards bring a sorcerer into the hall of a palace of the time of the Middle Ages. The king, who follows them, orders the sorcerer to be chained and to be condemned to death for his practice of witchcraft. He begs the king to permit him just one hour of liberty, assures the king that he will create, thanks to his power, a charming woman, worthy of becoming the king's consort. The king, after a moment of hesitation, agrees. The sorcerer asks the king to remove the guards. The king commands them to retire but not to go far away so as to be within easy call. The sorcerer evokes a spirit. A demon emerges from the floor, and at the

No.	TITLE	Length about feet	PRICE

command of the sorcerer goes and finds a palanquin, which is brought in by beautiful pages. In this palanquin, which the sorcerer shows, at first, to be empty, three lovely Greek goddesses slowly appear. The king is charmed, but he remarks to the sorcerer that the Greek costumes do not please him. But they are quickly transformed, under the spell of the magician, into rich court dresses. The lady in the middle becomes a haughty queen; the two others are changed into lady's-in-waiting. The king takes the hand of the queen and escorts her, followed by her two attendants, to a seat beside his throne. The pages remove the palanquin. The king asks the magician to amuse the company by some of his wonderful tricks. So the magician takes a chair, which he makes waltz about the hall. Then he throws it into the air, where the chair is transformed into a royal clown, who performs some feats of dislocation. He ends his performance by a perilous leap and falls back to the floor in the original form of the chair. The magician darts into the chair, makes a saucy face at the king and disappears, turning somersaults. The king rushes down to the chair in astonishment. The chair disappears, and at the same time the magician reappears upon the royal throne. The king, in a rage, summons the guards and orders them to arrest the magician. The latter throws down the guards, transforms them to demons, whom he orders to arrest and chain the king. Then, putting on the royal crown, the sorcerer goes out, dancing with the queen and her attendants, who are no other than diabolical personages, while the king, because he was too credulous, remains chained to the spot—a condition in which he wished to place the sorcerer at the beginning.

476 The Oracle of Delphi 100 $17.00

This time it is before the door of a temple of Delphi that the fancy of the artist conducts us. This temple occupies the entire width of the scene; two sphinxes of stone upon massive pedestals guard the strong iron door.

Desiring to make an offering to the divinity which graces the edifice, a rich nobleman commands his slaves to bring the coffer which contains the precious treasures to be presented. After locking the door he goes away with his slaves, while a bandit, who has been watching him, forces the lock in the door, penetrates into the sanctuary and comes out with the precious box, which has but a moment before been deposited before the sacred image of the divinity. But fear and horror are depicted in his countenance. He falls upon his knees, pressing against his breast the object of his crime. Suddenly the god of the temple appears at the door. He orders the coffers to be returned, and the sacrilege to be atoned for. At his orders the stone sphinxes become animated, after having remained for ages silent and motionless. They seize the bandit and change his head into that of an ass, and to expiate his crime he will have to wear it the rest of his sad existence. The sphinxes remount the pedestals and resume the fixed unchangeableness of stone from which they will never more depart.

The picturesque setting and the marvelous mechanism heighten the intensity of interest of this film.

477–478 A Spiritualistic Photographer..... .....145 24.50

This subject is an absolute novelty, for the effects obtained are made by a process only recently discovered. For the first time, one sees a dissolving effect upon a background absolutely white, a photographic difficulty most cleverly surmounted. A photographing spiritualist has resolved to photograph a person without a camera by means of his secret powers. He covers a frame with a sheet of white paper, before which he orders his subject to stand. Then he lights a magic powder, by which one sees the person gradually disappear and the likeness to form on the paper. The photographer shapes the paper into a large cone, in which is

No.	TITLE	Length about, feet	PRICE

discovered the vanished person, the paper meanwhile having become entirely blank as at first. This subject puzzles an audience by the clever illusions displayed.

479–480 The Melomaniac.....170 $29.00

Here we return to an astonishing subject most fantastically worked out. A singing teacher, followed by his pupils whom he has trained to manoeuvre with considerable skill, meets in the fields some telegraph wires strung on poles. These wires, the professor thinks, would form a very effective musical staff. He carries an enormous key of G, which he throws upon the wires to give the proper pitch to his pupils. He forms a measure by fixing his cane in a perpendicular position among the wires, which run in a parallel direction, thus forming the lines of a staff of music. In order to have notes, he tears off his own head and fixes it among the wires. Thus he obtained the first note of his air. Then he fixes upon this bizarre staff several heads corresponding in position to the first part of the tune, "God Save the King." One hears the beating of drums, the heads rearrange themselves, and one sees the second line of the air. Another beating of drums, and the heads shift about until they form the third line of music. Satisfied, the professor departs, followed by his pupils. The heads, abandoned among the wires, cast a look at the crowd as it disappears. Immediately they are changed to birds and fly away.

This subject, accompanied by the proper music, produces great laughter.

481–482 The Monster.....170 29.00

If the subject of the preceding picture is lively and full of amusement, this one is certainly magnificent in its weird realism. It will please all, for they are numerous, who like impossibilities in hobgoblins, provided the subject is developed in good taste. The decoration is one of the most beautiful. It represents a sphynx stretched out upon a pedestal in a crouching posture. In the background are the pyramids of Egypt. The moon is shining.

An Egyptian prince has lost his beloved wife and he has sought a dervish, who dwells at the base of the sphynx. The prince promises him a vast fortune if the dervish will only give him the opportunity of gazing once more upon the features of his wife. The dervish accepts the offer. He brings in from a neighboring tomb the receptable containing the remains of the princess. He opens it and removes the skeleton, which he places upon the ground close beside him. Then turning to the moon and raising his arms outstretched toward it, he invokes the moon to give back life to her who is no more. The skeleton begins to move about, becomes animated, and arises. The dervish puts it upon a bench and covers it with a white linen; a mask conceals its ghostly face. At a second invocation the skeleton begins again to move, arises, and performs a weird dance. In performing its contortions it partly disappears in the ground. While performing its feats, it increases gradually in size, its neck assuming enormous proportions, much to the horror of the prince, who fails to see in this grotesque character the wife whom he had lost. The dance ceases. The dervish throws a veil over the hideous creature. Then appears the real princess as she was when her husband possessed her. The prince darts forward to take her into his arms to give her a last kiss, but the dervish stops him, wraps the young lady in the veil and throws her into the arms of the prince. When he removes the veil he finds only the skeleton of his former wife. The vision has disappeared, and the princess has returned to dust. The dervish withdraws, and the prince pursues him with his threats and his curses.

This subject possesses an extraordinary fascination. It gives during the whole time the perfect illusion of reality.

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Supplement No. 5.

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No.	TITLE	Length about, feet	PRICE
484-498 bis	**Fairyland,** or The Kingdom of the Fairies (Le Royaume des Fées.)	1,040	$180.00

Duration of exhibit about 20 minutes.

1 The Betrothal of the Prince Bel Azor.—Interior of the palace of King Lawrence XXIV. The members of the court are assembled in state costumes. The arrival of the Princess Azurine and of the Prince Bel Azor. The King announces to the company the betrothal of the Princess, his daughter, with the young Prince. The exchange of the engagement ring.

2 The Presents of the Fairies.—The fairy godmothers bring their gifts. The fairy *Aurora* gives the Princess beauty and bestows upon her a magic flower to guard her from evil. The fairy *Fortune* brings her the gift of riches. The fairy *Infancy* announces to her a numerous progeny. Finally the fairy *Power* decrees that she will one day wear the royal crown.

3 The Curse of the Witch.—Everybody is rejoicing when suddenly there enters the Witch to whom the King has forgotten to send an invitation. The old Witch, enraged over the slight, curses the Princess, and in spite of the excuses of the King and of the Prince swears that she will avenge herself in a signal way. She threatens the Princess with the most terrible misfortunes. The Prince becomes enraged and attacks the old Witch with drawn sword, but she suddenly disappears in a pillar of fire to the consternation of all.

4 The Boudoir of Princess Azurine.—Magnificent boudoir in the style of Louis XV. The Princess Azurine, still suffering from the excitement, enters her boudoir to take a rest. The servants remove her sumptuous robes and pass to her a dress for the night. They make their curtsies, wish the princess a good night, and withdraw. The princess gets into a bed the shape of a shell and supported by cupids, and soon falls to sleep.

5 Abduction of the Princess by Demons. (The Chariot of Fire.)—Suddenly a trapdoor in the floor opens and the Witch appears. After having satisfied herself that the Princess is sleeping, she pulls from her hands the magic flower which the fairy *Aurora* had bestowed upon her and tears it to bits. Then the old witch summons several demons, whom she orders to seize the princess and to bind her. The Witch then orders to appear a chariot drawn by fantastical animals. In spite of her cries the Princess is fastened into the car. The demons leap upon the animals, which then draw the chariot around the room and vanish into space. Hardly have they gone when all the occupants of the palace, awakened by the cries of the Princess, rush into the chamber, only to find it empty. The Prince Bel Azor, who is the first to arrive, struggles with the demons, who vanish into smoke, and he is thus unable to prevent the abduction of his fiancee.

6 The Top of the Tower. The Alarm.—The people of the castle, accompanied by the King, the Queen and the Prince Bel Azor, ascend the stairs by strides and reach the upper platform, where they gaze anxiously about the sky.

7 The Fantastical Ride.—Suddenly they perceive in the heavens the fantastical cortege bearing away the weeping Princess. Witches mounted on broomsticks and demons bearing burning torches accompany the chariot as it moves through the air among the clouds. The Prince sickens at the sight, but, encouraged by the lords about him, vows he will again find his fiancee with their assistance. They all repair to the armory of the palace to prepare themselves for the pursuit of the abductors.

8 The Armory of the Castle.—(Magnificent interior of the Middle Ages. Suits of armor, arms, cuirasses, battle-axes, sabres, halberds, horses barbed with iron, flags, etc., etc. To the right, a large staircase descends from the top to the bottom of the picture.) The people in the palace descend in great haste to the armory. They fall upon the weapons of war and quickly transform themselves into warriors armed from head to foot. (Here takes place an amusing incident.) The majordomo of the castle, large and fat, having been suddenly seized with a bellicose ardor, arms

himself front and back with enormous bucklers and grabs hold of so many arms that he mounts the stairs with difficulty, and only through the assistance of some obliging noblemen, who tug at him and push him.

9 The Vision in the Haunted Chamber.—The Prince Bel Azor, who has selected his arms, darts in his turn up the stairs following after his comrades, but he is stopped by the Witch, who suddenly appears and who, laughing at his preparations, announces to him that they are useless. She makes a gesture and immediately the walls on one side of the armory fade away into a scene of an inaccessible rock everywhere surrounded by steep sides and on its summit a tower with not a single door or window. The Prince, riveted to the spot from terror, sees the demons draw near to the tower dragging the chariot of fire. He beholds them hoisting her by a rope to the top of the tower and shutting her up under the roof. The Prince darts forward, but the vision fades away and he falls against the wall of the armory, which has resumed its position. Bel Azor draws his sword to strike the Witch, but with a gesture she throws him to the floor and chains him to a table. Then mounting a broom, she rides away into the air.

10 The Genius Bestows upon the Prince the Armor.—Fortunately the good fairy, *Aurora,* appears in her turn and frees the Prince. She announces to him that she will protect him in his enterprise and that in order to foil the malicious projects of the Witch she will give him a talisman, which will permit him to use in finding the Princess. She then summons the Genius of Invulnerability, who enters in the form of a lame and deformed dwarf.

11 The Impenetrable Armor. The Prince is Knighted.—The Genius presents to the fairy *Aurora* an impenetrable armor, which renders its owner invulnerable, and likewise a magic helmet and sword, both of which are endowed with marvelous powers. The fairy gives the accolade to the prince, who falls upon his knees and is knighted. Bel Azor thanks the fairy and leaves the hall, the fairy vanishes in the air, the dwarf withdraws by a leap.

12 Embarking on the Royal Galley.—(Superb setting; the docks of a port on the ocean; to the left, the royal galley richly decorated and carved.) The sailors of the royal navy are making the final preparations before weighing anchor. The Prince, his chamberlain, his majordomo, and many knights, hasten aboard the galley, for the fairy *Aurora* has told the Prince that the Princess is shut up in the tower in the midst of the ocean. The oars strike the sea in rhythmic cadence, the royal standard floats from the stern. The mighty ship majestically moves away. Hardly has it disappeared when the Witch appears upon the dock. She laughs fiendishly and determines to destroy the Prince and his suite. She makes some diabolical evocations and sets loose the elements upon the royal galley.

13 Encountering a Tempest at Sea.—Here the spectator is borne into the open ocean. The waves swell with rage; the sky becomes threatening, for black clouds appear upon the horizon and approach with marvelous rapidity. The galley rolls and pitches among the billows, scarcely making any headway. The storm bursts

forth with fury, the lightning illumines the sky, the rain falls in torrents, the sea is overturned, the galley, no longer minding her helm, is half swamped and is driven with terrifying swiftness against some cliffs which border the wild coast. (This tableau is one of the cleverest arranged for cinematographs. The sea is represented with striking fidelity to nature by natural water agitated mechanically. The rain is likewise obtained by the use of real water. The movement of the clouds and the lightning are rendered with such striking vividness that the tableau has a marvelous appearance of reality.)

14 The Ship Wrecked on the Rocks.—Suddenly the galley strikes upon an enormous rock, which emerges from the midst of the billows, and the ship founders shortly after, disappearing in a vortex of foam.

15 Sinking to the Bottom of the Sea. (Real Fishes and Sea Monsters.—One next sees the vessel sink into the abyss of ocean. It descends among fishes of all sorts, which move away in fright (water and fishes are real) until it settles upon the bottom. Bubbles of air rise up while whirling about. Some water-nymphs (attendants at the Court of Neptune) visit the remains of the wreck so as to report to their lord, the god of the sea. (New trick: the nymphs moving through the water without any visible support.)

16 The Prince Rescued by the Mermaid Queen. Encounter with a Cuttlefish.—The vessel lies in a bed of rocks with her masts broken, her sails, her ropes and her rigging hanging down wretchedly entangled. Upon the deck the people lie stretched out in picturesque confusion, unconscious of their whereabouts or of their existence. On every side there are large shells, and living fishes swim around. To the left, a gigantic octopus stretches out his tentacles and strives to embrace the shipwrecked people. The *Fairy of the Waters,* urged by the fairy *Aurora,* comes to their aid drawn in a conch-shell by a dolphin. She touches them with her wand and they awake. She orders them to get up and follow her. Prince Bel Azor, the chamberlain, the majordomo, still dazed, follow the *Fairy of the Waters* with great difficulty through the liquid element.

17 The Submarine Grottoes.—They penetrate while following the *Fairy of the Waters* superb submarine grottoes peopled with living fish. She announces to the Prince that she is leading him to the Court of Neptune, and as the journey will be long and difficult she will give to the Prince and his suite a means of transportation used in the realms of the ocean.

18 Review of the Habitués of the Deep. Father Neptune's Car.—The fairy in her shell drawn by a dolphin, Bel Azor mounted on an enormous sturgeon, the majordomo astride a large lobster, the other personages seated in a chariot of shells and drawn by fantastical fishes, traverse, on their way to Father Neptune's palace, various submarine lands under the escort of nymphs, naiads, and aquatic animals.

19 The Palace of Lobsters.—A fascinating scene. The rocks are covered with enormous lobsters and crabs

20 The Flora of the Sea. The Azure Grotto.—(This tableau forms with the preceding a series of charming transformations.) The submarine flowers, algae, corals, madreporas, gradually settle down beneath the ocean bed and finally reveal an azure grotto of dazzling beauty. The grotto, in turn, fades away and discloses the magnificent tableau which follows.

21 In Neptune's Empire. Great Submarine Spectacle.—In this superb tableau Neptune is seated upon his throne. Large shells rest upon submarine plants, and in them lie the goddesses and fairies of the sea, naiads, genii and tritons. Garlands of delicate pearls are stretched around, and fishes swim in and out the scene. Prince Bel Azor arrives, accompanied by the *Fairy of the Waters* and escorted by large lobsters, Neptune's guards. The prince explains to the god of the sea why he has been precipitated into his realm by the Witch, and begs Neptune to have pity upon him and permit him to return to the land and the open air. Neptune, touched by the misfortune of the young Prince, orders to advance.....*The Maritime Omnibus.*

22 The Whale. The "Omnibus of the Deep."—This omnibus is no other than a whale of natural proportions. The Prince and his suite shrink back astounded. But Neptune tells them not to hesitate. So they permit themselves to be swallowed one by one without a protest. The whale makes several motions with his fins and glides up to the surface of the ocean.

23 Upon Terra Firma. The Entrance of the Cavern.—The head of the whale emerges from the waves spouting two streams of water from his blow-holes. He opens his mouth and throws out upon the shore the shipwrecked crowd; then he twists his head and sends up a stream of water and lashes the waves with his tail. As soon as the whale has disappeared the Prince and his retinue descry the inaccessible rock and the tower in which the Princess is imprisoned. It is a half mile away, isolated, in the ocean, and they do not know how to reach it. Luckily the fairy *Aurora* reappears, and, showing him the entrance to a cavern, tells him to enter there and follow the subterranean passage which leads almost up to the bewitched tower. Prince Bel Azor, with his followers, rush into the cavern.

24 The Departure from the Cavern. The Steep Cliff.—The party leaves the cavern by climbing up through an opening, and they find themselves upon the edge of a high cliff. (At a distance of about 150 feet the tower looms up.) Alas! the sea separates the Prince from his beloved. He suggests to the King and the chamberlain a leap into the waves and a short swim. But they think the scheme a foolhardy one.

25 A Plunge of 300 Feet.—Nothing daunted, the Prince throws upon the ground his sword, his helmet and his shield and plunges into the water head first. The Witch, maddened from rage, appears and would have followed the Prince had not the fairy *Aurora* fortunately intervened. Henceforth there is to be a battle-royal between the two fairies.

26 The Devil's Castle. The Witch in League.—The Prince, after a hard struggle, succeeds in swimming to the foot of the longed-for rock. He climbs up with some difficulty to the tower. He advances to the door of a ruined castle, the windows of which are all securely barred. The door finally yields to the redoubled blows which he administers and falls into several pieces. He rushes in. The Witch, exasperated beyond measure, rises up and orders two demons to burn the castle. With burning torches they set fire to the interior and smoke emerges in vast clouds from the windows and doors, much to the delight of the old fairy, who claps her hands with joy.

27 The Castle on Fire. Rescue of the Princess.—(Startling effects of burning.) To the right, a staircase on fire, the balustrade broken. Everywhere there is evidence of ruin. The Prince descends the stairs bearing in his arms the Princess in a faint. The flames and the smoke work their destruction. The Prince, half-suffocated, succeeds in reaching the door, but none too soon, for the moment he steps over the threshold the ceiling of the hall falls, carrying with it the staircase, while flames and sparks burst forth with redoubled violence.

28 The Death of the Witch.—The Prince, after having made his way across the narrow strait with the Princess in his arms, reached the shore where he has left the king, the chamberlain and his majordomo. Princess Azurine with joy rushes to her father's arms, and he hastily bears her away to his kingdom. The Witch appears, only to see her prey disappear, and she tries to avenge herself by making an effort to throw the Prince into the sea. But the fairy *Aurora* frustrates her vain efforts by shutting up in a cask the old witch and throwing her into the ocean.

29 The Whirlpool.—Below the cliffs among the rocks the Witch finally disappears beneath the waves. (Real water.)

30 The Palace of the King. The Wedding Procession.—Upon the terrace of the palace, from which one beholds a magnificent city, the vassals, noblemen and other personages of court are assembled. The King in royal robes, the Queen and the Princess await upon a balcony the solemn entry of Bel Azor and Azurine. The latter arrive escorted by a gorgeous retinue with banners waving in the breeze and trumpeters acclaiming the joyful ceremony. The Princess is borne in a truly regal palanquin, and the Prince, arrayed in gleaming armor, is mounted upon a superbly caparisoned steed. The crowd shout forth their delight.

31 The Queen of the Air in her Domain.—The preceding tableau is dissolved into masses of fleecy clouds. The *Fairy of the Air* with the touch of her magic wand changes them into the last tableau.

32 The Kingdom of the Fairies. Apotheosis.—In the background one beholds a vast Gothic colonnade of white marble. Between each column are fairies dressed in dazzling costumes. In the centre, a beautiful monument of marble and gilded fret-work. Under the central dome Bel Azor and Azurine stand arrayed in their wedding garments receiving the congratulations of a loving people. Two fairies suspended in the air crown the married pair.

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No.	TITLE	Length about, feet	PRICE
499–500	**The Infernal Caldron and the Phantasmal Vapors**	116	$20.00

The demon, Belphegor, the executioner of Hell, awaits the arrival of three unfortunates while watching the fire which burns under an enormous caldron prepared for mortals condemned to the flames of the infernal regions. A subaltern prods the three unfortunates with the teeth of his fork. Belphegor seizes them one by one and throws them into the furnace. Each one of the bodies flames up in its turn, sending into the air long tongues of fire. His assistant arrives and with a long iron rod stirs up the remains of the victims in the caldron. Suddenly three long streaks of smoke come out of it, each one of which leaping about in the air assumes a vague form resembling that of a human being but with a transparent, phantasmal appearance. These are the three souls of the mortals which have been separated from the body, and which seek to escape from the demons. (*These living personages move about in the air crossing one another. It is easy to see that these transparent, mysteriously ghostly figures are really alive, but their weird shapes create a sensational curiosity. A very fascinating and absolutely new trick.*) But Belphegor does not permit his prey to escape. At a sign from him, the three phantoms fade away and are transformed into three leaping flames—they have become will-o'the-wisps who must forever remain with the vast concourse of Satan's victims. Belphegor, having finished his duties, disappears mysteriously into the caldron, which bursts into pieces and is dissolved into smoke.

No.	TITLE	Length about, feet	PRICE
501–502	**The Apparition, or Mr. Jones' Comical Experience with a Ghost** *(very comical)*.....	170	$29.00

Interior of the bedroom of an inn. Arrival of a traveler accompanied by a servant who shows him into the room and places upon a table a candlestick.

She assists the traveler in removing his coat and in slipping on his house-coat. He seats himself beside the table to read his paper, when suddenly the candle moves itself to the other end of the table. The traveler brings back the candlestick to its place, and again it moves away. And for three times it does the same thing. The traveler enraged takes his seat on the other side of the table, but the candle instantly flees from him. A most strenuous pursuit begins, the candle always keeping away from the traveler. After a while, the candle suddenly becomes enormously large, then it changes into an almost invisible shape, and finally it resumes its normal size. The traveler believing that he can read in peace starts again to peruse his paper, when the candle moves up and sets fire to it. He throws the paper quickly away and strives to put out the flames with a siphon of seltzer water, but they, on the contrary, grow larger and in the midst of them appears the Genius of Fire who changes imperceptibly into a phantom or grotesque apparition. The traveler starts a topsy-turvy combat with the spectre, thwarting it in every way, while he overturns furniture, wash-basin, chairs, stumbling down every moment. But the phantom is in no wise affected, and it begins a grotesque dance, sometimes becoming very indistinct, sometimes clear, sometimes transparent, sometimes opaque. Finally it enters into the most marvelous vibrations, horizontal and vertical. (New trick.) *These strange contortions of the spectre, the changes in distinctness of the apparition while the rest of the picture together with the traveler remains clear, constitute a very curious fascination.* The traveler, in a final effort, makes an attempt to strike the ghost with his umbrella, but it vanishes, and when the door opens again, the maid enters with a collation just in time to receive the blow intended for the spectre. Her tray, the dishes, the bottles fly into pieces, while the traveler falls to earth exhausted.

Supplement No. 7.

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No.	TITLE	Length about, feet	PRICE
503–505	**Jupiter's Thunderbolts; or, the Home of the Muses** (*a mythological burlesque*)	230	$39.00

In the beginning of the scene the rising sun tinges some clouds with gleaming colors; they slowly fall apart and reveal Jupiter, King of Olympus, in all his glory seated in a golden chariot drawn by an eagle. He holds in one hand the royal sceptre and in the other his redoubtable thunderbolts, and behind his head the rays of the sun shine resplendent.

Jupiter alights from his chariot which fades away in the background and he calls his faithful servant, Mercury, the messenger of the gods. At the command of Jupiter, the latter transforms the clouds into pedestals of marble.

Jupiter decides upon the creation of nine Muses—Melpomene, Thalia, Erato, Polymnia, Urania, Clio, Calliope, Euterpe, and Terpsichore, destined to become the goddesses of Tragedy, Comedy, the Lyre, Poetry, Astronomy, History, Eloquence, Music and Dancing. In order to accomplish this he makes use of his all-powerful thunderbolts, but they are used up and work no more.

No.	TITLE	Length about, feet	PRICE

He summons Vulcan, the armorer of Olympus, and commands him to bring some new thunderbolts. Vulcan goes out and returns bringing on the end of some tongs the bolts which he has just forged. Jupiter burns himself while attempting to seize them. He wraps his hand in his handkerchief and makes a second effort to grasp his powerful weapon. The first time that Jupiter makes use of his new thunderbolt he is half stunned because of its tremendous strength. He turns to Mercury and Vulcan who hasten to his side; then he draws from his thunderbolts flames which are converted into the Muses who take their proper places upon each pedestal and thus form a charming picture. Jupiter is pleased with his work and orders *Music* and *Dancing* to entertain him for a while. These two obey their master, but the other Muses from jealousy descend from their pedestals and start to perform, some to declaim, others to recite poetry, and some to sing, whilst Mercury plays upon the double flute and Vulcan strikes upon his anvil with measured strokes. Jupiter is deafened by the horrible din. He grows red from anger, and makes them all instantly return to their pedestals at the crash of a clap of thunder. But even there they continue their hubbub, and he sends forth a terrible peal of thunder which, increased tenfold from the rage of the *God*, produces an unexpected and disastrous result—the Muses take fire and are consumed in long tongues of flames. Jupiter tears his hair in his despair at having destroyed his work, and turning his anger against his all-powerful thunderbold, the source of all the evil, he throws it to the ground and furiously stamps upon it. But the thunderbolt bursts and the lamentable detonation sends His Majesty into the air. He falls back upon it and again he is hurled upward in a sorry plight. A second time he falls back, and the thunderbolt leaps up and pursues him rolling behind him and sending out sparks and flames. Jupiter hurriedly takes refuge in flight, but the thunderbolt with equal speed rushes on behind.

506–507 Ten Ladies in one Umbrella.....185 $31.50

The scene represents the front of a side-show in the process of construction. Before the booth is a platform made of boards on trestles; at the back one may see the different kinds of shows which make up a *fête foraine* which is much like the "Bowery" at Coney Island. There are the carrousels, wooden horses, etc. A gentleman (a professional juggler) enters upon the scene in promenade costume, his overcoat on his arm, a silk hat on his head, and a cane in his hand. He lays down his cane and his overcoat and seizing his hat he uses it for executing some juggling feats. Suddenly he throws his hat on the floor, but it rebounds and is transformed into a balloon which the artist catches and balances on the tip of his cane. The balloon, in its turn, is changed into a piece of stuff which he twists about on the point of his cane, then throws it into the air catching it with his cane. The stuff winds about the stick and forms a large umbrella which he opens so as to show that it is absolutely empty. Concealing himself for a minute behind the umbrella he transforms himself instantly into a young Greek dressed in ancient classic style. He draws out of the umbrella a young Algerian woman who was shut up in it. Out of the umbrella comes another woman dressed in a Swiss costume, then again comes a Spaniard, a Russian, an Italian, a Turk, a Hollander, a Swede, a Gipsy, and finally a Fairy. (The latter makes her appearance out of a bunch of roses as they fall from the umbrella.) In all, ten women emerge from the umbrella very mysteriously. They mount upon the railing. The young Greek makes them transform their picturesque

No.	TITLE	Length about, feet	PRICE

costumes into classic robes, and the railing becomes a superb pedestal which forms with the figures a charming group in sculpture. At a sign from the prestidigitateur, the booth before which the latter is performing immediately disappears to be replaced by a magnificent Greek temple which completes the setting.

The young Greek adores these new divinities, but desiring a livelier spectacle he urges them to leap down from their pedestals. No sooner said than done, and when they reach the ground their Greek costumes have vanished and have been replaced by the dresses of up to-date coquettes. While they dance joyfully about, the temple and the pedestals disappear—the booth with its platform and railing resuming finally their original form. The young Greek leaps upon the railing, assumes the garb in which he first appeared—that of a gentleman in promenade costume. He tears the stuff off the umbrella which has fallen down, and the latter becomes again a cane. The stuff which was wrapped around the umbrella takes the form of his overcoat which he carried when he entered upon the scene. Perceiving that he has no hat, the illusionist looks around, picks up the balloon which was lying in a corner and throws it on the ground. It immediately rebounds, lights upon his head and resumes the form of his hat. With profound bows he smiles at the audience in conclusion.

(The *mise en scène* is very artistic, and the subject itself, amusing, full of movement, is exceedingly catchy with the public.)

508–509 Jack Jaggs and Dum Dum (*Fantastical Comic Eccentrics*).....165 $28.00

The decoration represents a scene in a *café concert*. Dum Dum, a comical English eccentric, enters upon the scene to do his turn. He brings upon a chair a mannikin representing a *danseuse*. During this time, Jack Jaggs, a singer who does a specialty as a drunken character, comes in believing that it is his turn to perform. He begins to sing his drunken song, furious that his colleague has not left the stage. But Jack Jaggs continues to sing imperturbably in spite of the fact that Dum Dum deals him blows of the fist, of the foot, and of the cane, and finally douses him with a siphon of Seltzer water. Dum Dum becomes more and more enraged, seizes an enormous mallet with which he deals Jack Jaggs a crushing blow, and by repeated attacks drives the latter, who still continues to sing, to the ground. Finally with a stamp of the foot upon Jack Jaggs' head, Dum Dum effectively puts his enemy out of the way. The latter then calls two clowns who throw to him the head of the mannikin with which Dum Dum juggles. When he throws the head down on the floor it is instantly transformed into a balloon which he catches and balances upon the tip of his cane; he then throws it upward and it falls upon his head changing at once into a hat. After various feats with the hat, it falls to earth, rebounds into the air, at the same time resuming the form of the balloon. Dum Dum catches the balloon in his hands when it changes into the head of the *danseuse*. The clowns throw successively to Dum Dum the body, the arms, and the legs of the mannikin. He then seizes a bundle in a tablecloth. Just as he puts it on his shoulders he grabs the corners of the cloth, pulling it apart only to disclose a *danseuse* truly alive, who leaps to the ground. She performs a few steps and then falls into Dum Dum's arms only to be broken by him into pieces which are scattered around. Then he falls upon the two clowns and likewise dismembers them. Dum Dum makes a profound bow to the audience just as Jack Jaggs reappears through a

No.	TITLE	Length about, fest	PRICE

trap-door and hits his rival a hard blow on the nose. When the former begins to sing he exasperates Dum Dum who pulverizes Jack Jaggs with a fierce kick which sends the pieces all over the place. Dum Dum then collects the remains of the *danseuse* and the singer and stamps upon them just as he makes his exit. The pieces, nevertheless, come together again and form a strange personage composed of the head of Jack Jaggs and his body clothed in his familiar coat and the skirt and legs of the *danseuse*. This new grotesque personage pursues Dum Dum off the stage in vain efforts to seek revenge. (Very comical and replete with numerous effective tricks.)

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G. M.

Supplement No. 8.

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No.	TITLE	Length about, feet	PRICE
510–511	**Bob Kick the Mischievous Kid.** (*An amusing transformation scene*)	125	$21.50

Two nurses enter upon the scene, one bearing a nursling, the other leading by the hand Bob Kick, a vaudeville comedian, dressed as a baby in swaddling clothes. The latter toys with a balloon while a soldier makes up to the two nurses and takes them away for some refreshments. Bob Kick perceives a bottle of champagne upon the table evidently forgotten. He puts his balloon down upon the table, drinks the wine, becomes intoxicated, and falls asleep. In his dreams he sees the balloon change into the head of a woman which in turn becomes the head of a grimacing man. He awakes with a start, and, seizing a stick, strikes the head which bursts into pieces while the table tumbles over onto him, imprisoning him beneath it. The grotesque character to whom the head which has just been seen belongs leaps upon the table crushing under his weight the unfortunate Bob Kick.

His nurse returns just in time to rescue him and gives him a hoop which she has just bought. Bob uses the hoop as a skipping rope, then he calls the second nurse. He makes the nurses hold the hoop in the air. He leaps through it and disappears.

The nurses hunt around for him and finally continue their quest outside. The soldier returns much disturbed with the baby which one of the nurses has entrusted to him. He rushes to the right and to the left hunting for the nurses while holding the child in his arms. He makes a false step, falls upon the child, and flattens it out. He hustles away as fast as his legs can carry him.

No.	TITLE	Length about, feet	PRICE
512–513	**Extraordinary Illusions.** (*New subject with extraordinary tricks*)	135	$23.00

In the middle of a parlor there is a table upon which gradually comes into view a Chinaman holding a Chinese umbrella and a fan. He leaps down, runs about the room, remounts upon the table, leaps down again and transforms himself into an up-to-date juggler. He makes a pass, and the table of its own accord tumbles along to the front of the scene. The juggler makes a box come out of the umbrella, the former of which he shows to be empty, then closes the cover. At a movement of the hand, the lid of the box rises up. He holds his hands above the box and a large veil comes out of it and enters into his hands by its own power. He lays the veil upon a chair. Afterwards, of their own accord, there emerge from the box the body, the arms, the legs, and the head of a lady dancer. The juggler collects all the pieces upon a rod of wood, thus constructing a mannikin of a dancer. He throws the box upon the floor and it scurries away. He then seizes the mannikin, hurls it into the air, and when it falls back it becomes a live person and does a turn at a dance. The juggler tears, then, the clothes from the dancer and she finds herself transformed into a female clown; he throws her a hat and a dress transforming her into a dancing comedienne. He makes her sit upon the table, and he next tries to embrace her, but she suddenly changes into a grotesque cook stirring a stew in a saucepan. The cook mounts on the table, the juggler gives him a kick, the cook leaps down,but before reaching the floor he becomes a danceuse. The juggler wraps her in the veil which lies over the chair, throws the veil into the air, and it immediately resolves itself into a mass of bits of paper leaping about while falling to the floor. At the same moment the vanished danceuse reappears upon the table. The juggler gives her his hand and makes her descend, and in the leap she changes again into the cook. But with a kick the juggler ends up the cook who falls into pieces. Finally the juggler himself leaps upon the table and slowly fades away dancing the cake-walk.

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No.	TITLE	Length about, feet	PRICE
514–516	**Alcrofrisbas, the Master Magician**.....	230	$39.00

A prince accompanies the old magician Alcrofrisbas into a subterranean grotto where the latter performs some fantastical wonders solely by his word of command. The old man first collects a fee, and then he raises a cup into the air from which flames instantly burst forth, and amid the flames there gradually appears the bust of a woman just as though she were emerging from the cup itself. The prince signifying his desire that he might see a woman in full figure instead of one only partly disclosed, he is gratified by the magician who makes the bust disappear slowly. But two assistants bring in on a litter a magnificent vase, and from this a most charming lady appears, the vase being transformed in the most marvellous manner. The two assistants bring two boards; the magician throws her into a trance and puts her upon the boards. Then they bring an enormous brazier which they place right underneath the sleeping woman. They poke the coals which flame up briskly, and aided by the rising fire the body of the woman leaves the boards and ascends into the air where it remains suspended. Then just at the moment when the prince advances to seize the floating body, it vanishes into air.

The magician, with a pass of the hand, next changes the grotto into another formed of stalactites of basalt. A beautiful cascade appears among the rocks and in the midst of the falling water three naiads may be seen floating about. They, in turn, are imperceptibly transformed in a large rose window, the rays of which

No.	TITLE	Length about, feet	PRICE

turn inversely like pieces of fireworks. In the very center of the window there appears the gigantic head of a living woman radiantly illumined, but it slowly fades away, and after it the window disappears. The prince furious at the magician for creating only fleeting illusions and not producing any tangible beings demands his money back. The magician then disappears into the ground. While the prince foams with rage, shadowy phantoms invade the scene. Maddened from fury he blocks these impalpable figures in every direction, but he cannot seize them, so finally worn out from his exertions he makes his exit leaving the spirits masters of the place while performing weird actions.

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No.	TITLE	Length about, feet	PRICE

517–519 Jack and Jim. (*Comical and startling sleight-of-hand performance*)..... ....188 $32.00

Into a room filled with jugglers' properties of enormous size a prestidigitateur dressed in eccentric costume enters with his assistant. He proposes to execute some marvellous tricks. The servant believing that he would be comfortable in an armchair sits down in it but finds that it conceals a bucket of water into which he falls. The juggler brings a large empty cask and puts it upon a table, and fills it up with several pails of water. He leaps into the cask to take a bath, but he is bitten and hastily gets out. The water has disappeared, and in turning the cask upside down, some roosters and chickens come out of it very much alive. He stands the cask up again and shows with a pail that it is filled with water just as at first. Suddenly there comes out of the cask a pretty young girl whom the juggler places in a chair upon a table. When he has wrapped her up in a veil he aims at her an enormous pistol, fires it, and the flash resembles that of a large cannon. The veil falls, disclosing the assistant, and at the same time the young girl emerges from the cask on the other table. The juggler shuts the girl up in the cask and then tips it over and out of it emerge two suckling pigs, one of which is changed into a poodle just as he leaps into the juggler's arms. And again the juggler shows that the cask is full of water. He curls up upon it, doubles himself up, and disappears within only to reappear again through the floor whilst the assistant is emerging from the cask. Both now empty the water out of the cask into a bucket. Each one leaps into the latter and disappears, but suddenly comes upon the scene through the cask. They make their exit after a salute, but they once more come to view within the cask wrapped in one another's embrace in a most ridiculous attitude.

No.	TITLE	Length about, feet	PRICE

520–524 The Magic Lantern. (*An amusing and picturesque ballet with several captivating new tricks*) 315 $54.00

The scene represents the interior of a toyshop. Punchinello makes his entry dancing a characteristic step, and his friend Pierrot follows shortly after performing a step to the tune of "Au clair de la lune." The latter holds a candlestick and he shows his friend Punchinello that it gives no more light while quoting some words of the familiar song quite à propos. "You wish some light," says Punchinello. "I will give you some, and at the same time I will show you something most astonishing." He asks Pierrot to give him a lift. Then both bring a platform and construct section by section a huge magic lantern. Punchinello puts inside of it a large lamp, lights it, and opens the slide thereby, throwing upon the wall a large white disc within which pictures in varying subjects begin to appear. At first, a grand personage with his consort is shown, then follow two eccentric characters, and afterwards the pictures of Pierrot and Punchinello highly magnified. (These moving pictures dissolve one into the other upon a white background, — a new feat in cinematographic work.) Punchinello puts out the light in the lantern and the views disappear, when suddenly the sections of the lantern fall apart and out of them come forth six English dancing girls who do a four-step after the style of the Barrison Sisters. And as they finish, a charming eccentrique makes her appearance and does a very pretty turn. The dancers retire. The magic lantern which had been shut up by Punchinello again opens and out of it emerges an entire corps de ballet from the Paris Opera House, and they all execute a dance together. The "première danseuse" comes on and mingles with the dancers; Punchinello and Pierrot become her suitors, they quarrel and soon engage in a hard fight, the sight of which causes the dancers to flee in terror. A body of policemen arrive. Pierrot and Punchinello hide in the lantern. These policemen with eccentric manners examine it on every side. Suddenly the lantern opens, but Pierrot and Punchinello have vanished and they have been replaced by a monster who extends himself and contracts and at the same time executes some ludicrous contortions. The policemen at this strange sight flee in hopeless confusion; the corps de ballet returns and dances among the remains of the lantern and around the monster who continues to contort himself in a comical fashion.

525–526 The Ballet-Master's Dream. (*Eccentric dance by Mlle. Zizi Papillon*)..... ....155 $26.50

The stage-setting represents a bedroom. An Italian ballet-master, Signor Saltarello, undresses while his maid prepares the bed and wishes him a good-night. As he is absorbed in the study of a new step for a ballet which he is about to compose he makes several trials of steps and goes to bed dissatisfied at not having found the one desired. He falls asleep while beating time and dreams. Two dancers appear in a vision and dance at first upon his bed, then upon the floor. These two dancers are merged into one who executes a very remarkable step in an eccentric dance. When she has finished her turn, she falls into the arms of the ballet-master who in his dream prepares to kiss her, but just as Saltarello presses his lips to hers she vanishes and the mother of the dancer appears in the place of the daughter. In his rage the ballet-master gives the old woman a sound thrashing upon his bed. He rolls to the floor while administering terrific blows and he awakes with a leap to find that he is drubbing his pillow and bolster. At the noise from the great commotion the maid returns to ask if her master has not become insane. The ballet-master recognizing that it was all a dream nearly bursts with laughter.

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No.	TITLE	Length about feet	PRICE
527-533	**The Damnation of Faust** *(a grand fantastical fantasy in 15 motion tableaux, inspired by Berlioz's celebrated song poem*.....	490	$84.00

1 The Route to the Depths of Perdition.—After the death of Marguerite, Mephistopheles takes possession of Doctor Faust. They mount a mettlesome steed upon which the latter is borne away to the realm of Satan.

2 The Fantastical Ride.—Faust and Mephistopheles pass across the picture at a terrific rate. Along the horizon a fantastical panorama is unrolled with dazzling rapidity whilst the horse gallops at a break-neck pace.

3 The Gloomy Pass.—In the horizontal evolution of the panorama one sees the horse and his two riders enter into a narrow gorge with steep sides and of a lonely aspect. They disapper in the distance.

4 The Cataract.—The picturesque setting represents a huge wall of bare rocks of a dizzy height from the summit of which falls a mass of natural water. Mephistopheles descends from the top dragging Faust after him. A trail of fire follows closely after the demon as he makes his way down the steep slope. They arrive at the cataract, and as it bars their passage, Mephistopheles command it to cease, thereby disclosing the mouth of a cavern into which the two personages enter. Immediately after their entrance the waterfall flows again with mighty force.

5 The Entrance to the Lower Regions.—This tableau represents a sort of declivitous tunnel which slopes down into the bowels of the earth. Mephistopheles continues to drag Faust on. But in spite of the latter's protestations the two proceed down to the subterranean regions.

6 The Marvelous Grottoes.—These two personages next pass through a series of grottoes effectively painted, as they wend their way to Satan's empire. Rapid changes of varied tableaux marvelously constructed.

7 The Crystal Stalactites.—A grand fantastical grotto hung with stalactites of crystal which in the infernal light shine with amazing splendor.

8 The Devil's Hole.—Mephistopheles gives Doctor Faust a few moments of rest, for he is almost worn out from the long and arduous journey which they have pursued uninterruptedly. Then he points to a shadowy passageway—the Devil's hole—and he commands Faust shaking with fear to advance. (Dissolving view.)

9 The Ice Cavern.—The preceding setting, dim and gloomy, gives way to a resplendent scene, a magnificent cavern of transparent ice.

10 The Goddesses of Antiquity.—At the command of Mephistopheles the goddesses of ancient mythology who dwell in the realm of Satan come forth from the ground and execute a brilliant ballet. For a moment Faust forgets his sad fate and enjoys with unalloyed delight the wonders Satan shows to him.

11 The Subterranean Cascade.—Suddenly the dancers vanish into space, and the grotto is transformed into a grand cascade of natural water occupying the entire picture.

12 The Nymphs of the Underworld. The Seven-Headed Hydra. The Demons.—In the midst of the falling water of the cascade there appear almost imperceptibly some naiads floating about in the air, and others are grouped around forming a charming ensemble. They gradually fade away and in the water trickling down the cliff there appears a monster in the shape of a seven-headed hydra which twists restlessly about much to the fright of Faust. This beast disappears in his turn and demons bearing burning torches pass to and fro over the falls while performing all sorts of capers. They set fire to the cavern; the fire finally triumphs over the water which ceases to flow. Mephistopheles seizes Faust and wraps him in his cloak, and both then vanish into the ground.

13 The Descent to Satan's Domain.—Faust and Mephistopheles descend through space in a sort of well hollowed out of the rock. As the walls are made to move rapidly upward in the picture the effect upon the spectator is that of two people leaping down from a great height to unknown depths below. (A new trick highly sensational.)

14 The Furnace. As Faust and his Master descend they arrive from the top of the picture at a grotto of fire and flames terrifying in its appearance. They have reached the end of their journey. Faust is hurled into the furnace which immediately sends forth a cloud of smoke and fire while a band of demons dance merrily about in wild and fiendish contortions.

15 The Triumph of Mephistopheles. Apotheosis.—The inhabitants rush in from every direction, and amid the mighty flames they form a strikingly picturesque ensemble. Mephistopheles rises above the crowd with an air of triumph, and crowns the scene by spreading his enormous wings after the maner of a fantastical bat. His subjects render their homage to the *Master of the Infernal Powers.*

Our film No. 562, "Faust and Marguerite," which has met with unprecedented success, forms a natural beginning to the above subject.

Supplement No. 12.

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No.	TITLE	Length about, feet	PRICE
534–535	**The Terrible Turkish Executioner, or "It Served Him Right"** *(A fantastical burlesque with tricks.)*	150	$25.50

In a public place in Constantinople, at the corner of a bazaar, the executioner is seated upon a stone and is resting from his deadly labors while eating philosophically a crust of bread. Suddenly there come running into the place a lot of Turkish men and women preceding some Turkish policemen who drag along four prisoners in chains. The policemen shut up the four prisoners in a cangue, an instrument of torture which is fastened about the neck. Their four heads stick up through the huge plank, which is provided with four openings. One of the policemen urges the executioner to stop eating for a moment and decapitate the prisoners. He, accordingly, seizes a mighty sabre of a ridiculously exaggerated length and cuts off by a single stroke the four heads, which roll upon the ground. After having placed the heads in a cask, he resumes eating his meal. Immediately the four heads, each with distinguishing characteristics, pop out of the cask one at a time to see what the executioner is doing, and in due order each one seeks its body and fastens itself upon it. The four executed prisoners thus reunited throw themselves upon the headsman, and in spite of his resistance one of them picks up the sabre lying upon the ground and cuts his body into two pieces. The four prisoners take flight after having thrown down the bust of the executioner. The two legs and the lower part of the body run frantically to the right and to the left, whilst the bust upon the ground calls to them with gestures of despair. Finally, when the legs, in their flight about the scene, come close to the bust, it seizes them and thus the pieces of the

No.	TITLE	Length about, feet	PRICE

executioner are united. Then he calls the policemen who all, followed by the crowd, enter into the pursuit of the escaping men who will probably never be found. There is nothing gruesome about this scene, terrible as it may seem. It is simply ludicrous throughout.

536–537 A Burlesque Highway Robbery in "Gay Paree".....153 $26.00

The scene represents a street in Paris. A tourist comes along holding his guide-book in his hands while examining the monuments. Suddenly a cripple (in a cart) emerges from a street and asks for money. The tourist refuses and moves on towards a second street and there a second cripple appears. The tourist, in anger, avoids him by going to a third street and there a third cripple pops up. Then a band of beggars—all cripples—assemble from every nook and corner, and after surrounding the tourist importune him for alms. Then the beggars, all of a sudden, throw off their rags and old hats and leap out of their carts. In the twinkling of an eye they have been metamorphosed into a band of highway robbers who precipitate themselves upon the tourist, depriving him of everything except his shirt and drawers and jamming upon his head a garbage can. Then they hurry off with their booty. At this moment, while the traveler is trying to extricate his head from the can, some workwomen on their return from work come across the man. Horrified at this extraordinary spectacle they seek an officer. The latter comes upon the scene and attempts to drag to the station the gentleman who has been found in the street in such a state. The tourist struggles away from the police officer and sends him to the ground by dealing him a hard blow. But a soldier comes and renders aid, and the unfortunate traveler, robbed, beaten, and crest-fallen, is led away to the toils, followed by the workwomen. In conclusion, the highwaymen return and dance madly and merrily about.

538–539 A Moonlight Serenade, or "The Miser Punished."

(A very poetical and moral subject.).....185 $31.50

Pierrot has no money any more, Pierrot is destitute, Pierrot is sad, Pierrot is hungry. But before resigning himself to death he resolves upon a last effort. Taking his guitar, he plays a serenade under the windows of a rich lord, hoping thereby to soften the latter's heart and obtain from him a few pennies which he needs so much for bread. But the nobleman is a mean man, and because he has been disturbed in his sleep he drives Pierrot pitilessly away and even threatens him with his sword. Pierrot is now in despair for there is nothing more for him to do but to die. However, saying to himself "*Who sleeps, dines*" he stretches out upon a stone bench and dreams of the moon which he loves. His pale face is as white and as round as the *Queen of the Night*. In his sleep it seems to him that she approaches and that she assumes a human form, that she throws flowers at him and that she invites him to sit beside her. In his joy he seizes his guitar and begins a hymn of victory, but the nobleman, beside himself with rage at the sound of this new noise, comes rushing out of his house and hastens to strike Pierrot. But at this moment the latter leaps up and is wonder-struck to find himself in the arms of the moon which he loves while the lord is transformed into an old wandering beggar pursued by the "*Eye of God*" who has seen his wickedness and his avarice and has punished him for his cruelty.

The prince knocks at the door of his mansion for he would like to get back into the house but his servants, deceived by his sordid clothes, beat him unmercifully while the moon laughs at the severe punishment administered by God upon the man who has no kindness of heart.

Supplement No. 13.

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No.	TITLE	Length about, feet	PRICE
540–541	**Tit for Tat, or a Good Joke with my Head.** *(A Comical and Mysterious Fantasy.)*	128	$22.00

In this view, embodying a series of tricks very delicate and difficult of execution, the juggler enters upon the scene. After a few comic preambles he places upon a raised table, which is entirely open underneath, a box the four sides and the cover of which are made of glass. He mounts upon a stool, opens the cover of the glass box, and, seizing his own head, he separates it from his body and places it in the box, where he shuts it up. From his hat, lying upon a chair, he withdraws a second head which he fits upon his body in place of the first one. The second head and the first are perfectly living counterparts, and are the real head of the operator. The artist explains by pantomime that he is going to have a little sport with the head shut up in the box. So, accordingly, he lights a cigarette, and through a hole in one of the sides he blows the smoke into the box. The second head begins to protest most energetically—to sneeze, to cough, and to make faces in a most ridiculous manner, whilst the juggler continues to blow smoke into the box more and more rapidly, at the same time laughing at the grimaces of his unfortunate twin. Finally the juggler, from fear of stifling the imprisoned head, opens the lid. The smoke disappears into the air, and the head, having been rendered lighter by the smoke that it has inhaled, rises up and takes a position directly over the head of the operator. In order to avenge itself for the trick which has just been played upon it, it opens its mouth and begins to squirt water upon the head of the juggler, after the fashion of lions in the public fountains. The juggler, enraged, makes a leap and seizes the floating head. He jabs it into his hat with kicks and punches, and then goes out, while drawing the hat down over his own head with the air of a disgusted person.

A charming illusion, most perfectly and most amusingly executed.

No.	TITLE	Length about, feet	PRICE
542–544	**A Wager Between Two Magicians, or "Jealous of Myself"**	200	$34.00

This shows two arcades, one containing a well, the other a huge vase. The magician enters all muffled up; it must be cold out by the way he swings his arms around to get warm. Taking off his overcoat, he throws it down the well, and, backing toward the vase, he vanishes, the vase ascending out of sight. He reappears at once from out of the well. Taking hold of his coat, he pulls his entire dress suit off. He is arrayed in stage dress. Throwing the dress suit down the well, he kicks it out of sight. Standing in the center of the two arcades, he spreads his arms out, and there appears from each side of him exact counterparts of himself. They bow to each other. The one in the center, explaining that two is company and three a crowd, turns a back somersault and vanishes. The one on the right takes a silk hat and shows that there is nothing in it. After a few passes he produces a handkerchief; from this he causes a live dove to appear. The other magician, not to be outdone, does the same trick, to the surprise of the other, who produces a rabbit. The other following suit, he gets angry, and at once takes a large cage full of doves; and first one thing, and then another, is alternately produced, neither getting the best of the other, the first magician getting so angry that he strikes at the other in his anger. Then the third one reappears and says, "Let us all get together and be friends," when the three merge into one.

This picture must be seen to be appreciated; it is very comical, and is full of animation from start to finish.

545	**Every Man His Own Cigar Lighter**	70	$12.00

Picture starts showing a coal man on his way to deliver a bag of coal, when along comes an English tourist who asks him for a match, as he wants to enjoy a cigarette while seeing the sights of Paris. He has quite a hard time to make the man understand what he means. "No match, now what will I do?" He searches his pockets through and through, and at last to his joy finds a single match. Once, twice, thrice, he tries to strike it, with no success. He throws it away in disgust. Along comes another citizen; he also cannot oblige. "Well, I am in a fix!" He has an idea, he says; he'll create a gentleman who is obliging. There immediately steps from behind him an exact counterpart of himself; in fact, it is the same individual. He gives a light, to the joy of the first party, who invites the other to have a smile. He accepts, offers his arm, when they both merge into one person.

This film is full of animation, very comical and mystifying.

546	**The Invisible Sylvia.** *(A Wonderful Feat of Hindoo Magic.)*	95	$16.00

Scene opens showing interior of woods in India. In the center is displayed a native altar of worship. The high priest enters, and at his command enter two native slaves, whom he commands to remove the pedestal in the center of the altar. In its place he places an urn; with a few mysterious passes he causes flames to issue forth, to the consternation of his servants. He then throws a magic powder into the flames, and there appears after the explosion a beautiful vision of Sylvia the Invisible, who mysteriously ascends to the center of the altar; and, before they can admire her beauty, she fades away into space. Not to be outdone, the priest makes a few more passes, and gradually there appears in the place of Sylvia a Hindoo princess. Both the priest and the servants fall on their knees to worship her. She immediately takes her place on the pedestal, and to the alarm of all turns to the stone statue of Buddah, the Hindoo God. They flee in terror.

A beautiful subject indeed, moral and intellectual, very interesting.

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No.	TITLE	Length about, feet	PRICE
547–549	**"The Bewitched Trunk."** 224		$38.00

This shows the interior of a castle; in the center is seen an old-fashioned fireplace. Enters a Seignior of the Royal Court who commands his valets to bring forth a long trunk which they place on trestles in front of the fireplace. Taking a large piece of paper he folds it in the shape of a cornucopia. When he has shown that it is entirely empty he takes from out of it one rabbit after another and puts them into the trunk. Shutting down the cover he steps to the other side and opens it again when to our surprise out steps a beautiful girl; and she is hardly out of it when another steps out from the other side of the trunk. The valets then enter and raise the trunk higher up; it is seen to fade away and in its place is seen reclining a beautiful Turkish girl who is calmly fanning herself. She fades away and the trunk appears again. The Seignior makes a handspring and disappears, only to reappear from out the trunk. He shuts down the cover, and is seen at once jumping up as if out of the floor. The trunk is lowered and the girls are put back into it. It is then placed on end on a stool; and on being opened out step the valets one by one. When in its first position, the valets and the Seignior stand on it; they take a lace curtain and fold it around them. Upon unfolding, in their place are seen the girls. They then spread a rug on the floor to show that there are no traps in the floor by which to escape and the trunk is placed upon it. First the valets, then the girls get into it alternately. Down goes the cover and the Seignior attempts to carry it out but as it is heavier than he bargained for he slips, and crash goes the heavy trunk upon him. He is apparently crushed into the floor. The valets hearing the fall rush in and lift up the trunk expecting to see the crushed remains of their master, but he laughingly opens the trunk, steps out and seizes them; and giving a pull he holds in their places two sheets which he throws into the trunk. The Seignior

No.	TITLE	Length about, feet	PRICE

gets into the trunk himself when the four of them appear from behind the scenes and bow to the audience. This film is full of life and entirely new tricks, and new dissolving effects. Very interesting and mysterious.

550–551 "The Fugitive Apparitions." 109 $18.50

An illusionist is seen entering. He takes a lace curtain and holds it at arm's length when there gradually appears a beautiful girl in Spanish costume. This is an entirely new trick for there is no black background and no sudden change, just an indistinct fluttering. Placing two chairs one on each side of the setting, he puts a lace curtain over the back of each one, and bids the girl sit in the one on the left. By pantomine he explains that he will seat himself in the chair on the right, and that he will change places with the girl. Watch as close as you will you cannot perceive the change but change there is for he his sitting in the chair on the left and the girl on the right. Then holding the girl across his knees he causes her to fade into space. Placing a table at the side he sits upon it in the position as if he had his arms around someone. Then comes into view the girl. Taking her up in his arms, he throws her into the air. This film must be seen to be appreciated as it is one of the most puzzling subjects that has ever been put on the market, and is very interesting as well as beautiful in the stage setting.

552–553 "The Untamable Whiskers ".....138 $23.50

The background of this picture represents a scene along the beautiful river Seine in Paris. A gentleman enters, and taking a blackboard from the side of the picture he draws on it a sketch of a novelist. Then standing in the center he causes the living features of his sketch to appear in the place of his own, which is utterly devoid of whiskers. The change is made so mysteriously that the eye cannot notice it until one sees quite another person in the place of the first. Again another sketch is shown on the board, this one being that of a miser; then an English cockney; a comic character; a French policeman; and last of all, the grinning visage of Mephistopheles. It is almost impossible to give this film a more definite description; suffice it to say that it is something entirely new in motion pictures and is sure to please.

554–555 "The Clockmaker's Dream.".....170 $29.00

A Clockmaker is seen in his workshop puzzling over a very difficult piece of clockwork. Weary from trying to perfect it, he places it upon a table, seats himself in the chair, and yawns and dozes off to sleep. There appears on the table back of him a pretty girl who looks at him as she steps down, and from behind her step two other girls They are seen to fade away and before the eye can observe the change, they are standing one at each side, the other on the table in the center. He gets up in surprise while the three girls group themselves; the central one mounts a globe with a swinging pendulum. With changed costumes the grouping now represents a very beautiful time-piece. The clockmaker has been intently watching them, and is dazed at the transformation. He walks around them, and climbs upon a table so that he may be able to admire them better, when to his surprise the interior of his shop fades away into a beautiful garden in the King's Palace. The two side figures step away and the globe disappears leaving the central figure in a graceful pose. He is enraptured with her beauty, and getting upon the pedestal he puts his arms around her only to find that he is hugging an old grandfather's clock. Jumping down, he finds to his dismay that the other two have changed to clocks also. Sitting down in a chair he gives up the idea of trying to solve these weird happenings. The picture fades back into the interior of his shop: he is seen just awakening, rubs his eyes and goes first to one and then to the other clocks finally coming to the conclusion that it was all a dream. He almost bursts his sides with laughter. Very artistic as well as mysterious.

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No.	TITLE	Length about, feet	PRICE
556–557	**The Imperceptible Transmutations**	124	$21.00

This shows a prince entering upon the stage of the King's private theatre. He is about to do a few mystifying tricks for the amusement of the court. Taking a large sheet of cardboard, he rolls it into the shape of a tube. Showing that it is entirely empty, he holds it over a table, and a figure is seen gradually coming into view; and before the eye can perceive the change we behold a beautiful Tyrol dancing girl standing on the table with the tube around her. Lifting the tube over her head the prince assists her down from the table, and she executes a tambourine dance. Then placing a chair and a stool on the stage he hypnotizes her. Drawing the tube over her he places her horizontally supported by the head and feet. She is next seen to fade away, only to reappear standing on the table. He takes her hand to assist her down. When she reaches the floor, we behold the princess in her place. The prince attempts to kiss her and finds that he is going to kiss the Tyrolese. Bidding her sit in the other chair he sees the princess come into view. Taking her arm he leaves the stage. This is a beautiful subject and very entertaining.

558–559	**A Miracle under the Inquisition**	146	$25.00

This shows the interior of an execution vault. The executioner is seen dragging in by a rope his victim, a beautiful woman. Two monks enter to assist him; he commands them to tie her fast to the pillory and bind her with oil-soaked cloth. She falls on her knees and begs and prays that she be spared; but he turns a deaf ear to her pleadings, and shows her the sentence papers which exact death as the penalty. After she is securely bound he seizes a torch and applies the flames to her. She is at once enveloped in a sheet of fire,

No.	TITLE	Length about, feet	PRICE

and is soon fully consumed by the flames. Commanding the monks to go, the executioner looks with satisfaction on the ashes of his victim and rubs his hands in glee. Tired of his gruesome labors he sits down in the chair and falls off to sleep when there appears on the stairs an angel who steps down and tells him he will be punished for killing this innocent woman. He fades into space; the woman gradually appears in his place and he is seen tied fast to the pillory. Flames envelope him and the monks hearing his cries of agony rush in only to flee out again in terror. This is a most exciting subject full of action and surprises.

560–561 Benvenuto Cellini, or, A Curious Evasion.....177 $30.00

Benvenuto Cellini, sculptor to the King, is thrust into a dungeon because he has offended His Majesty by not being able for some time past to produce a statue that will please him. He is told that he will stay there until he does so; his modeling table and clay are put in with him, and he is seen modeling a head. Disgusted with it, he seizes and pummels it into an indescribable mass. He throws it into a barrel. Sitting down he tries to think of a subject that will please his master and thereby gain for him his liberty, when there appears by some unseen force, a beautiful mirage of a woman in a graceful pose. He looks at it in amazement and at once commences to model a counterpart. As soon as he has completed it the mirage is seen to fade away. He becomes so absorbed in his admiration of it that he does not hear the King and the turnkey enter. The King commands that he be brought forth and executed. There is a struggle between them, but the King is so fascinated with the model that he fails to lend assistance to the turnkey. The latter himself, on looking at it, forgets his prisoner who silently steals the key to the dungeon and makes his escape. Locking the door after him, he thereby makes his tyrants prisoners. The turnkey, on turning around, perceives that his prisoner has escaped; he rushes to the door to find that it is locked. He frantically beats upon the door awakening the King from his stupor, who is enraged at his negligence. He seizes the model and smashes it upon the turnkey's head, and kicks him around the place in his rage. This is one of the most interesting subjects that has been produced for some time.

Supplement No. 16.

Faust and Marguerite

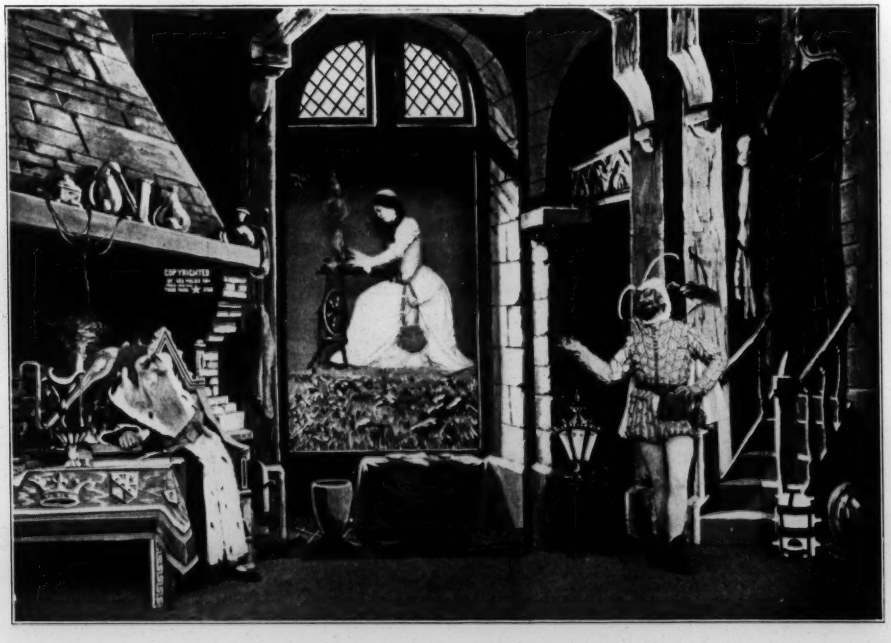
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A New and Magnificent Cinematographic Opera

IN

20 MOTION TABLEAUX

Inspired by the Masterpiece of GOETHE and CHARLES GOUNOD'S Celebrated Opera "Faust"



THE VISION OF MARGUERITE

The Entire Production: Scenario, Tricks, Accessories, Backgrounds and Effects by

GEO. MÉLIÈS, of Paris

NEW YORK BRANCH: 204 EAST 38th STREET

GASTON MÉLIÈS, General Manager

SCENES

1. The Laboratory of Dr. Faust.
2. Appearance of Mephistopheles.
3. The Vision of Marguerite.
4. Dr. Faust Sells his Soul to Satan.
5. The Kermess.
6. Mephistopheles Seeks a Quarrel with the Students.
7. First Meeting of Faust and Marguerite.
8. Marguerite's Garden.
9. The Temptation.
10. The Gate of the City (Return and Procession of the Soldiers).
11. The Duel.
12. Death of Valentine, Brother of Marguerite.
13. The Church.
14. Mephistopheles Prevents Marguerite from Praying.
15. The Walpurgis Night.
16. The Celebrated Women of Antiquity (Grand Ballet).
17. The Prison.
18. The Death of Marguerite.
19. The Soul of Marguerite Ascends to Heaven.
20. The Kingdom of the Elect—Grand Apotheosis.

The personnel of the 500 various characters depicted in this stupendous production was engaged from 19 different theatres in Paris, among whom there were fifty dancers from the "corps de ballet" of the Grand Opera House in Paris

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No.	TITLE	Length about, feet	PRICE
562-574	**Faust and Marguerite** (*Duration of exhibit, about 18 minutes*)	850	$150.00
	Extra for coloring	net,	$170.00
	Specially arranged Music for piano	extra,	$2.50
	Set of 18 Photographs (5 x 7)	"	$3.00

1 The Laboratory of Dr. Faust.—In his laboratory, Dr. Faust, burdened with years, laments that he has become old and can now no longer enjoy the pleasures of youth. He consults his books and invokes Satan.

2 Appearance of Mephistopheles.—Satan appears in the guise of Mephistopheles he proposes to Dr. Faust to restore him to youth on condition that he give him his soul in exchange. The doctor shrinks back in horror at the infamous bargain.

3 The Vision of Marguerite.—In order to induce him to accept, Mephistopheles causes to appear before the astonished eyes of Faust, the beautiful and innocent figure of Marguerite working at her spinning-wheel.

4 Dr. Faust sells his Soul to Satan.—Dazzled by the vision, Faust, since he is unable to resist temptation, signs the fatal paper which condemns him to eternal damnation. Mephistopheles makes him drink a wonderful love potion when he is instantly restored to youth in the form of a young and dashing cavalier. Mephistopheles leads Faust on to pleasures.

5 The Kermess.—Upon the square of a small German city, the students and villagers are seated at tables directly in front of a tavern and are drinking beer while some couples are engaged in the pleasures of the dance.



THE KERMESS

6 Mephistopheles seeks a Quarrel with the Students.—Mephistopheles comes to the kermess, tears the glass from the hands of the student Wagner, tastes the liquor and throws the glass away in disgust. He pierces a cask with his sword and makes some flaming wine flow from it. The students, in their desire to drive away Mephistopheles, draw their swords and threaten him with them ; but he draws around himself a magic



THE GARDEN OF MARGUERITE



THE GATE OF THE CITY. RETURN OF THE SOLDIERS

circle against which their swords are broken. The students hold up the pommels of their swords which are in the form of a cross, and at the sight of them, the Evil Spirit is compelled to withdraw in terror.

7 First Meeting of Faust and Marguerite.—At this moment there appears Margue-



MEPHISTOPHELES PREVENTS MARGUERITE FROM PRAYING



MARGUERITE FAINTING IN THE CHURCH

rite followed by Dame Martha, her chaperon, returning from church. Faust, who has been summoned by Mephistopheles, stops her and offers her his arm in his desire to escort her home. The pure young girl is troubled at his boldness and refuses his advances, continuing her way slowly.

8 Marguerite's Garden.—Into the garden of Marguerite, the young student Siebel comes to gather flowers. He loves her with a holy love, and he places upon the sill of her window his little offering that it may tell Marguerite of his affection for her. As soon as he departs Faust and Mephistopheles enter, they discover Siebel's little tribute and make fun of it. They put in a conspicuous place upon the window ledge a casket containing some costly jewels.

9 The Temptation.—Night has fallen. The moon lights the scene. Faust and Mephistopheles hearing Marguerite, hide behind a clump of trees. She opens her window to breathe the fresh evening air while thinking of the handsome young man of whom she knows so little—not even his name. She discovers the little bouquet which Siebel has left, but she lets it fall disdainfully when she finds the casket; she opens it and drops down before the treasures in admiration of them. She adorns herself with the jewels and surveys them in a mirror. Meanwhile Faust approaches, declares to her his love while Mephistopheles laughs fiendishly at seeing how well his ruse had succeeded and how Marguerite hears his proposals without having the ring upon her finger.

10 The Gate of the City (*Return and disbanding of the Soldiers*).—The soldiers guided by their chief, Valentine, the brother of Marguerite, return victorious from war where they have covered themselves with glory. The crowd acclaims them.

11 The Duel.—After having disbanded his troops, Valentine returns to his home where he lives with his sister, Marguerite. At this moment, Faust comes out of the house while Marguerite sends kisses to him from the balcony. Valentine challenges him. The two men draw their swords and fight.

12 Death of Valentine, Brother of Marguerite.—Mephistopheles who, at the clash of arms, has come upon the scene, parries the thrusts which Valentine deals at Faust. The former is wounded and falls down. Faust and Mephistopheles withdraw and Marguerite, who has seen the duel from her balcony, rushes down to the body of her brother and cries for aid. Valentine, supported by the neighbors who have assembled, stands up and curses Marguerite who has done wrong and who is the cause of his death. He then dies.

13 The Church.—In the interior of the church the faithful are assembled to hear divine office. Marguerite, stung by remorse, comes in her turn and falls upon her prie-dieu to implore pardon.

14 Mephistopheles prevents Marguerite from praying.—But Mephistopheles appears in one of the pillars of the church, and by recalling the past prevents her from praying. She falls over in a faint and he disappears as the worshippers gather around her.

15 The Walpurgis Night.—Mephistopheles has dragged Faust into the depths of Hell where burn in eternal flames the souls of sinners who have departed this life. He causes to appear Marguerite who, by her fall, has been condemned to the same tortures. Faust, at the sight of the one whom he used to love and whom he has cowardly abandoned, throws himself at her feet to implore her pardon, but the vision disappears. The Demon announces to Faust that he is going to bear him away to his empire where he will be able to admire the queens of beauty of antiquity, they who are far more beautiful and far more desirable than Marguerite.

16 Ballet of the Celebrated Women of Antiquity.—The grotto slowly disappears and gives way to a magnificent ancient city in ruins. In the background a table is spread, weighted down with dishes and amphorae of gold, and laden with delicious fruits. At this table the souls of the departed, having approached it, take their seats; Faust and Mephistopheles ascend the stairs and sit down upon the ruins of some columns and entablatures. Then comes the entrée of the Greek and Egyptian danseuses, and their



THE PRISON. DEATH OF MARGUERITE

charming dances. Cleopatra and Helen, queens of antiquity, famous for their beauty, arrive followed by their trains. They pay their homage to the god of wickedness, whilst the members of their trains execute a character dance. A grand ballet is then danced by fifty women of the *corps de ballet* from the Grand Opera House in Paris; this is terminated by a grand apotheosis. Faust is intoxicated by the beauty of the scene which is presented before him, but Mephistopheles brutally restores him to reality by leading him back to Marguerite.

17 The Prison.—Marguerite has been imprisoned and condemned to death. Faust comes to aid her in escaping and asks her to flee away with him. She looks at him with a distracted air and seems ready to follow him when she recalls the past.

18 The Death of Marguerite.—But she resists this new temptation, she falls upon her knees and begs God to pardon and save her. God grants her prayer and she dies while Faust is dragged by Mephistopheles into the bowels of the earth.

19 The Soul of Marguerite ascends to Heaven.—The background of the prison fades away and the soul of Marguerite, supported by two angels with wings outspread, mounts toward the skies.

20 The Kingdom of the Elect (Grand Apotheosis).—The soul of Marguerite is received into Heaven with the Blessed. Seraphim and Cherubim produce a celestial harmony and welcome her to their midst, then the martyrs enter with palms and kneel round the body of Marguerite.

The **Damnation of Faust,** which we have already published, and which has met with considerable success, forms a natural sequence to the matchless and unprecedented work we are to-day presenting to the public.

Several of our faithful patrons and friends have already decided to introduce these works in their performances upon two successive nights. On the first, **Faust and Marguerite** will be given, and on the second the **Damnation of Faust,** thus drawing twice the public to their theatres through the intense interest arising from these subjects, which never fails for a single instant.

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No.	TITLE	Length about, feet	PRICE
575-577	**The Fake Russian Prophet**	200	$34.00

In the interior of a small Russian cottage dwells a peasant who rejoices in the reputation of being able to foretell future events. A Japanese comes and finds him, and begs him to forecast the outcome of the war which now prevails between his own country and Russia. The peasant asks of him a very large sum of money and makes appear before his enraptured eyes a young Japanese woman who is enchaining an enormous white bear, which shows clearly that the Japanese will be the conquerors. The visitor happy at what he has just seen bestows upon him a large bag of money in gratitude for his services. Hardly has he departed when a Russian General, anxious to know the fate of the two countries, comes in person to consult the peasant. This time it is a woman personifying Russia who appears before the eyes of the General. Then there arrive successively a Japanese soldier and the white bear who commence a struggle. The bear gets the better of it; that means that Russia will win. This forcast gives great satisfaction to the General who pays the peasant most liberally for the consulation which the latter has just given him. The peasant, after the depature of the General, holding in his hands the bags of money which he has extorted from his credulous visitors, executes a most crazy dance.

No.	TITLE	Length about, feet	PRICE
578-580	**Tchin-Chao, The Chinese Conjurer**	200	$34.00

The famous Chinese conjurer, Tchin-Chao, makes come out of a parasol several lanterns which he transforms successively into a fine large dog and then into a Chinese lady. He calls his servant and the latter then brings two huge paper cubes mounted upon a wooden frame, the sides being covered with Chinese characters. In a manner absolutely invisible, he makes the lady pass from one cube to the other, once with the paper intact, and once with the paper entirely removed from the cubes. Finally he wraps the lady in a veil but when the veil is unfolded the lady has disappeared and there are in her place some chickens which go off flopping about the floor. The conjurer and his assistant salute the audience; meanwhile the lady has tied together their queues so that they are not able to separate themselves even with terrific efforts.

581-584	**The Wonderful Living Fan**	290	$50.00

A fan manufacturer desiring to sell to the king of France, Louis XV., a marvellous fan which he has just completed, has requested the chamberlain to do him the honor of examining it. The latter comes in a sedan chair upon the terrace of the palace at Versailles, followed by numerous servants who bear upon their shoulders an enormous case containing the marvel. The chamberlain sits comfortably in an arm chair while the following scenes are enacted before his surprised and delighted eyes. The lid comes open of its own accord revealing an enormous fan. The seven branches of which it is composed gradually unfold. The fan once opened occupies the entire width of the scene. The middle of each one of the branches becomes animated and in place of the painting which adorned it there may be seen seven pretty women of the Court in galla attire. The mounting of the fan dissapears slowly and the seven women alone remain visible, without any apparent support, in the position which would be held by the branches of a half-star having the center of which formed of a hemisphere. It is before this human fan which undergoes various transformations that there is danced by the lords and ladies of the Court an exquisite minuet. Dancers and fan fade away to give place to a fascinating animated fountain of which seven women in artistic and dainty positions form the principal ground-work. The one in the center holds an amphora upon her shoulder from which bursts forth a jet of water. The lovely vision comes to an end; all dissappears. The astonished chamberlain remains before the open fan which appears as it did at first. The fan folds itself, and once in the box the lid comes down of its own accord. The chamberlain approaches to examine it but it suddenly opens with a crash and falls upon him hitting him upon his shoulders.

Supplement No. 18.

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No.	TITLE	Length about feet	PRICE
585-588	**The Cook in Trouble**..... 275		$48.00

This excessively amusing, comical, and animated view shows the interior of a kitchen with a large range and its pipe forming the background. A staircase leads to the upper floor. The kitchen is lighted by a window before which lies a large box where the flour is kept. At the moment when the scene begins the two assistant cooks and the scullery-maid are deeply engaged in preparing the vegetables while the chef occupies himself with his fires. A young and complying village girl brings provisions and the cooks tease her and try to unlade her of her commodities. At this moment an old beggar comes to solicit alms of the chef who refuses to listen to him at two appeals and drives him from the kitchen. Unfortunately for him the beggar is an enchanter who, after having resumed his original form, throws a spell over the kitchen in order to avenge himself—this is the source of the cause of all the comical troubles which the chef has got to endure. The latter takes the salt-box to salt the food which is cooking on the range. He puts the box back into its place, but while his back is turned the box suddenly grows large and sends out an imp who turns upon the food all the salt there is in the box and returns into it, the box then resuming its original size. The chef tastes of his cooking and hurls it back on to the range forcibly and disgustedly while making a wry face for it

Lenght about feet — PRICE

has been horribly salted. He looks into the salt-box and then accuses the scullery-maid of having thrown into the pot all the salt in the box. Just now the salt-box opens and there emerge from it three imps who, after having made some cabrioles, open the flour box into which they disappear. The chef now mounts rapidly the staircase and the maid who happened to start to descend it at the same time throws herself into his arms and the two roll down and pick themselves up a little the worse for several bruises. The imps returning, a most ridiculous chase now takes place between them and the chef, his two assistants, and the maid, for it is now suspected what has been the cause of the deviltry in the kitchen. They traverse walls and windows jumping into the pots only to spring out of the ash-pan or the coal-box. The chef is left alone in the kitchen; the stove-pipe, pushed over by the imps, falls upon his unfortunate head. At last the imps take possession of him and throw him head foremost into the pot and when his assistants come to his aid, the poor chef is cooked and they withdraw from the pot only the tattered clothing of the unfortunate victim.

589-590 The Devilish Plank. 130 $22.50

Here a magician enters. There follow him two clowns turning somersaults and cartwheels. After doing a few comical steps of a dance they are commanded to bring in the "Devilish Plank" which has two holes in it with a flange around each hole giving them the appearance of two half-cisterns without the bottom. Placing the plank upon two trestles the clowns pass through the holes and are changed, in passing, to valets in some mysterious manner. Then the magician makes a few passes and there rise out of the holes two ladies while he gets under the plank and passes his hands from end to end to show that it is absolutely open underneath. The two ladies step down and do a dance. They step upon the plank and go down through the holes, thus disappearing in the same manner in which they had appeared. The valets turn a somersault, and when they alight on their feet, they are dressed as clowns. Arm in arm with the magician they walk off the stage. This subject is very amusing and deceiving.

Supplement No. 19.

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No.	TITLE	Length about, feet	PRICE
591–92	**The Impossible Dinner**.....	133	$23.00

A film, very amusing, showing a countryman with a most tempting dinner before him, which he is unable to touch. The table, the dishes and the chairs change about continually. Finally the waiter who has served the dinner draws the cover with a quick jerk, and the whole affair flies into the air and bursts into pieces to the great astonishment of the unfortunate diner.

593–94	**The Mermaid**.....	233	40.00

A gentleman entering his parlor fills an aquarium with water, then placing his high hat upon a small table, he fills it with water drawn from the aquarium; and provided with a fishing rod and a line, he fishes in his hat and draws out a quantity of fish which he puts into the aquarium. The aquarium increases in size, and it assumes such large dimensions that it covers the whole picture. Among the fish swimming about one sees appear a lovely living mermaid having the head and bust of a woman while the rest of the body has the form of a fish terminated by a tail curved backward. The aquarium disappears gradually and is replaced by a grotto in the midst of which the fascinating mermaid remains suspended without any apparent support. After some passes which the gentleman makes, the tail of the mermaid is gradually transformed and her body resumes the human form. Upon invitation, she lies down in a half open shell of much beauty while nymphs with large veils come and group themselves around her. The man changed into Neptune contemplates the charming picture before him. This film is recommended for its lovely conception and for the perfection of its execution. The illusion of the mermaid, the woman fish, is absolutely perfect.

596–97	**The Mischances of a Drunkard**...	168	28.50

A most comical view during the course of which a drunkard who has taken off his overcoat wishes to put it on again; but as he is not able to succeed in it, he asks the aid of two

No.	TITLE	Length about, feet	PRICE

bystanders who hold the coat behind a lamp-post so that when the stupid fellow has inserted his arms into the sleeves he finds himself fast to the lamp-post. In his efforts to disengage himself he breaks the lamp-post and it falls upon the basket of a pastry vender whose cakes fall upon the ground. The police rush to the noise and bear away the drunkard to the station house with his back fastened to the lamp-post, he himself dangling upon the end of it.

598–602 The Providence of the Waves, or, the Dream of a Poor Fisherman.....330 $56.00

Here we are in the presence of a moral and sentimental subject adapted for all audiences. The playing of the actors while sober is absolutely perfect—one would think that reality itself unrolls before the eyes. Here is the description of this excellent comedy. In the cabin of a poor fisherman through the open door of which one perceives the sea, a little girl is amusing herself with some old toys, and the mother is anxiously waiting for the return of her husband so as to be able to purchase something whereby to sustain life in the family. Her husband returns desolate for he has caught nothing, not even a single fish. He has no longer a single penny; fishing has been poor for some time and he has exhausted the little credit which he has with the butcher and baker. The mother and child withdraw in tears while he, possessed with a sudden rage, curses the lot which has been pursuing him. But an idea comes to him; he recalls that in his youth he had been taught to pray. He piously falls upon his knees before a holy image and appeals to the One who is never invoked in vain. Calmed by prayer, he lies down upon a cot, and he dreams that fortune mounted upon a wheel, which is her attribute, pours out from a horn of plenty, the symbol of wealth, an abundance of gold. But the awakening is still more terrible. When he thinks that he has only had riches in a dream, he takes from his table a revolver to put an end to his troubles by committing suicide. At this moment his wife attracted by the noise tears from his hands the fatal weapon, and reproaches him for the cowardice which drives him to abandon his wife and daughter without resources. Meanwhile a nobleman and his daughter, on a tour of charity, enter the wretched cabin. They are touched by the recital which the wife of the fisherman makes of their sufferings. They give to the pitiable family money and articles so that misery may no longer be feared. In withdrawing, just at the door frame, the daughter of the nobleman takes the form of the holy image which the fisherman had invoked. The latter then perceiving that his prayer had been heard, falls upon his knees with his wife and child and renders thanks to the Most High who never forgets those who put their trust in him.

603–05 Uncle Rube's Birthday (*most comical and amusing*)..214 36.50

It is the birthday of Uncle Rube, a foxy old peasant who has gathered at his table his family and his help among whom is a sleepy farmhand, a boy just suited for being made fun of by his comrades. The dinner over, Uncle Rube proposes to finish up the day at a cabaret, singing and drinking. The farmhand, already intoxicated quite enough, refuses to join his comrades and takes to bed; stretching himself out as he falls asleep. Uncle Rube and his companions seeing him asleep propose to have a little fun at his expense. They balance the bed upon a stool, with a vessel of water at the head as a counterweight. The farmer takes a trumpet and makes some shrill noises which awaken the unfortunate boy, who, breaking the equilibrium, falls head first into the water while his comrades dance around him. Uncle Rube who has taken possession of the clock executes a breakdown. Frightened, amazed, the farmhand falls into a bucket of water from which he is unable to extricate himself. This view is full of life, action, and situations provoking insuppressible laughter.

Supplement No. 20.

The Barber of Sevilla

or, THE USELESS PRECAUTION

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A FARCE COMEDY

In Seven Motion Tableaux and Twenty-Five Scenes.

A Cinematographic Adaptation of the Play of Beaumarchais.



THE BARBER OF SEVILLA

Scenario, Background and Settings by

GEORGE MÉLIÈS of Paris.

New York Branch:

204 EAST 38th STREET, NEW YORK

GASTON MÉLIÈS, General Manager.

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SCENES

1. A Public Place in Sevilla.
2. The Kitchen of Doctor Bartolo.
3. The Public Place.
4. Rosina's Chamber.
5. The Public Place.
6. The Singing Lesson.
7. The Marriage.

No.	TITLE	Length about feet	PRICE
606-620.	**The Barber of Sevilla** (complete). (*Duration of exhibit about 27 minutes.*	1,340	$230.00
606-620.	**The same shortened.** (*Duration of exhibit about 19 minutes*	960	165.00
Extra for coloring complete edition		net,	270.00
" " "	short edition	"	190.00
Set of 12 Photographs (5 x 7)		extra,	2.00

IMPORTANT INFORMATION.

The comedy generally known as "The Barber of Sevilla" is strongly recommended because it contains nothing offensive nor objectionable, and also that it appeals to everybody in its delightfully amusing humor. The cinematographic piece has been pantomimed with the greatest care by competent artists, who have been carefully selected, and who have studiously striven to conform themselves to the masterpiece of Beaumarchais. We place also on sale a shortened edition of the same piece in which the second, fifth and seventh tableaus are taken out. We give

our customers the privilege of purchasing any of the tableaux taken out of the shortened edition, urging them to be careful to specify in their orders what tableau or tableaux they desire. In such case we advise first of all the Seventh Tableau, which terminates happily and brilliantly the piece and forms a fine finale to the cinematographic view. The tableaux removed from the shortened edition are printed in italics in the present supplement.

First Tableau.

A public place in Sevilla. — To the left, the house of Dr. Bartolo; to the right, a fountain; in the background, picturesque little streets with staircases, bridges, windows adorned with balconys, and blinds in the Hispano-Moorish style.

1 Count Almaviva, wrapped in a large cloak with his felt hat drawn down over his eyes, advances toward the house of Dr. Bartolo in the hope of seeing appear on her balcony, Rosina, pupil of this old doctor, whom he has observed while promenading and with whom he has fallen violently in love. He has dressed himself so as not to be recognized, for Bartolo himself wishing to marry his pupil, is very jealous of her. He seeks a means of communicating with the one whom he loves, when the arrival of an intruder obliges him to hide behind a wall.



THE KITCHEN OF DOCTOR BARTOLO

2 Entry of Figaro, former servant of Count Almaviva, who, after having left his service, has led a Bohemian life—sometimes a writer, sometimes a journalist, and at other times poet and singer—and who, after having tried his hand at a thousand trades, now combines at Sevilla the duties of veterinarian, barber and apothecary. He enters while humming and composing verses. Almaviva approaches him and recognizes his former servant. The Count explains to Figaro why he is at this late hour in the streets of Sevilla, and he asks Figaro, an intriguing and malicious person, if he could not assist him in accomplishing his project, that of taking Rosina away from Dr. Bartolo and marrying her in spite of the clever precautions of the jealous and crafty old man. Figaro, upon the assurance of the Count that he will be well paid for his services, enlists his aid to the Count to accomplish his projects at any cost. At this moment Figaro, hearing the window

of Bartolo open, hides with the Count behind a fountain, and both put themselves on observation.

3 The old Bartolo appears on the balcony, and, after having assured himself that there is nobody watching in the neighborhood of his dwelling, he makes Rosina come out and take the air with him. He makes a ridiculous declaration of love which she listens to with weariness and sadness. But the young girl, although kept apart by her old tutor, has heard the Count declare to Figaro his love for her, and she lets fall, as if by accident, a roll of music which she was carrying in her hand, and in which she had slipped a letter intended for Almaviva, of whose name and rank she was as yet ignorant. The old Bartolo scolds her for her awkwardness, and Rosina asks him to go down and get the music. While he is descending she makes a sign to Figaro, whom she has spied behind the fountain; he goes and picks up the roll, draws out the letter, hurries it to the Count, who, after having read it, clutches the missive with joy.

4 Bartolo goes out, looks everywhere for the roll without finding it, naturally. Rosina tells him that the wind must have carried it away. Bartolo, perceiving that he has been tricked, is wondering what has been going on, and cries, "Bartolo, my friend, you are nothing but a blockhead." He determines to keep his eyes open in the future and to redouble his surveillance. He remounts to the balcony and makes his pupil come out; then he overwhelms her with reproaches.

5 Figaro advises Count Almaviva to disguise himself in the uniform of a soldier and to present himself to Dr. Bartolo with a lodging certificate, which will permit him to enter the place and to communicate with his beloved. Almaviva agrees, and both go away to find the costume necessary for this disguise.

6 Entry of a body of Spanish students. The young men and women come in to play a serenade and to dance under the window of Bartolo, who appears upon his balcony in a rage and insists upon their going farther away to make their serenades.

Return of Figaro with a bundle containing the soldier's uniform and accompanied by Count Almaviva. Both look around the house of Bartolo to find a place suitable for changing their clothing.

Second Tableau.

7 The Kitchen of Doctor Bartolo.—*In the kitchen one sees the old Marcelina, servant of Dr. Bartolo, in the act of cooking her dinner. Figaro climbs up on the outside through the window and leaps into the place with his bundle. Marcelina is frightened at his sudden appearance but she recovers herself when she recognizes her friend Figaro, a hopelessly droll fellow but nevertheless well-meaning, and extends to him her hand. Figaro pretends that he finds her looking ill, and tells her that she has a grave disease. The poor cook listens to him with an amusing despair. Figaro adds: "It will not amount to much, but you will have to be bled at once." He makes Marcelina sit down and he bleeds her in the arm; she is seized with a fit of hysterics and faints away.*

8 *Figaro makes a sign to the Count and he enters by the same way into the kitchen. He opens the bundle and assists Almaviva in transforming himself into the guise of a soldier. Both go out through the window; the servant (in a faint) has not perceived what they have done.*

Third Tableau.

9 The Public Place.—Figaro and the Count return to the street before the house of Bartolo; the barber says: "Take courage and enter without hesitating." The Count knocks at the door; a servant of the doctor, called L'Eveillé, comes and opens it, but refuses to admit the tipsy soldier. Almaviva seizes him by the arm makes him dance a pirouette, which throws him down, and he then rushes into the house, followed by the despairing L'Eveillé.

Fourth Tableau.

10 Rosina's Chamber.— Dr. Bartolo, who has closed carefully the windows and blinds, makes Rosina sit down, and he orders her to work at her embroidery; then he enters his own room and proposes to himself to watch with the greatest care.

As soon as he has gone, Rosina lays down her work and begins to write a letter intended for Almaviva. At the same moment Figaro introduces himself into the room through the window, and brings a letter to her from the Count, forewarning her of his visit. She gives to Figaro the letter which she was writing, and the barber, hearing Bartolo returning, disappears through the window.

11 Bartolo returns and has a scene with Rosina, having discovered some ink on her fingers. She assures him that she has written nothing, but the old fox shows her the pen still full of fresh ink, and while Rosina is protesting that she has used the pen to trace over the design of her embroidery, Bartolo counts the leaves of letter-paper put upon her table and makes her confess that there are but five sheets on the table where there were originally six. It is then impossible to deny it. A stormy scene takes place, but it is interrupted by the arrival of Almaviva, disguised as a soldier.



THE PUBLIC PLACE

12 Almaviva presents to Bartolo his lodging certificate. A comical scene during which the Count, while trying to counterfelt drunkenness, attempts to pass a letter to Rosina. After several fruitless attempts he finally succeeds. Bartolo refuses to receive the soldier, his profession of doctor exempting him from lodging men in the army. He drives Almaviva from the house. During this time, Rosina, who had placed in her corsage Almaviva's letter while she had observed Bartolo watch her, hastens to take out the letter of the Count, which she hides under a blotting case, and to substitute for it the letter which she had received that morning from her cousin.

13 Bartolo, after having driven away Almaviva, scolds Rosina and asks for the letter. She firmly refuses, and after an exhausting altercation pretends that she feels ill. Bartolo, in great fright at first, seeks smelling salts to revive her, but he changes his mind and strives to profit from her fainting fit by reading the letter which she has concealed. He takes it from her corsage and smiles with pleasure when he finds that he has been mistaken and that the letter is wholly insignificant. He puts it back into Rosina's corsage, laughing still at his foolish fear and reproaching himself for his brutality. He makes Rosina revive by throwing himself on his knees and begging pardon. The latter, laughing up her sleeve, says to him: "You are very anxious to see this letter," and offers it to him. Bartolo refuses to

read it this time, protesting that he has faith in her word. Then he sends her to her bedroom, while advising her to take a rest after such exciting scenes.

14 At this moment somebody knocks at the door and Bartolo goes to open it. Entry of Master Basil, organist and singing teacher of Rosina, friend and adviser of Bartolo, a false, mercenary and wicked man. Bartolo relates to him his troubles and his fears, and says that if he should meet the lover of Rosina he would kill him. "Take care," cries the hypocritical Basil, "that would throw you into a bad mess." Then he relates to the downcast Bartolo that the best means of ridding one's self of a troublesome enemy is to employ calumny. "Calumniate, calumniate, something will always come out of it. And calumny which has begun to slip into one ear very, very softly, will soon swell into a crescendo and finally crush the victim." "What chattering is that?" cries out Bartolo, "you have not so many affairs that you cannot go to my notary and tell him to come here this evening to sign my marriage contract?" "At your orders," replies Basil.

Then Bartolo offers a purse to Basil, but he blandly refuses it. He retires while extending his hand behind his back to accept the money, with a protest against taking it. Bartolo then says to Basil: "I accompany you." He puts on his cloak and his hat. Amusing exit in which the two personages overwhelm each other with polite deference in wishing not to go out first. Basil goes out last, but he is obliged to double up in order to go under the doorway, which is far too low for his tall figure and his enormous hat. During all of this scene Figaro, who entered by the window, has hidden himself so as to hear the conversation. He tells Rosina of the intentions of her tutor and promises to strive to prevent her marriage with Bartolo.

Fifth Tableau.

15 The Public Place.—*One sees Bartolo and Basil come out of the house of the doctor. The latter orders his servants, L'Eveillé and La Jeunesse, to station themselves together at the door and not to let anybody enter during his absence. As soon as Basil and Bartolo are gone Figaro leaps from Rosina's balcony into the street and approaching the two lackeys, of whom he is the regular physician, he solicits them to take some medicine, which he offers while he tells them that they do not look well. He gives to one a sleeping powder and to the other a medicine for sternutation. The two unfortunate footmen begin immediately the one to yawn the other to sneeze continually. Figaro nearly bursts with laughter, but when he sees Bartolo returning he conceals himself in the place.*

16 *Bartolo asks his footmen what has happened in his absence, but neither of them is able to reply, the one yawns and the other sneezes alternately. Bartolo in a rage drives them into the house and follows after them.*

17 *Figaro then makes a sign to Count Almaviva, who enters concealed in a new disguise which Figaro declares to be superb. Figaro knocks at Bartolo's door: La Jeunesse opens. Figaro presents Almaviva under the name of Don Alonzo, pupil of Basil, who comes in the place of his master, who is ill and in bed, to give the singing lesson to Rosina. La Jeunesse leads in Almaviva, who enters followed by Figaro.*

Sixth Tableau.

18 The Singing Lesson. — Arrival of Figaro and Almaviva, the latter disguised as a singing teacher. Bartolo learns with surprise of the illness of Basil, who has left but a few hours ago. Suspecting some farce he insists that the lesson shall take place in his presence. He seats himself in an arm chair and orders the professor to begin the lesson. Rosina sings, Bartolo beats the time and quietly falls asleep. The two lovers approach and hug one another behind the old man's back. Bartolo awaking, Rosina and Almaviva suddenly start up and begin to sing. The same play is renewed a second time, when suddenly, to the amazement of all, Basil appears in person to give the singing lesson.

19 Bartolo requests him for information, and Figaro, Rosina and Almaviva make violent efforts to compel him to be quiet, and above all to persuade him that he is ill, that he has a fever and that he did wrong not to stay in his room. In his bewilderment Basil exclaims, "What deception is being practised here?" Almaviva slips a purse into his hand and whispers in his ear, "You are ill." "Ah, I under-

stand," cries Basil. He pockets the money, and assuming an afflicted expression, he announces that he does not feel well. "Go to bed, Basil, you have a fever," cry all three together, and at the same time gathering around him, each in turn gives him a push, which finally sends him to the door.

20 Figaro pushes forward an armchair and gets ready to shave Bartolo. The latter tries to keep his eye on Rosina and Almaviva, who have got near one another and are making love, but Figaro half strangles him with the napkin, cuts him while shaving, fills his eyes with lather; in short, puts him in such a way that it is impossible for him to see what is going on. Bartolo, in a rage, drives everybody to the door and sends Rosina to her room.



THE SINGING LESSON

21 Return of Basil who, while having pretended to obey by going home to bed because he received Almaviva's money, has craftily come back to warn Bartolo. He enters, soaked to the marrow, carrying a lantern and a dripping umbrella. It is storming fiercely without; he has come to take shelter in Bartolo's house. Bartolo has not time to listen to anything; he has not a minute to lose, for he fears that Rosina may escape him. In spite of the rain Basil and he will go at once to find and bring back the notary in order that the marriage may take place at once. They go out.

22 Figaro reappears by the window. He tells Rosina that he is bringing Almaviva. The two lovers fall into one another's arms. Arrival of the notary, preceded by footmen bearing torches and accompanied by his secretary. Chairs and a table are brought; the notary sits down and asks who are the contracting parties. Figaro presents the Count and Rosina. Both sign the marriage contract, and Figaro signs as a witness. At this moment Basil enters.

23 The notary remarking that two witnesses are necessary, Figaro asks Basil to sign also. The latter, astounded at what is taking place under his eyes, refuses, alleging that he has promised his aid to Bartolo, and that his conscience does not permit him to go against his word. Almaviva gives a purse to Figaro, who throws it to Basil right over the notary. The latter catches it, of course, and pockets it. "That is for your conscience, Basil," says Figaro, "and now will you sign?" "Ah,"

replies Basil, while lifting the purse, "You have arguments of such a weight." He signs.

24 Bartolo, who has seen Figaro and Almaviva enter by the window, has rushed for an officer. They enter and the enamored old man orders everybody to be arrested. The alguazils put their hands upon the collar of the notary, but they are profuse in their excuses when they recognize him. They arrest, then, Almaviva, who throws off his cloak, and, to the confusion of all, discloses a gorgeous costume, and announces that he is the Count Almaviva, governor of the Province. Everybody bows respectfully. The alguazils, angry at having been disturbed for nothing, withdraw, followed by the notary, the lackeys, the Count, who escorts his Rosina, now become his bride, and by Figaro, who puts Bartolo into derision. The sly Basil, ill at ease, seeks to sneak away without being seen, but Bartolo seizes him in his passage to the door and reproaches him bitterly. Basil, a moment disconcerted, recovers his composure, and assuming the air of a spiritual adviser, exclaims: "What do you want, Doctor? It is that such was the will of God. I always bend submissively before it." And he fled away, leaving Bartolo in his armchair absolutely collapsed.



THE MARRIAGE

Seventh Tableau.

25 The Marriage.—*The place before the church has been invaded by a merry crowd acclaiming the sumptuous cortège which accompanies Count Almaviva and Rosina in their exit from the church. The cortège, preceded by a master of ceremonies and terminated by the ladies of honor and the Count's friends, crosses the square. Figaro follows while giving his arm comically to Marcelina ridiculously burdened with her holiday attire and wincing in a most laughable manner. The boy and girl students dance gleefully. Figaro, always a jester, returns with a mannikin dressed up to imitate Don Basil, his perpetual enemy. Basil is hung in effigy above the square in the midst of approving yells. At this moment the real Basil, crossing the place by accident, perceives what is taking place, and seized with a foolish and cowardly terror of being dragged into the crowd, bounds away at full speed and bumps into Bartolo, who is hurrying to prevent the marriage if there is yet time. Both roll upon the ground. Basil picks himself up and starts on running. Figaro forces Bartolo to dance with the others. The unfortuuate old man, depressed and baffled, falls down all out of breath, and the crowd dance around him an hilarious jig.*

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Supplement No. 21.

GEO. MÉLIÈS

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Cinematographic-Films, Life Moving Pictures, Comical, Magical, Mystical Views, Trick-Films, Actualities, etc.

TRADE MARK

"STAR" FILMS

REGISTERED

New York Branch:

204 EAST 38th STREET, NEW YORK

GASTON MÉLIÈS, General Manager.

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No.	TITLE	Length about, feet	PRICE
626-627	**The Animated Costumes**	165	$28.00

The scene represents the shop of a costumer who rents garments for masquerades and fêtes. A young student presents himself for the purpose of selecting a costume for a masked ball. The proprietor shows him several, which he refuses, one after the other, for one reason or another but principally because of their doubtful cleanliness and of the nauseating odors which emanate from them. The costumer, furious at having found nothing to suit his client, who seemed hard to please, opens a hamper from which he draws the clothing of a clown, of an acrobat, of a musketeer, of a danseuse, and of various other personages which, as soon as he throws them down beside him, begin to move about and become animated. These animated costumes seize the student, deal him some hard blows, and shut him in the hamper from which they have come out. After terrific efforts, the unfortunate student extricates himself from the basket and throws himself upon what he supposes to be human beings, but his hand only grasps some tatters without consistence. They fall to the floor and he flies away in astonishment.

628-631	**Simple Simon's Surprise Party**	295	50.00

The Simple Simons have determined to give a dinner to their friends in honor of the birthday of the Madam. They call their chef who, just as he is on the point of presenting himself to them, is headed off by Mephisto, who has come to make a brief tour of the earth and to amuse himself at the expense of mortals. Mephisto appears to Mr. and Mrs. Simple Simon in the costume of the cook; he receives their orders. Then he rapidly withdraws from an inexhaustible basket the table, the cloth, the napkins, all the service, and even all the chairs necessary for the guests. The latter arrive and joyously seat themselves around the magnificently appointed table; but, at the moment when they begin to eat, everything disappears in the midst of flames. The guests, amazed at this spectacle, rush off, followed by Mr. and Mrs. Simple Simon, who are at a loss to account for such an exhibition.

632-633	**The Astonishing Frame**	130	22.50

The Count de Cagliostro, who occupies his spare time in working magic, has invited one of his friends to be present at an exhibition which has for its aim the object of showing how much the sense of sight can be abused and deceived. In the center of three fans he arranges a rose-window in which there appears a young page who is suddenly transformed into a marquis of the time of Louis XV. The count brings a large frame, the marquise arranges herself in it, and it seems to the visitor

No.	TITLE	Length about, feet	PRICE

that she is changed into a nymph. He then approaches it to verify the fact, but he perceives that it is the count in person who is in the middle of the picture. But in order to assure himself that he is not mistaken, he strives to grasp him but the latter disappears mysteriously, and the frame, in the center of which he finds himself, is absolutely empty. What he has seen was only a marvellous illusion.

634-636 The Wonderful Rose-Tree 200 $34.50

Extra for coloring ..... Net, 40.00

The Brahmin, Iftikar, who enjoys a great reputation in India, has determined to surpass everything which he hitherto has done and to make a creation which shall place the seal upon his renown. He sows some seeds upon the carpet, prostrates himself, and in the course of his invocations, in less than an instant, the grains germinate. A small rosebush at first appears; it grows and produces beautiful roses which cover it. Aided by his servant, the Brahmin gathers the roses and makes of them a magnificent bouquet, which is changed into a single enormous rose. The flower spreads out its opening petals and from its center there darts forth a young and lovely woman, whom the Brahmin strives to embrace. But she eludes him in his pursuit and she dances before his astonished eyes a fascinating and bewildering serpentine dance. Iftikar entranced would like to grasp her again; but this time the dancer disappears, and the rosebush laden with roses resumes its place. The Brahmin is in despair; he tears the roses, destroys the rosebush and he confesses himself conquered, for he has been able to create but not to preserve.

This adaptation to scenery of the poetic Hindu legend was made especially for coloring. Its charm and its delicate beauty are very materially enhanced by the intelligent and harmonious coloring of our artists.

637-638 The Shadow Lady 176 30.00

This view represents a grand transformation scene of several tableaux, the more interesting and the more surprising in the order of their presentation.

639-640 A Wedding by Correspondence 135 23.00

Mr. Peter Jones has vowed to get married. In his efforts to secure a desirable wife he has inserted some advertisements in the newspapers. So we find him in the act of going through the vast number of replies which his advertisements have called forth, the letters having been just brought in by a messenger. Hundreds of missives lie before him, and he thrusts aside disdainfully the greater number of photographs accompanying the answers. One letter finally finds favor in his eyes; the writing is excellent, the phrasing is pleasing and the photograph which he extracts from the envelope shows to him the likeness of a young girl, pretty, smiling, lovely, in every way ideal for a life's companion. But while he dreams with half open eyes of the joys in store for him, and while he plans for the future, it seems to him that old Truth comes out of a well in the middle of the room, and that she presents to him a mirror in which he may see reality. He casts into it his eyes and he seems to see the faithful reproduction of the one whom he is going to love and whom he is going to make his wife. It was an illusion. He draws nearer and nearer to it, and to his intense horror the features of the woman which he sees are transformed. Reality he sees in the mirror of Truth, and what has been found there is a woman, old, toothless, and cross, presenting more the appearance of a crabbed old mother-in-law than that of a woman with a charming and good character. The vision disappears, and Peter Jones pushes aside from him with horror, papers, letters and portraits which he has received, and swearing to renounce the means of the press for securing the companion he hopes to find.

Supplement No. 22

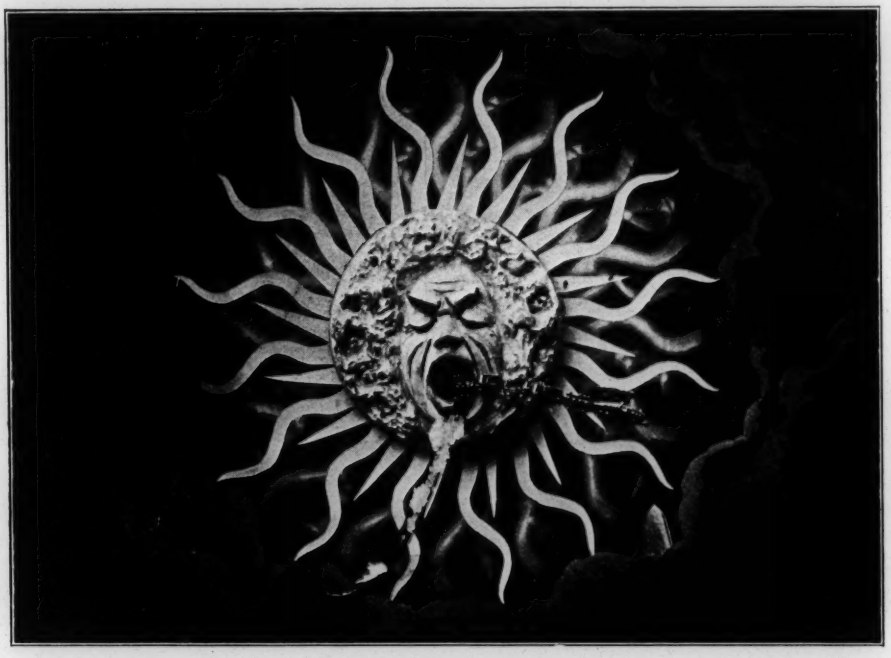
An Impossible Voyage

An Incredible Expedition of a Group of Savants of the Institute of Incoherent Geography

Copyright, 1904, by GEORGE MÉLIÈS—Paris, New York

A grand fantastical piece for the Cinematograph with many novelties in

40 MOTION TABLEAUX



A NAUSEOUS PILL

Scenario, Tricks and Settings

BY

GEO. MELIES, of Paris

NEW YORK BRANCH: 204 EAST 38th STREET

GASTON MÉLIÈS, General Manager

SCENES

1 The Institute of Incoherent Geography.
2 The Plan of the Engineer Crazyloff.
3 The Machine-Shop.
4 The High Furnaces.
5 The Depot of the "Paris-Righi-Sun" Railroad.
6 In Switzerland.
7 Aboard the Train.
8 At the Foot of the Jungfrau.
9 Embarkation in the Auto-Crazyloff.
10 The Inn of the Righi.
11 The Table d'Hote.
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32 Fall of the Submarine in Space.
33 In the Open Sea.
34 The Unknown Depths.
35 Inside the Submarine.
36 The Fire on Board.
37 The Explosion.
38 Thrown Back Upon the Land.
39 A Warm Reception.
40 Return to the Geographical Society.

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No.	TITLE	Length about, feet	PRICE
641-659	**An Impossible Voyage** *(duration of exhibit, about 25 minutes)*	1,230	$210.00
	Extra for coloring	extra net,	245.00
	Set of 24 Photographs (5 x 7)	"	4.00
	Special slide	"	.50

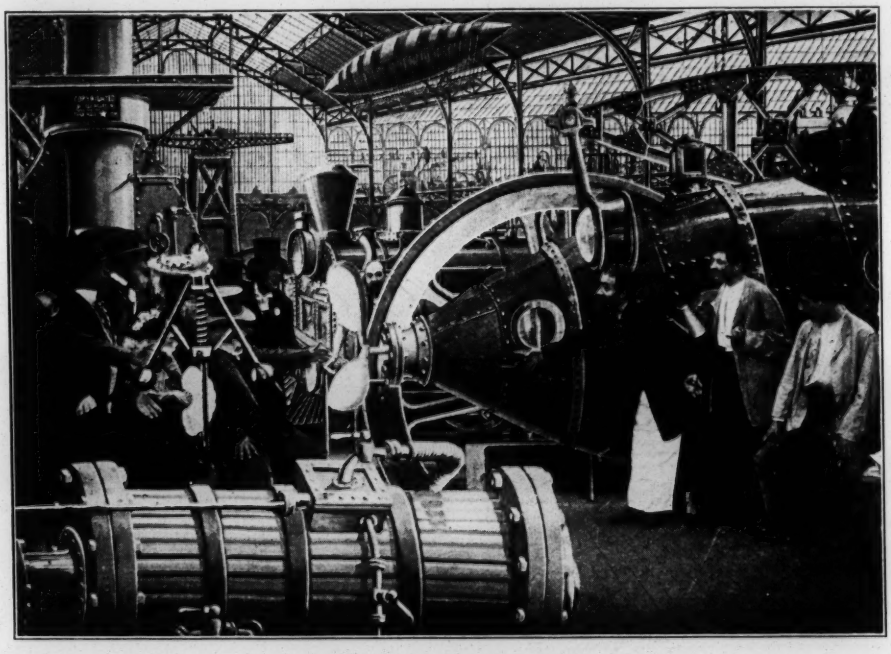
1 The Institute of Incoherent Geography.—At the first tableau we find ourselves present at an extraordinary meeting of the members of the Institute of Incoherent Geography, gathered to discuss various propositions of the most influential members upon the subject of a proposed voyage which must surpass in conception and invention all previous expeditions undertaken by the learned world. Under the presidency of Professor Polehunter, assisted by Secretary Rattlebrains, by the Archivist Mole, by the Vice-president Humbug, the members of the office, Easily-fooled, Daredevil, Schemer, etc., etc., are discussing upon a map of the world, a project set forth by Professor Daredevil for making a tour of the world, but they soon reject it as being played out.

2 The Plan of the Engineer Crazyloff.—The president announces the arrival of the engineer Crazyloff, originator of a marvelous scheme. Introduction of the engineer, who explains his project, in which he is to employ all the known means of locomotion—railroads, automobiles, dirigible balloons, submarine boats, etc., etc. The engineer makes a sensational demonstration, which rallies all the votes. He is immediately empowered to construct the material; the scheme of the voyage is voted upon. The wives of the president and the engineer, Mrs. Polehunter and Mrs. Crazyloff, and the servant of the society, are all so filled with enthusiasm that they decide to set out with the savants.

3 The Machine-Shop.—Superb decoration representing the interior of a machine-shop in full blast. Everything is in motion; flywheels of steam-engines, hammers, stampers, cranks and pistons; steam floating in the air. The entire scene

is marvelously realistic. Crazyloff is plunged into algebraic calculations. The servant Bob brings him his breakfast. Crazyloff, exasperated by his insistence, lets go a kick of the foot into the tray held by the servant, and sends tea-pot, bread, finger-bowl, napkin, and the rest, into smithereens. Arrival of the members of the projected expedition, coming to examine the progress of the work. The engineer shows them a unique train of his own invention, which will be surmounted by two dirigible balloons, and which will contain an automobile on a new plan, a submarine boat perfected, an ice-box, and a thousand other accessories, the purpose of which we will divine later.

4 The High Furnaces. — Crazyloff leads his auditors to another part of the machine-shop. He makes them watch the casting of a colossal piece of a machine. Mrs. Crazyloff, who has been standing too near, is suffocated by the smoke. and faints. Somebody calls for water. An overzealous workman sops her face with a



THE MACHINE-SHOP

sponge which he has saturated in a bucket of water. The lady comes to her senses and becomes excited and enraged when she finds herself inundated with water; she slaps the workman and throws the bucket of water at his head. Violent altercation. Crazyloff puts himself between the belligerants

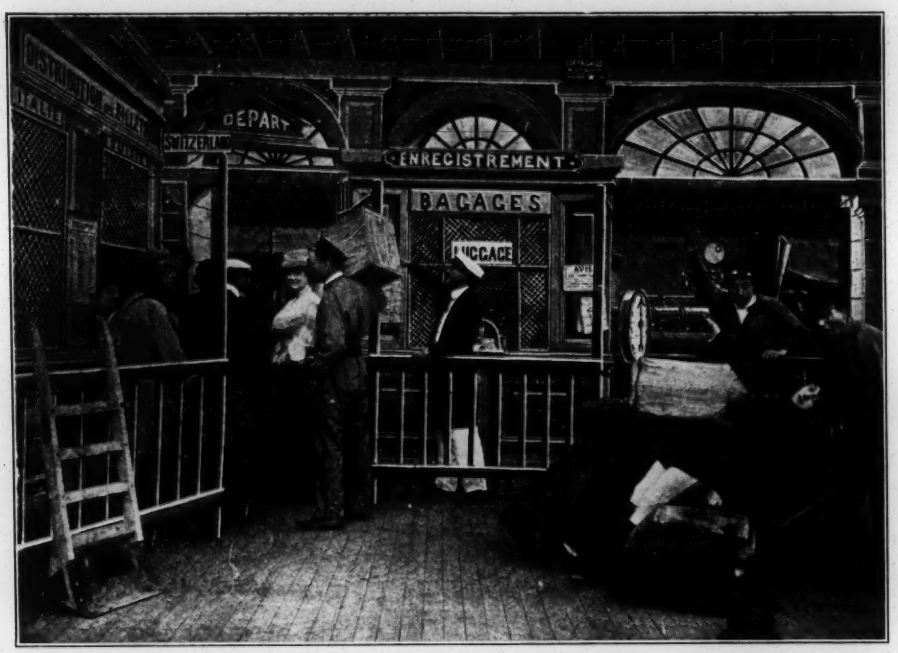
5 The Station of the "Paris-Righi-Sun" Railroad. — The preparations are terminated. In a most remarkable setting, in which a modern station is truthfully depicted with all its commotion, one sees arrive the members of the expedition, who go and purchase their tickets. The servant, laden with parcels, bags, band-boxes, etc., is successively turned head over heels by an employe, who bumps against him with a box and by a baggage truck, which sends him rolling before a carriage pushed by another employe. The irascible servant administers the unwilling author of the accident with a severe correction. Everybody embarks in the train excepting two laggards, who arrive just in time to see the door closed in their faces. The locomotive whistles and smokes. The train departs.

6 In Switzerland. The Snow-Capped Mountains. — The train of the Paris-Righi-Sun, after having left the frontier, traverses a superb landscape amid rocks almost perpendicular and falls of natural water. One sees it pass far away in the

distance, then it comes to the foreground over an iron viaduct. It is the special train of Crazyloff, with all its accessories which give to it a strange aspect.

7 Aboard the Train. — The coach containing the travellers is seen in cross section with its various compartments. The wheels roll round, the train seems to speed onward at a high rate. The telegraph lines, following the optical illusion, ascend and descend. Suddenly, the three doors of the compartments open together, and three employes announce "The Jungfrau. Everybody gets out." Then they shut the doors simultaneously. The travelers make ready to get out.

8 At the Foot of the Jungfrau. — One sees here the outside of the station at the foot of the mountain. Picturesque decoration. The inhabitants of the country awaiting the coming out of the geographical society whose sensational arrival has been heralded. Disembarking of the travelers. Some freight handlers



THE DEPOT OF THE "PARIS-RIGHI-SUN" RAILROAD

lower the auto from the train and push it outside the station. The members of the expedition come out acclaimed by the enthusiastic inhabitants who have been excited by the audacity of the projected voyage, the accounts of which having been reported in the country for the month now past.

9 Embarkation in the Auto-Crazyloff. (System patented in France and in America.) The travelers, to the number of fourteen, embark in an impossible carriage decorated with colossal lanterns, with a monstrous projector, and with a horn of unheard of dimensions. The top of the carriage is covered with the baggage of the savants. The servant takes his place on the back. The freight handlers receive their tips. Crazyloff in person assumes the duties of the chauffeur. The carriage starts up and darts off at a terrific speed.

10 The Inn of the Righi. (200 miles an hour.)—Crazyloff, relying on his machine, sends it driving at a breakneck speed. At the foot of the Righi there is an inn. The innkeeper and his staff perceive the carriage whirling at a deadly clip and they make despairing signals to forewarn the daredevils that a catastrophe is imminent, the way making a sharp turn before his inn. Little lost, however, the auto arrives like a waterspout, and knocks down the wall of the inn into which

it penetrated, amid a whirlwind of dust. (Setting very picturesque. Fall of snow. The wall which the carriage knocks down is real, and falls upon the travelers).

11 The Table d'Hote. — We are inside the inn. Twenty-four persons are eating breakfast at the table d'hote. Suddenly the wall at the right falls in and the auto crosses the picture while passing over the entire length of the table, knocking over everything. The guests struck with terror, fall to the floor, the servant lets go a pile of plates which are broken with a crash. The unperturbed chauffeurs cry to the amazed guests: "Do not disturb yourselves. We are only passing through." The auto, knocking out a window upon the left, continues its course into the country. (A sensational tableau.)

12 300 Miles an Hour. — Grand panorama. In no wise disturbed by this accident, Crazyloff increases the pressure and darts on at a dizzy speed. The snow



EMBARKING ON THE "AUTO-CRAZYLOFF"

rages and falls in gusts. The carriage leaps over mountains and valleys while the ranges move by with a fantastical swiftness. The members of the expedition are nailed to their seats, serene and unmoved. Sudenly the carriage ascends an almost perpendicular slope and arrives at the summit of the Righi, disclosing in the background a magnificent panorama.

13 A Fall of Two Miles. — Having reached the summit the rash travelers pass over the crest and the carriage starts on a terrific plunge, bounding from one rock to the other and finally falling into space.

14 A Terrible Catastrophe. The Guides. (A tableau most effective).—The carriage, filled with its personnel, comes to rest at the bottom of a precipice, where it is smashed to pieces. The top falls in, sending the baggage in every direction. The unfortunate travelers are buried in the snow under the debris of the auto. But fortunately a party of guides and mountain-climbers come to their aid and extricate them from their painful situations. The lame savants are borne away by the guides—a great cinematographic novelty.

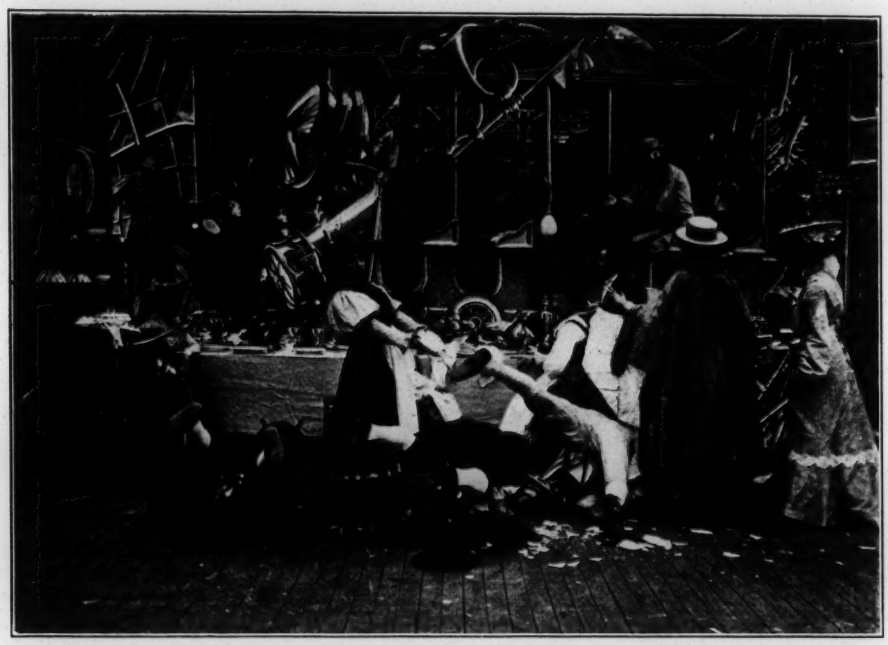
15 Five Weeks in the Hospital. — Our savants are all lying in a hospital ward, tended by nurses. The president, Polehunter, undergoes trepanation. Five

weeks later their wounds are healed. Cured, but not demoralized, they ask only to be permitted to continue their journey.

16 The Special Train of Crazyloff. — The exterior of the hospital. Before the entrance is the special train. The embarkation of the travelers. The fat Mrs. Polehunter is put in by force, for the door is too narrow for the unwieldly person. The train departs.

17 To the Summit of the Jungfrau at Full Speed. — Crazyloff, furious at not having been able to realize his projects at the Righi, sends his train to the summit of the Jungfrau. The train arrives in full blast at the summit, leaps off, and sustained by its dirigible balloons, flies off into space.

18 In the Clouds. — The train spins on among the clouds, which move in an opposite direction, throwing into the air a trail of smoke.



THE TABLE D'HOTE

19 Among the Stars. — Night comes on gradually; the train still rolling at full speed, passes stars, asteroids, comets, nebulous constellations, planets, heavenly bodies of every possible sort, all seeming to move at a rapid rate and sparkling in space like fireworks.

20 The Rising of the Sun. — Dawn appears; the clouds scatter themselves little by little; the sun rises. The rays brighten and the heavenly body slowly appears. The sun awakes,—a face on the grin appears among the rays and yawns by dislocating his jaw.

21 A Nauseous Pill. — The train arrives, moving at full speed, and rushes straight into the mouth of the sun. The latter, after a series of comical grimaces, begins to spit fire and flames, result of indigestion caused by this disagreeable and unexpected pill.

22 Terrible Telescoping. — Fantastical solar landscape of the most curious effect. The train falls in the sun. The locomotives, the tender, the coaches, pile one upon the other in indescribable chaos. The catastrophe terminates with a volcanic eruption upon the surface of the sun mixed with projections of fire and masses of sparks of a superb decorative effect. (Absolutely new trick.)

23 The Debris of the Train. — All are safe and sound. Marvellous decoration representing the shattered wreck. The savants crawl out from under the heap, and after having been counted, recognize with jay that in spite of their unheard of adventure nobody has been hurt. Crazyloff comes out with a black eye, the others with scratches and contusions. The clothing of the heroes of the adventure are in tatters. Crazyloff, enthusiastic over the novelty of the landscape, leads the savants in the discovery of this unknown country.

24 The Aurora Borealis. — The savants admire upon the horizon a magnificent aurora borealis spreading upon the bizarre objects a weird clearness. The scene is covered with crystals in extravagant shapes, which strike with astonishment the members of the expedition.

25 The Solar Eruption. — Suddenly, while the savants are plunged in admira-



A TERRIBLE TELESCOPING

tion, the warmth of the rising sun begins to make itself felt. The sun smokes, tongues of flames come out of every part, and the warmth begins to become intolerable.

26 A Temperature of 3,000 Degrees. — The temperature increases more and more, the atmosphere becomes suffocating. The unfortunate members regretting their adventure, remove their clothing, dripping with sweat. The warmth increases always and the unfortunate see themselves doomed to certain death after a frightful agony, when the engineer, Crazyloff, recollects quite a propos that in the catastrophe the ice-box has remained intact. It is safety

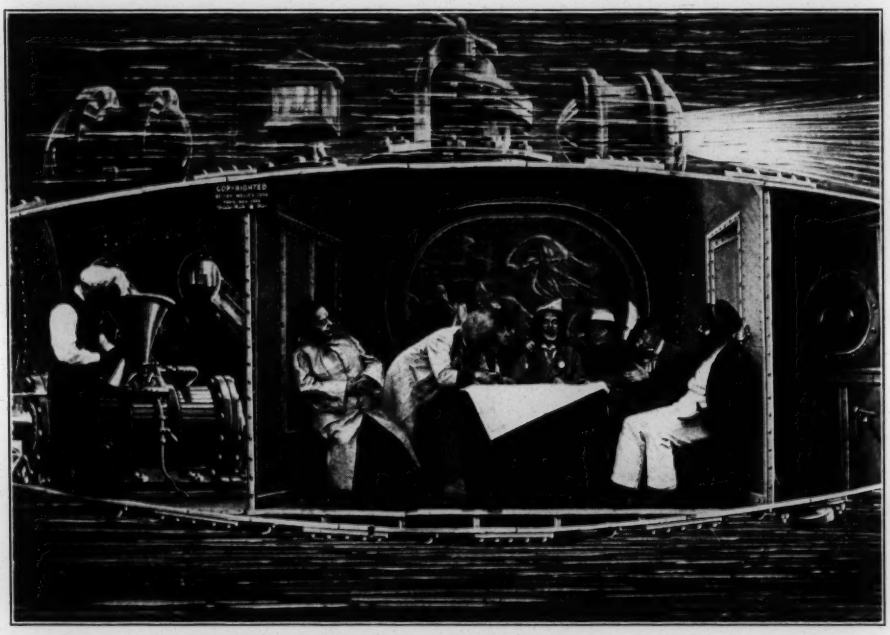
27 The Ice-Box. — The ice-box is brought out and all rush into the interior. Crazyloff, ready to collapse, has remained the last. and he is only willing to go in when he sees that all are out of danger, but an appalling spectacle presents itself to his sight.

28 All Frozen: The Block of Ice. — The savants, suddenly frozen, are imprisoned in a block of ice, in attitudes most grotesque. The intense cold which reigns in the ice-box has instantaneously rendered them rigid.

29 The Thaw.— The intrepid Crazyloff, listening only to his courage and seeing that there is not an instant to lose, surmounts his sufferings, and, drawing out of the debris of the train a bundle of straw, puts it in front of the ice-box and sets it afire. The flame crackles joyously and the heat produced, together with that of the sun, makes the ice melt and frees the savants. Crazyloff cries to them to get out and to leave at the earliest moment these inhospitable places. It is necessary to return to earth at the earliest possible moment.

30 Embarkation in the Submarine. — The savants, at a hustling gait, return to the scene of the disaster, and among the wreckage of the train they find that the submarine boat has been miraculously saved and injured only slightly. They open a hatchway and all scurry head over heels into the boat, which has remained upon the car where it was originally loaded.

31 On the Edge of the Sun. — The steam escapes. Crazyloff has put the



INSIDE THE SUBMARINE

helix in motion. The latter, striking the air, makes roll to the edge of the sun the car which supports the boat. The car thumps up against a rock and stops short. By virtue of the principle of inertia, the boat hurled forward continues its motion, leaves the car, slips upon the rock and falls into the vast waste of space.

32 Fall of the Submarine in Space. — The parachute. Happily the engineer has foreseen all. At the moment when the boat falls into space, a folded parachute spreads out its upper part suddenly and retards the fall of the boat, which henceforth works slowly and majestically.

33 In the Open Sea. — The boat and its parachute, the descent of which has been steadily accelerated, arirves at the surface of the ocean. The waves back into foam and the boat and its passengers are engulfed in the sea.

34 The Unknown Depths. — Amid fish and marine algae, the submarine continues its course, propelled by its helix and lighting the way by a powerful electric projector.

35 Inside the Submarine. — One sees inside the savants happy at having escaped so great a danger and discussing the means for trying to find out where

they are. Crazyloff insists that they are near the coast; a lively debate takes place, for the others maintain that they are out in the open ocean. Crazyloff, in order to prove the reasons for his assertions, opens a movable porthole provided with a glass. Through the wide opening one sees pass by wreckage, aquatic animals, fish, medusas, anemones, octopuses, etc., etc.; and thanks to the lighting of the projector, the savants, with the aid of a long glass, descrv the land a short way off. They believe that they are at last saved.

36 The Fire on Board. — But a final accident awaits them. Whilst the machinist, whose cabin one sees at the left, is oiling his machine, a cloud of smoke bursts forth. A fire is shouted. There is a great jostling. The savants make superhuman efforts to put out the fire with buckets of water.

37 The Explosion. — Suddenly a fierce explosion takes place. The boiler leaps up and the boat is pulverized.

38 Thrown Back Upon the Land. — In a sea-port the sailors are busy with their occupations. They are suddenly knocked over and laid flat by the explosion of the submarine, which has just taken place a short way out from the shore. A piece of the boat falls among them. The sailors leap up frightened, and rush to examine the singular thing which has just fallen from heaven. They are amazed to see come out the savants who, by a wonderful providence,, have been sent into space with the remnants of the boat and have fallen back to earth without experiencing any very severe wounds. The servant whom one seeks for, for a moment, comes smiling out of a smashed man-hole.

39 A Warm Reception. — The savants, whose adventurous voyage everybody has heard of, are recognized by the crowd; they are acclaimed and borne away in triumph. Crazyloff, carried on the shoulders of some stalwart sailors, brandishes with pride the helix of the submarine which he has just come across again upon the ground. He will keep it as a souvenir of his incredible expedition.

40 Return to the Geographical Society. — The savants, after having got calmed down, and having put on their gala attire, go back to the institute in state to report the experiences and the results of their voyage to the members who were too timid to accompany them. They are attended by all the notabilities of the land: generals, admirals, ministers, representatives, savants, women of society, etc,, etc. A fanfare of trumpets and a grand procession. They mount the monumental staircase of the institute and advance into the council hall, where an enthusiastic gathering of spectators has assembled. In spite of their incredible rashness, they resume modestly their accustomed labors as if nothing had happened, without paying the least attention to the bravos which are shouted in their acclamation.

626 – Animated Costumes.
165 ft — . #28.00

628 Simple Simons Surprised party
295 ft. — #50:00

Terms. 10% discount on
all orders Exceeding #50:00.

660–661

An Impossible Voyage.

SUPPLEMENTARY SECTION.

Several of our customers, among whom is the director of the Alhambra Theatre, London, having asked us for a brilliant finale, as impossible as the Voyage itself, we have added to this magnificent view the three following tableaux :

41 **Crazyloff's Study.**—The savants come and find the engineer Crazyloff, and, in spite of their fortunate return, bitterly reproach the wretched man for having lost in the course of the voyage more than half of the material which had cost them so much to construct. Crazyloff is suddenly seized with an idea something marvellous.

42 **The Tower of the Institute.**—He leads the savants to the top of the tower of the Institute and orders brought up an electro-magnet of an enormous size By passing a current of 20,000 volts through the magnet he makes it strong enough to draw and to pull back the automobile lost in Switzerland, the train lost in the sun, and the submarine lost in the sea.

43 **The Triumph of Crazyloff.**—The savants observe the summit of the tower equipped with gigantic electro-magnets. Crazyloff turns on the current, and suddenly the train, the auto, the balloons and the submarine come back from the four corners of space and fix themselves upon the arms of the electro-magnet. Crazyloff triumphs and receives the enthusiastic felicitations of his colleagues.

Length, about 180 feet. Price, $30.00.

GEO. MELIES, 204 East 38th St., New York City.

Supplement No. 23.

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No.	TITLE	Length about, feet	PRICE
662-664	**The Wandering Jew** *(An Artistic Picture)*.....	200	$34.00

1. The Shore of the Dead Sea—Isaac Laquedem, the Wandering Jew, enters driven by a relentless force, which will never permit him to stop and rest in his incessant wanderings. He is condemned to keep on walking throughout eternity, without respite, for having refused water to Christ on his way to Calvary. He is worn out from fatigue and falls upon his knees, but a voice from heaven, which perpetually pursues him, forces him to continue his way. "Walk! Walk!" These wearying words make him tremble. He gets up, but fatigue overcomes him and he falls back to earth and slumbers.

2. The Vision.—At this moment his brain is haunted by a nightmare. He perceives in the sky a vague vision. It is Christ, who ascends to the summit of a mountain, bearing his cross and followed by pious women, guards, and people. Christ falls, and in his nightmare Isaac Laquedem sees himself again, when he was a shoemaker, in his youth, refusing to Christ the water which he asked of him, and replying with a sneer: "Walk!" The vision fades away; the Wandering Jew gets up. He rebels against the divine power, but he is obliged to plod on in spite of his resistance.

3. The Cliffs of Despond.—The view has changed. Isaac Laquedem continues to move on always, and comes among some wild cliffs. There he would like again to take a rest, but Satan appears and tears his cane from his hands and beats the old man

No.	TITLE	Length about, feet	PRICE

with terrific blows, and then suddenly disappears. At the same time the voice from heaven orders the Wandering Jew to resume his journey, and, in space, the figure of an angel appears; the latter with an imperious gesture compels the accursed man to resume his wanderings.

4. The Elements Let Loose.—The Wandering Jew pursues his perpetual course amid a frightful storm. He is assailed by torrents of water; flashes of lightning blind him; the wind whistles furiously, but on he plods..... he plods..... he plods always throughout the succession of the centuries. (A strikingly effective picture.)

665-667 The Firefall.. .....200 $34.00

This view introduces an entirely new and most startling trick. The movement of the scene is greatly intensified by some very effective transformations which are at once artistic and very amusing.

668 The Grotto of Surprises..... .....124 21.00

The setting of this view is a series of underground grottoes, a part of the marvellous realm of Satan, through which the latter escorts a gentleman and works many wonderful tricks to the profound astonishment of the visitor.

Supplement No. 24.

SPECIAL FOR THE SEASON

A Pathetic Piece in 6 Tableaux

ENTITLED:

The Christmas Angel

Copyright, 1904, by GEORGE MÉLIÈS, Paris, New York



THE MIDNIGHT MASS

The Entire Production: Scenario, Tricks, Accessories, Backgrounds and Effects by

GEO. MÉLIÈS, of Paris

NEW YORK BRANCH: 204 EAST 38th STREET

GASTON MÉLIÈS, General Manager

Supplement No. 24.

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No.	Title	Length about, feet	Price
670	**The Christmas Angel**	515	$88.00

1 The Poverty Stricken.—In a wretched garret a poor woman lies helpless from sickness upon a bed, besides which is her husband, an unlucky workman, and her little daughter, Mary. They are nursing her with the care that her malady demands. The window-panes are broken, and the snow comes into the room. Misery has descended upon them with a heavy hand for there now remains no wood nor coal for keeping up the fire. In the midst of this desolation a sheriff arrives to seize the poor furniture for the proprietor remains unpaid. In spite of the entreaties of the tenants the sheriff performs his duties, and retires utterly unmoved by such misery. The father in despair and without means implores his daughter to go to the neighboring city to stretch out her hand at the church-door to seek a penny or two from some charitable worshippers. Little Mary, full of courage, embraces her father and sets out boldly in spite of the snow squalls which whirl about in the darkness. She departs hoping, for it is Christmas Eve, to bring back a few coins begged after the Midnight Mass.

2 The Wintry Landscape.—The snow has buried everything. The poor girl, shivering under her rags, hastens toward the city. She is numb from the cold, and the snow which surrounds her face, blinds her and forces her to lose her way. But she finally finds it again and resumes her journey with the energy of despair.

3 The Midnight Mass. (Picturesque setting representing the porch of a large church.)—The steps of the church are covered with professional beggars who await the exodus of the pious souls who are almost always generous on that day. She comes along and takes her place beside them but the latter drive her away threatening her with their canes and crutches. The poor child, exhausted from fatigue, goes away and sits down by a gas-jet.

Exit of the congregation who give alms to the professionals. The footmen and servants bring umbrellas and cloaks to the ladies returning to their carriages. Poor little Mary stretches out her hand in turn, but very timidly. She is sternly refused for they have exhausted their money by giving to the others and are quite wearied of solicitations. A gentleman from whom she persistently begs some money treats her brutally and pushes her away with a shove. She falls on her knees sobbing.

4 The Cook-Shop. The Christmas Geese. (Beautiful setting with perfect realism.)—On the right the street fading away in the night. The lighted windows glimmer upon the snow cheerfully. At the front, on the left, there is the cook-shop in which the fire burns brightly. The assistants are busy plucking and roasting fowls. Some noisy groups of people, who are getting ready for a fine collation, enter and buy food. The poor little beggar in her turn comes along but she stays outside, her nose pressed against the window of the shop. She shakes from the cold and devours with her eyes those good things which awaken the tortures of her empty stomach. Alas, none of that is for her. When she decides to push open the doors and to ask a piece of bread, the boss thrusts her out. The guardians of the peace themselves brutally drive her away to beg elsewhere.

5 Upon the Bridges (Paris by night: upon the left the Palais de Justice outlines its form against the sky which is lighted by the first streaks of dawn; in perspective the bridges of the Seine illuminated by gas-jets casting their reflections in the river.)—Mary, driven off wherever she goes, reaches a bridge, falling down from exhaustion and fatigue. Some late pedestrians, blinded by the snow, flee away without paying any attention to the poor girl. Having the strength to go no farther she lies down upon a parapet and falls asleep. A ragpicker comes along, picking up the pieces of paper scattered upon the bridge, and stumbles against the body of the ill-fated girl. He throws upon her the bright projection of the light from his lantern. The good fellow, in his pity, awakens her and tells her to hurry home so as not to get pneumonia from sleeping in a bitter snow-storm. Moved by her pathetic condition, he shares with her a piece of bread which he finds after rummaging in his pocket, and wraps the child in a piece of covering. Being very poor himself he can do no more. He looks sadly at the sorrowing child as she disappears but not without having thanked him. He wipes away an escaping tear and resumes the course of his wanderings.

6 The Christmas Angel.—This time, Mary, hurrying along in the black night, has passed beyond the gates of the city. The country is white with snow as far away as the eye can see. The growing dawn lights but dimly her way. The storm increases in intensity; the poor child, dazzled by the flakes of snow which bluster around her and finally overcome by the cold which she has bravely withstood all night, can go no further and falls by the wayside, unconscious. The pitiless snow gently covers her up. Alas, her parents who are waiting in vain for her in their garret will see her no more. The poor child is dead. Suddenly a miracle is worked. A bright star appears in the distant firmament. The star increases in brightness and finally becomes enormously large. Now the lovely figure of the Christmas Angel gradually discloses itself in the star which slowly fades away and disappears. The angel flying gracefully descends slowly to earth. It alights just by the little girl and, brushing the snow aside, takes her in her arms. The mortal remains lie upon the earth, but the soul of little Mary, in the form of a beautiful child clothed in white, is borne to heaven by the angel who flaps her wings as she vanishes slowly into space. (Sensational picture.)

SCENES

1. The Poverty Stricken.

2. The Wintry Landscape.

3. The Midnight Mass.

4. The Cook Shop.

5. Upon the Bridges.

6. The Christmas Angel.

Supplement No. 25.

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678-679 The Living Playing Cards. Length, 160 feet.....$27.00

The stage setting represents a beautiful landscape with an ancient Roman Temple in the background. Upon a low table there is placed a large screen, and to the right is a small tabourette containing some of the properties of the prestidigitateur. As he enters he takes up a playing card, the nine of spades, and enlarges it in some mysterious way, to enormous proportions and then hurls it at the screen which immediately has outlined upon its surface the face of a huge nine of spades. This figure vanishes, then the prestidigitateur repeats the trick with a queen of spades. The figure on the screen becomes animated and steps down upon the floor—a real queen dressed in gorgeous robes of state, regal with a crown and sceptre. She returns to the screen, is at once transformed into a playing card, and the screen is bare again. Finally the wizard repeats his act with the king of clubs. This card becomes animated, and a real king steps forth from the frame. When he reaches the floor he turns his back to the audience, the wizard going off the stage at the same time. The king pulls off his wig and disrobes, and turning around he discloses himself to the audience as the wizard himself. This is a very clever trick so gracefully and admirably done that it evokes always well-merited applause.

680-682 The King of Sharpshooters. (Scene, a Moorish interior). Length, 225 feet..... ....$38.00

Among the properties is a massive candelabrum, eight or ten feet high, with five branches. The king of sharpshooters enters, followed by his assistants. He first takes some large playing cards, passes them to a young woman who holds them for him to shoot at. When he has put some holes through them, he takes them from his assistant, runs his arm into the bullet holes, and then sends the cards fluttering

through the air in as perfect a condition as they were before he shot at them. After a few shooting tricks he removes his own head from his body, throws it to an assistant who places it in one of the sockets of the huge candelabrum. The instant the head is fixed in place, a new head appears on the sharpshooter and he throws this away to his assistants who put it into another socket of the candelabrum, and so on until all the sockets are filled. He takes his gun and shoots all the heads away except the one in the middle. Suddenly a body appears in the place of the middle head. It jumps to the floor; it is none other than the sharpshooter himself who, through a clever trick, had substituted one of the assistants for himself, while he was shooting at the heads. The sight of the five heads all absolutely alike dancing in the sockets of the candelabrum creates a sensation as mystifying as it is ludicrous, and the marvel of the trick is that the sharpshooter is able to get a new head as soon as he parts with the old one.

683-685 The Black Imp. Length, 225 feet.....$38.00

A Black Imp worn out by his hard and dirty work of the day has made up his mind to take a good night's rest in a comfortable bed. He sneaks into the bedroom of a small hotel and gets ready to stretch himself out upon the bed when he hears a noise outside the door which forces him to run and hide. Some servants of the hotel are showing the room to a traveler who has just arrived. The servants withdraw and the traveler takes possession of the room. The Black Imp, exasperated to find that he has been dispossessed of a bed and a good rest, plays all sorts of tricks upon the guest until the latter becomes so mad with rage that he has to be carried away to a sanitarium. Rid of his annoyer, the lad gets into bed and immediately falls fast asleep.

This view is irresistibly comical. The tricks which the unfortunate traveler has to endure are most amusing and clever.

686-689 The Crystal Casket. Length, 300 feet $51.00
Extra for coloring $60.00

A juggler, clothed in an elaborate costume of the time of Henry III., makes some passes with a playing die and forces it to increase to huge dimensions while between his hands. He puts it upon a table which has no connections whatsoever with the floor. The four sides of the die fall apart and reveal a bunch of flowers which, in turn, are seen to separate and to give forth a ravishing fairy. The noble lord seizes her, wraps her in a veil and shuts her up in a crystal casket. He sets it afire; the fairy is rapidly consumed by the flames, yet she is revivified more beautiful than ever. The personages salute the audience and withdraw, followed by the die which goes rolling after.

690-692 The Lilliputian Minuet. Length, 200 feet.....$34.00
Extra for coloring.....$40.00

A magnificent marble statue is carelessly supported upon an amphora of the same material. Under the passes of a prestidigitateur, the statue becomes animated and serves him as an assistant. The latter takes a pack of ordinary playing cards and places them in a casket of glass. Four cards, the king of spades, the queen of hearts, the queen of clubs, and the king of diamonds, come out of the pack individually and go into the hands of the juggler without any apparent assistance. He places the four cards upright on a small platform, and there the four figures on them become animated, leave the surface of the cards, advance to the middle of the platform, and dance a minuet gracefully and prettily, the figures preserving the diminutive size of those on the cards. The dance over, each returns to its place before its corresponding playing card, and is mysteriously merged into the card as at first. This latter is an entirely new trick, most cleverly executed, a wonder of gracefulness and prettiness.

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693-695 A Mesmerian Experiment. Length, 200 feet.....$34.00

The famous savant, Dr. Mesmer, the originator of Mesmerism, has decided to make a new set of demonstrations with the tub already so well known in the learned world by the name of "Mesmer's Tub." With the cooperation of his assistants he fills it with water and then draws out of it, individually, eight costumes of women which are placed upon pedestals adorning the back of the setting. The costumes, at a sign from Mesmer become animated, and it is seen that the are on the celebrated "Snow drops," the inimitable danseuses who have recently created a great furor at the Alhambra Music Hall in London. The team, under the leadership of the *première danseuse*, comes forward and executes the same number which it performed in London. The turn over, the danseuses return to their pedestals and disappear, leaving behind their costumes which Dr. Mesmer puts back into the *Tub*. The latter then has the *Tub* filled with water, but when he tips it over no water comes out,—only a flock of ducks, geese and chickens.

696-698 Mr. Dauber and the Whimsical Picture.
Length, 232 feet.....$39.50

Mr. Dauber, a painter very favorably known, receives a visit from Mr. Pierrot, a white clown enjoying a popularity as wide-spread as that of the painter himself, who comes to request a sitting for his portrait. The painter sets out promptly to execute his order, and in a few minutes he sketches upon a blackboard the portrait of his new patron. Hardly has he finished when the painting, nothing but that of a jumping-jack, begins to move its arms and legs and afterwards springs out of the frame. There follows between the three an irresistibly comic scene during which a number of amusing incidents take place, producing bursts of laughter from the audience. This view is one of the most comical which have been given to the public for a long time.

699-701 The Venetian Looking-glass. Length, 214 feet.....$36.50

In a laboratory an alchemist is at work amidst smoking retorts and the customary appliances. From time to time he consults his mysterious books. He is disturbed in his experiments by a usurer who seeks to have the alchemist show in a vision the face

of his future wife. The alchemist accedes to his wishes on condition that the usurer give up a large sum of money. The latter regretfully hands over his bag of silver, and would like to get it back again after it leaves his hands. The alchemist brings forth a casket covered with cabalistic Persian characters. When the casket is opened there is revealed a Venetian mirror in which appears the head of a lovely young woman; after the head the body comes into view, and she then steps forth from the frame where she is replaced by the head of an old woman. The former advances to the arms of the usurer, but when he speaks of love to her whom he considers his fiancée, she at once disappears, and he finds in her stead in his arms the toothless old woman. Enraged he dashes for the mirror to break it, but beholds therein with horror his own image hung in effigy to a gibbet. He smashes the mirror, and then finds himself before a veritable gallows beside which is the executioner ready to hang him. Maddened with fear, he scrambles away while the alchemist shares with his colleagues his spoils.

702–704 The Chloroform Fiends. Length, 220 feet.....$37.50

A respectable fellow has quietly taken a seat upon a bench in a park, and worn out from the excessive heat of the day, has fallen asleep. Two ramblers happen upon him and, seeing him an easy prey, chloroform him and proceed to rob him even to the extent of removing his clothes. The fellow under the influence of the drug has a pleasant dream while imagining himself surrounded by the *houris* of the seventh heaven of Mahomet. But he is quickly brought back to realize his actual situation by two policemen who, in the course of their rounds, have observed this man asleep in the park, only partly dressed. They lead him away to the station to the delight of the two thieves who, from afar, have watched his arrest. While they themselves follow with their eyes the departure of their victim, a third thief sneaks up and snatches their booty which he successfully gets away with. The two prowlers accuse each other of the theft of the booty and come to most violent blows. The last scene shows us the heads of the three rogues in their natural size,—three fine specimens of ruffians who swarm about the environs of Paris.

Supplement No. 27

The Palace of the Arabian Nights.

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A GRAND ORIENTAL FAIRY-PIECE WITH SPECTACULAR EFFECTS.

A New and Startling Cinematograph Production in Thirty Scenes.

ORIGINATED, DESIGNED AND PRODUCED

BY

GEO. MÉLIÈS, of Paris

NEW YORK BRANCH: 204 EAST 38th STREET

GASTON MÉLIÈS, General Manager

The Palace of the Arabian Nights.

It gives us great pleasure to present to the public at this time a marvel among cinematographic creations which is at once the most interesting in plot and illusions, and the most sumptuous in costumes, which has thus far been devised. The enormous amount of money expended on this fairy-scene seems stupendous, but the result amply justifies the extravagance.

ARGUMENT.

Prince Charming, a noble without wealth, loves *Aouda*, the daughter of a *Rajah*, and he in turn is beloved by her. He asks for her in marriage and is refused, for she has already been promised by her father to an old usurer of vast possessions. The prince is in despair, but he soon enlists the aid of an old sorcerer, whom by chance, the prince has liberated from an urn where he has been shut up for centuries. The old man, sympathizing with him in his misfortune and grateful to him for his release, enables him to go away and obtain a treasure, the search for which and the final possession of it being attended by the the greatest difficulties. *Prince Charming* returns to the palace of the *Rajah* with his newly found fortune; when the latter finds that the prince is richer than the old usurer, he changes his mind and bestows the hand of his daughter upon *Charming*.

SCENES

1 The Rajah's Audience.
2 The Prince Asks to Marry the Princess Aouda.
3 Prince Charming's Chamber.
4 The Sorcerer, Khalafar, and the Enchanted Sword.
5 The Temple of Siva; Buddhist Rites; The Vestal Virgins.
6 The Miracle of Siva.
7 The Boatmen of the Sacred River.
8 The Blue Dwarf.
9 The Banks of the Sacred River.
10 The Gondola of the Blue Dwarf.
11 Procession of the High-Priest, and the Protecting Nymphs of the Magic Forest.
12 The Magic Forest. (A Weird Scene with Many Startling Transformations.)
13 The Entrance to the Wonderful Caverns; The Fairy of Gold.
14 Descent Into the Crystal Grotto.
15 The Crystal Grotto.
16 The Genii of Fire, Guardians of the Treasures.
17 Will-o'the-Wisps.
18 The Phantoms: A Spectre Combat.
19 The Miraculous Caves.
20 The Fantastical Dragon and the Toads.
21 The Monsters of Stone.
22 The Mysterious Lotus Leaves.
23 The Goddesses of the Lower World.
24 The Fountain of Fire.
25 The Temple of Gold.
26 The Palace of the Arabian Nights.
27 The Fairy of Gold, and the Fairy Vaults.
28 The Acquisition of the Treasures.
29 Grand Display of the Treasures.
30 Return to the Palace of the Rajah and the Marriage of the Prince.

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705-726 THE PALACE OF THE ARABIAN NIGHTS.

(Complete). *Duration of exhibit about 28 minutes.*
Length, 1400 feet $240.00

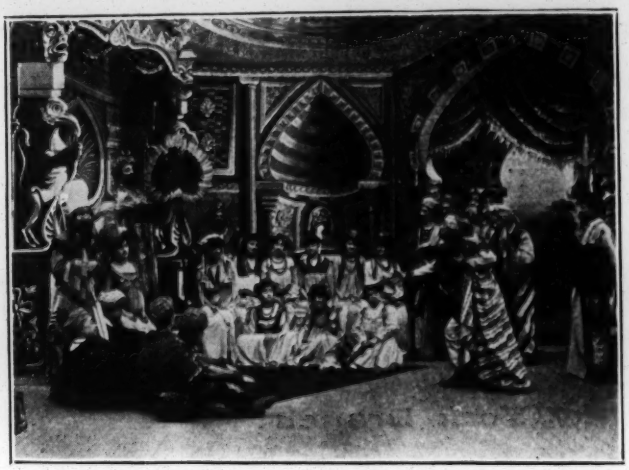
The same shortened. *Duration of exhibit about 22 minutes.*
Length, 1100 feet $190.00

EXTRA for coloring, complete edition..... net....$280.00
" " " short edition ....net...$220.00
Set of 18 photos (5x7) extra ....net.... $3.00

1 **The Rajah's Audience.**—Into a superb hall the court enters and each takes his place. The *Rajah* arrives and ascends to his throne; the queen follows accompanied by her daughter, the princess. Then comes in the prince who has asked an audience of the *Rajah*.

2 **The Prince Asks to Marry the Princess Aouda.**—The *Rajah* listens to the desires of the prince who confesses his love for *Aouda* and then asks for her in marriage. The *Rajah* becomes enraged at the request of the prince, for the latter has no money; and besides, he has promised his daughter to his old friend, the usurer *Holdfast*, whose wealth is fabulous. The princess, because of her great love for *Charming*, begs her father to renounce the marriage with the old man whom she holds in horror. But her father is relentless and orders the guards to drive away the prince and his suite; in spite of the tears of his daughter, he insists that his orders must be executed.

3 Prince Charming's Chamber.—The prince, accompanied by his friends, reenters his apartment and gives himself up to his grief. He refuses the consolations of his friends and drives the latter away, preferring to be alone. He sinks down upon a seat placed near a table upon which an incense-burner is sending forth wreaths of fragrant smoke. *Charming* weeps bitterly. With an unintentional movement he overturns the incense-burner which falls to the floor sending forth thick clouds of smoke out of which there gradually appears the sorcerer, *Khalafar*.



1 THE RAJAH'S AUDIENCE.

4 The Sorcerer Khalafar and the Enchanted Sword.—The sorcerer inquires about the causes of despair of the prince and consoles him. The former hands over to *Charming* a magic sword and at the same time tells him that it will render him invincible, and also that he takes the prince under his protection. If the prince has courage and pledges himself not to shrink back before any ordeal, the enchanter promises to pilot him in the acquisition of a mighty treasure, the location of which is known to him alone. Once in possession of this wealth, the prince will force the *Rajah* to bend before him and to give him the one whom he ardently loves. The prince binds himself to do anything which will secure to himself *Aouda*, so he accordingly follows after the sorcerer. The prince's friends who had remained at the door of the apartment determine to follow him in his quest, fearing that he might do something desperate.

5 The Temple of Siva.—Buddhist Rites.—The Vestal Virgins.—Some Buddhist priests are on the point of terminating a ceremony of sacrifice upon the altar of *Siva*. All around the temple sacred vases are sending forth streams of perfumed smoke. The vestal virgins on their knees are praying to the goddess. After the ceremony the priests bear away the remains of the sacrificial victim; the vestals follow after in procession and disappear when they have thrown flowers upon the altar. The sorcerer, *Khalafar*, after having assured himself that the temple is entirely empty, leads the prince up to the altar. When he has forced the followers of the prince to retire,—they in their curiosity have kept close to his heels—he urges the prince to fall upon his knees at the feet of the goddess and to supplicate her to provide him with the means whereby he may acquire the treasure.



4 THE SORCERER, KHALAFAR.

6 The Miracle of Siva.—*Charming* invokes *Siva*. The statue of the goddess becomes animated imperceptibly. She grants the prayer of the prince, and at once makes a most extraordinary Indian pavilion emerge from the ground.

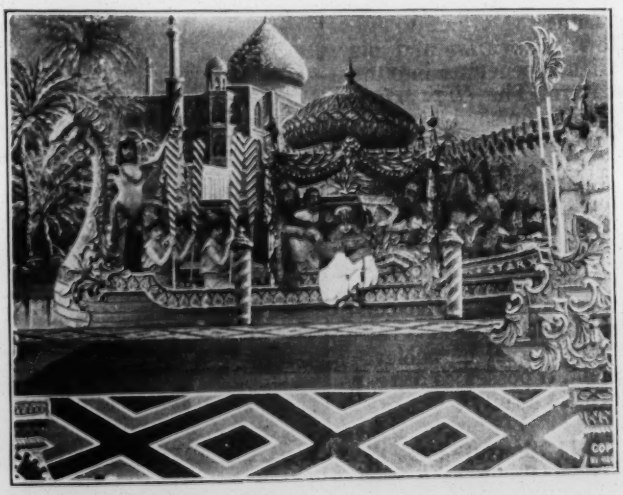
7 The Boatmen of the Sacred River.—The draperies which close the entrance to the pavilion are separated, and there come forth a group of boatmen who place themselves at the service of *Charming* upon his voyage.



8 THE BLUE DWARF.

8 The Blue Dwarf.—Some Brahmins, at the command of the goddess, bring forth a magic vase crowned with an enchanted plant. The plant opens and is transformed into a curiously fantastic frame, from the middle of which emerges a grotesque dwarf who is no other than the chief of the boatmen of the sacred river. *Charming* hesitates to accompany this extraordinary being, but the goddess orders him not to delay a moment and to blindly obey the various guides whom she is going to send along. The dwarf leads out the prince who is followed by the boatmen. His friends dog the footsteps of the boatmen hoping to find out where he is being led; they consider him a fool to risk himself thus in so hazardous an adventure into the unknown regions.

9 The Banks of the Sacred River.—Upon the banks of a marvelous river upon the surface of which are reflected the Indian palaces with their fascinating architecture, one sees arrive the *High-priest* of the magic forest who having been fore warned, comes to meet *Charming*. The *High-priest* is accompanied by the *Protecting Nymphs* of the forest—a forest into which no mortal is permitted to penetrate.



10 THE GONDOLA OF THE BLUE DWARF.

10 The Gondola of the Blue Dwarf.—The gondola of the *Blue dwarf* arrives. The bow is ornamented with a lovely head and neck of a swan. Upon the prow there sits a fascinating fairy holding the standard of the *Blue dwarf*. The oarsmen bring the boat to the side of the quay. Under a magnificent canopy placed in the middle of the boat, there are gathered *Prince Charming*, his suite and the *Blue dwarf*. Upon the stern is the pilot. (This scene is most dazzlingly beautiful)

11 Procession of the High-Priest and the Protecting Nymphs of the Magic Forest.—The dwarf disembarks and confides the prince and his suite to the new guides. The

latter set out in a procession and lead *Charming* toward the magic forest. The dwarf, having ended his mission, mounts into the gondola and goes away.

12 The Magic Forest.—The *High-priest* leads the prince to the borders of the magic forest. It is impenetrable. Century-plants, lotuses, palms, phenixes, all the specimens of oriental vegetation intertwine themselves into an inextricable network. The stems and branches of the various plants are so interwoven that passage is impossible. Suddenly, at the command of the *High-priest*, the trees begin to move. First the long stems begin to disentangle themselves, then the branches gradually and imperceptibly separate, revealing other intertwined plants which in their turn dislodge themselves. Some old Buddhist statues crumbling from decay settle down into the ground, the long dangling stems rise up to the topmost branches, the wild animals disturbed in their lairs sneak docilely away. And finally the last trees bursting apart disclose the ruinous entrance to the wonderful caverns. And there at the opening is the *fairy of gold* resplendently beautiful as a statue.



11 PROCESSION OF THE HIGH-PRIEST.

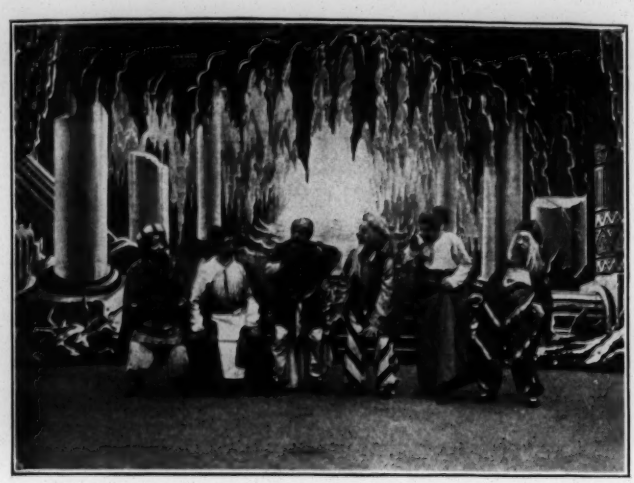
13 The Entrance of the Wonderful Caverns.—The Fairy of Gold.—The guardians of the forest rejoin the *High-priest*; the prince's friends gather closely around him, The *fairy of gold*, taking a lighted torch, commands the prince to follow. *Charming* and his friends penetrate into the cavern. The *High priest*, having finished his mission, traverses again the forest with his suite, the guardians of it, following. The trees of the forest close behind them as densely tangled as at first. (This decoration which was made only after considerable labor is a veritable marvel of achievement. It possesses a great artistic beauty).



13 THE ENTRANCE OF THE WONDERFUL CAVERNS.

14 Descent into the Crystal Grotto. — A dazzling grotto with a thousand sparkling facets. A spiral way winds down from the top of the picture even to the bowels of the earth. Guards stationed at regular intervals watch over the road absolutely unknown to the mortals. The *fairy* descends slowly with an imposing gait, followed by the prince and his suite, One of the personages of the suite, astonished at the immobility of the guards, becomes a little facetious before one of them, but the terrifying attitude of the latter instantly precipitates him into flight.

15 The Crystal Grotto.—The personages arrive at a striking grotto in which crystal stalactites depend from all sides. The floor is strewn with a lot of antique columns in ruins. They advance with precaution in this unexplored place, the *fairy of gold* having disappeared and left them momentarily abandoned to themselves. Suddenly they hear a mysterious noise, and seized with a panic they hide behind the ruins of broken columns. They are hardly concealed when the genii of fire begin to manifest their presence; and they make ready to resist and oppose with force the intrusion of the profane.



17 THE WILL-O'THE-WISPS.

16 The Genii of Fire, Guardians of the Treasures.—The grotto is suddenly invaded by mysterious beings who hurl from all sides torrents of fire and sparks. Deflagrations and numerous explosions mingled with fantastic apparitions take place, filling the cavern with sulphurous vapors. Then suddenly the place becomes silent.

17 The Will-o'the-Wisps.—The prince and his suite, being reassured at hearing nothing any more, emerge from their hiding-places, but a frightful explosion suddenly takes place and hurls them all to the ground. They get up and are appalled at the terrifying dance in the air of the will-o'the-wisps and sparkling flames. They look for an outlet from this dangerous passage.

18 The Phantoms.—A Spectre Combat.—In a twinkling of the eye the cavern is invaded with shadowy spectres which come out of nothing; they begin a wild dance. The prince and his suite rush upon the phantoms but they go through them and are not able to seize them. They wind up by running against one another while the phantoms vanish. They recognize their error; and huddling close to one another, they leave the grotto.



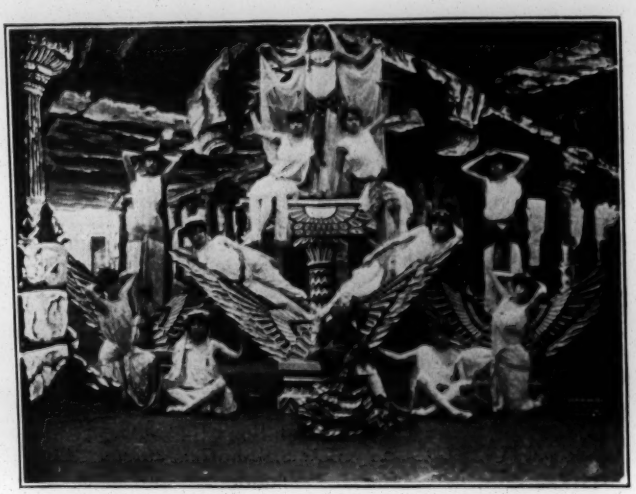
20 THE FANTASTICAL DRAGON.

19 The Miraculous Caves.—The personages penetrate into the ruins of a vast subterranean temple the colonnades of which extend far into the distance until they are lost from sight. (Exact reproduction of the celebrated "Elephantine Cave" in British India). After assuring themselves that they are alone, they examine the places where chance has brought them.

20 The Fantastical Dragon and the Toads.—The earth yawns and gives passage to a dragon whose enormous mouth vomits forth flames and sparks. The prince's friends are astounded and flee, leaving him alone. The latter, faithful to the promise which

he has made to the sorcerer, *Khalafar*, remains firm, and arming himself with the magic sword, forces the terrible beast to retreat into the earth. He afterwards struggles with a host of enormous toads which emerge from all sides and again he puts them to flight.

21 The Monsters of Stone.—The toads, standing on their hind legs, are transformed into monsters of stone. From one of these comes out the enchanter, *Khalafar*, who compliments the prince on his courage, and announces to him that he will receive his treasures as a reward; the horrible visions are going to terminate and give way to some charming apparitions: the period of trial is over, and, henceforth, *Charming* will advance from surprise to surprise.



23 THE GODDESSES OF THE LOWER WORLD.

22 The Mysterious Lotus Leaves. — Imperceptibly the monsters of stone are changed into lotus leaves which slowly unfold one after the other. The *fairy of gold* springs out of one and ascends into the air.

23 The Goddesses of the Lower World.—The other leaves, upon opening, let out other goddesses of the lower regions, companions of the *fairy of gold*. When the transformation has been effected, an apotheosis is thus most charmingly formed.

24 The Fountain of Fire.—The ruins of the temple slowly fade away to give place to a magnificent rotunda supported by richly decorated columns. The group of goddesses disappears in its turn and is transformed into a bewitching fountain upon the shelves of which charming young girls and living sphinxes are symmetrically arranged. From their hands come forth jets of sparks which fall in cascades into the basins of the fountain.

25 The Temple of Gold.—At this instant there springs up from the ground a temple of surpassing splendor which increases in height and breadth until it completely covers the picture. The doors fly open, and a group of dancers representing nymphs of gold come out and seek the goddess, and escort her into the temple.

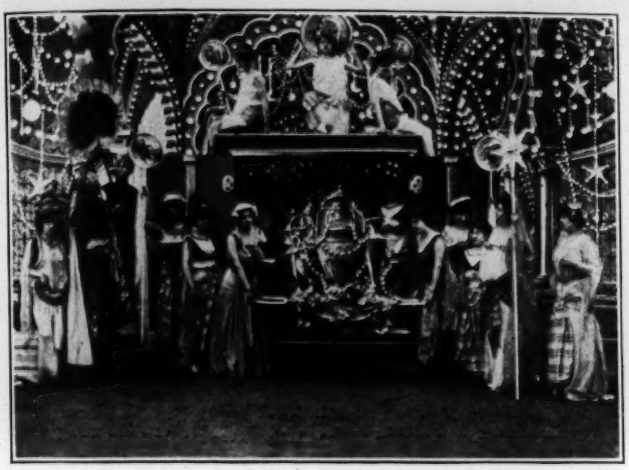


26 THE PALACE OF THE ARABIAN NIGHTS.

26 The Palace of the Arabian Nights.—After the entry of the prince the temple disappears beneath the soil, and accompanied by the nymphs, he advances into the Palace of the Arabian Nights, the *temple of gold* being merely a vestibule to it. There a splendid spectacle greets his eyes. The palace lies before him with its thousand glistening columns, stretching far into the distance, all gleaming in the many-colored

rays of the myriad lamps. Everywhere hang ropes of precious stones all sparkling—a truly enchanting scene of surpassing splendor. The prince takes his seat upon a throne which the nymphs have prepared for him.

27 The Fairy of Gold and the Fairy Vaults.—The *fairy of gold* reappears: at her command, a huge vault adorned with living personages in picturesque poses comes into view, created out of nothing. The prince darts forward, but instantly become despairing when he finds that the strongly bound vault is firmly locked. He returns to his seat at the request of the fairy, who then waves her wand and thus opens the sides of the vault.



29 GRAND DISPLAY OF THE TREASURES.

28 The Acquisition of the Treasures.—The *fairy of gold* tells the prince that his courage has been rewarded by the bestowal upon him of the magic vaults with their fabulous riches. Henceforth he is its sole and rightful proprietor.

29 Grand Display of the Treasures.—At this moment, before the astonished eyes of the prince, there files out of the vault a sumptuous cortège of Bayadères, vestals, priestesses, and others, bearing upon litters treasures of princeless value. Chests filled with gold, vases adorned with precious stones, necklaces, jewels,and vessels of gold and of silver, comprise a stupefying mass. The prince cannot believe his own eyes when the strong treasure vault is transformed into a rich palanquin, borne by four Indian servants, upon which he is invited to sit. The cortège starts upon its way followed by a considerable number of servitors who are to become the retinue of *Charming*. The latter thanks the *fairy of gold* and moves away. And finally the fairy herself, with her nymphs, disappears imperceptibly from view.



30 MARRIAGE OF THE PRINCE.

30 Return to the Palace of the Rajah and the Marriage of the Prince.—The day of the marriage of the princess has arrived. The usurer, *Holdfast*, accompanied by his witnesses, presents himself at the gate of the palace to bear away the princess, his fiancée. The latter, with her father and mother appears; she is supported by her attendants and is all in tears. At the moment when the *Rajah* is about to present his daughter to the old man, a sounding of trumpets bursts forth. There is general surprise. An imposing cortège approaches, it is the prince with all his riches and

his servitors. The *Rajah* cannot believe his eyes; dazzled by so many treasures of wealth, he takes back his promise which he had given to the usurer, and bestows upon the prince the hand of his daughter. The userer, under the press of the crowd, is thrown out of the enclosure of the palace. The heralds proclaim the marriage of the prince who ascends to the terrace of the palace where he receives the felicitations and the oaths of his people, amid the wildest acclamations.

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GEO. MÉLIÈS

of Paris.

Cinematographic-Films, Life Moving Pictures, Comical, Magical, Mystical Views, Trick-Films, Actualities, etc.

TRADE MARK
"STAR" FILMS
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New York Branch:

204 EAST 38th STREET, NEW YORK

GASTON MÉLIÈS, General Manager.

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727–731. A Crazy Composer. Length, 335 feet $50.25

Seated before his piano, *Mr. Bang-the-Box* is trying to improvise a bit, but his muse somehow refuses to work. He starts on his theme, but he cannot develop it satisfactorily, and he begins anew several times. At last, overcome by fatigue, he falls asleep in his armchair while beating the time of his embryonic composition. The goddess of music appears before him. She bears him away to a lovely palace where the men and women dancers, enchanted by her music, revel in the pleasures of the ball. *Mr. Bang-the-Box* continues to beat the time most energetically as he recovers his senses. To his despair it finally dawns upon him that the wonderful composition he has created was only a fantasy of his overwrought imagination. In his rage he seeks to end his life by trying to stick his baton into his heart. Finding this an impossible feat, he becomes so furious that he shoves his head into the piano with such force that it kills him and causes the piano to explode.

732–737. THE TOWER OF LONDON.

Length, 427 feet..... ....$64.00

The Death of Anne Boleyn, Queen of England.

Dramatic Composition in 5 Scenes.

Henry the Eighth, King of England, had six wives, and it is well known that he had several of them put to death, some by the axe, some by poison, and another by the rope. The following view is the reproduction of the death of Anne Boleyn in the Tower of London, the celebrated prison of state in the sixteenth century.

1 **The Interior of the Tower.**—For several weeks Anne Boleyn has been shut up in that part of the tower known as the Tower of Beauchamp. This celebrated dungeon where so many noted characters have been incarcerated is most faithfully reproduced on the screen; even the inscriptions which the hapless inmates have cut into the stone blocks of the walls may be seen. The inconstant and cruel Henry VIII. has decided to have his wife put to death. Anne is alone. Her bed is merely a pallet of straw. There is only a crust of bread to nourish her, and a jug of water to quench her thirst. Her jailors are moved by her misfortune, and they show to her their sympathy. After saying her prayers, she stretches herself out on her cot and falls asleep.

2 **The Vision.**—In her sleep she dreams that she is still queen of England. She again finds herself in the Hall of Honor of her palace, receiving the lords and ladies of the court whom she and the king have just entertained at a banquet. At the end of the repast, the lord chamberlain rises to propose a toast to her. The guests stand up, and as she is on the point of responding the scene changes.

3 The Condemnation.—She finds herself in her vision in the midst of the lords who have been transformed into white penitents, clothed in cowls, with their hoods drawn down over their faces. They are in the Tower of Beauchamp. The cup slips from her fingers. The High Chancellor, accompanied by two judges, advances to proclaim to her the decision of the king that she has been condemned to be beheaded at once. She struggles with the executioners who drag her off to the scaffold.



INTERIOR OF THE TOWER.

4 The Courtyard of the Tower of London.—The setting is an exact reproduction of the courtyard where the queen was executed. Anne Boleyn is led away to the fatal block; the two assistants lay her down by main force and place her head upon the block; the executioner raises his axe which makes a revolting gurgling sound as it falls.

5 Reality.—At this moment the queen, struggling, awakes. She is in the Tower of Beauchamp. It is only a frightful vision which she has had. She falls upon her knees, and after a fervent prayer she becomes calm. When the chancellor comes, this time in reality, to announce to her the sentence of the king, she listens with resignation. Alone, she advances to the scaffold with majesty for she has placed herself in the hands of God. Her jailor, moved with compassion, sheds tears as he gazes from the window out upon the execution of this unfortunate and undeserving victim.

738–739. The Enchanted Sedan Chair. Length, 185 feet.....$27.75

This view contains a series of very bewildering transformation scenes, increasing in interest as they progress. They are obtained through the medium of a sedan chair of the period of Louis XV. and of different personages. The subject is elegant, and one of the best of its class.

750–752. The Mysterious Island. Length, 226 feet..... .....$34.00

Calypso could not console herself over the departure of Ulysses. However, Ulysses comes back for the last time to the island where she dwells, and during his sleep is discovered by the nymphs of the goddess, who determine that he must be kept with her at any cost. She covers him with flowers and causes the most voluptuous airs of a heavenly music to resound. At his awakening, Ulysses strives to pursue Calypso into the interior of a grotto, but he is stayed by the giant hand of the monster Polyphemus, the hideous cyclop with one eye. The latter crawls into the grotto, and with his head toward the opening, he blocks up the entire entrance. The bold Ulysses seizes his spearhook; he smashes in the eye of the giant who disappears. Ulysses then decides to leave this mysterious island, and resists the solicitations of Calypso who succeeds in taking possession of his cloak only.

753–755. Unexpected Fireworks. Length, 200 feet $30.00

As night approaches, a drunkard, belated, can no longer find his way. He falls before the shop of a pyrotechnist and goes to sleep under a gas-jet. There come along some of those fellows who swarm the streets of Paris in the evening, fellows who are fit for nothing and good at anything. At the sight of this belated sleeper the idea comes to them of making sport with him. They force open the door of the pyrotechnist and grab different pieces of fireworks which they place around the hapless sleeper. It is intensely funny to see the leaps and the astonished expressions of the unfortunate fellow when the pieces of fireworks go off around him all at once. Exceedingly comical subject.

Supplement No. 29

"An Adventurous Automobile Trip"

FROM PARIS TO MONTE CARLO.

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A MOST EXTRAORDINARY PRODUCTION
IN TEN TABLEAUX.

EXCITING! SENSATIONAL!

Full of comical mishaps!

A SCREAM FROM BEGINNING TO END!

Keeps the audience in continuous good humor!

RIVETS THE ATTENTION FROM START TO FINISH!

ORIGINATED, DESIGNED, PRODUCED AND COPYRIGHTED BY

BY

GEO. MÉLIÈS, of Paris

NEW YORK BRANCH: 204 EAST 38th STREET

GASTON MÉLIÈS, General Manager

SCENES.

1. The Preliminaries.
2. King Leopold Starts from the Opera House in Paris.
3. A Rapid Descent.
4. Scaling the Alps in an Automobile.
5. The Travelers enter Dijon.
6. The Mediterranean Coast.
7. A Dangerous Turn.
8. Over the Conservatory.
9. A Sorry Meeting with a Wagon Filled with Tar.
10. The Arrival at Monte Carlo.

Supplement No. 29.

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Cinematographic-Films, Life Moving Pictures, Comical, Magical, Mystical Views, Trick-Films, Actualities, etc.

TRADE MARK
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New York Branch:

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GASTON MÉLIÈS, General Manager.

Copyright, 1905, By Geo. Méliès, Paris, New York.

740—749 AN ADVENTUROUS AUTOMOBILE TRIP.

Duration of exhibit about 13 minutes.

Length, 660 feet	net	$100.00
EXTRA for coloring	net	$130.00
Set of 12 photos (5x7), extra	net	$2.00
Special slide, extra	net	$0.50

The explanation of the view which is a representation of an automobile exploit is as follows: King Leopold, of Belgium, has come to Paris to renew his acquaintances among the dainty "Parisiennes" who now, for some time past, have known how to appreciate his great fondness for their society. He ardently desires to make a trip to Monte Carlo, the celebrated watering place and gambling resort in the principality of Monaco, but his time is so limited that he cannot give up the seventeen hours necessary for the trip by express from Paris to the Riviera. He chances to meet, wholly by accident, an automobile manufacturer who makes a proposition to accomplish the journey in three hours, and it is this surprisingly rapid journey which is portrayed by the cinematograph.

1 The Preliminaries.—The automobile manufacturer and his royal companion provide themselves with an ample supply of gasoline. Unfortunately the King is a novice at running a machine, and when he starts out he drives it backwards instead of forwards and runs over a policeman, who, by the passage of the automobile over his body, is flattened out as thin as a sheet of paper. The august



1 THE PRELIMINARIES

traveler is not disconcerted by so trifling a matter. He takes his pneumatic pump, adjusts it to the body of the crushed man, and with a few vigorous strokes of the handle he succeeds in starting him to swell; but as he has no time to lose, the king sets out leaving the work of pumping up the policeman to his original size to the numerous bystanders, but the latter become so animated in their efforts that they cause the poor unfortunate to explode.

2 King Leopold starts from the Opera House in Paris.—The journey begins in front of the Grand Opera House of Paris. The two travelers, clothed in furs, get into the machine. Numerous friends come to wish them a safe and pleasant journey and to



2 KING LEOPOLD STARTS FROM THE OPERA HOUSE

shake hands. Among these friends, the habitués of "Gay Paree" will recognize Mr. Notté, the celebrated singer of the Opera, Mr. Galipaux, one of the best French actors, Mme. Jane Ivon, *The Giant Swede* in company with Little Titch,

finally Mr. de Cottens, the author of the play then running at the Folies-Bergères — the latter is much beloved by Parisian theatre-goers. The automobile starts on its way and is soon out of sight.

3 **A Rapid Descent.**—In the third scene one sees the automobile descend, at a breakneck speed, a precipitous slope at the bottom of which it knocks over a postman who has remained deaf to the tootings of the danger horn.



5 THE TRAVELERS ENTER DIJON

4 **Scaling the Alps in an Automobile.**—In the following scene one observes the automobile pursuing its way over mountains and valleys, ascending the steepest slopes at full speed, penetrating space in its bounds from the summit of one mountain to the other. Suddenly the vehicle climbs an almost perpendicular incline, arrives quickly at the crest, makes a double leap of a most dangerous sort, and lands most happily upon its wheels, only to resume its swift journey, all the while the two automobilists remaining rivetted to their seats, preserving a serene and calm demeanor.



6 THE MEDITERRANEAN COAST

5 **The Travelers enter Dijon.**—Certain cities of France, notably Dijon, still have town-dues, where everybody who enters the city is forced to pay fées, in order to have admitted combustibles, no matter whether it be charcoal, wood, petroleum,

or gasoline. It is not rare to find that interminable discussions often arise between the officers appointed to collect the revenues, and owners of automobiles, who try to profit from the speed of their machines in attempting to escape from the payment of the taxes which they owe, because of the stock of gasoline which they have on board. It is at one of such scenes that the fifth view entertains the spectator. In this view a too zealous officer wishing to stop the machine with his body, is knocked



7 A DANGEROUS TURN

into a thousand pieces by the terrible blow which the rapidly moving automobile deals him.

6 The Mediterranean Coast.—In the sixth scene the auto reaches the coast of the Mediterranean. There, too, it pulverizes, it overturns everything, and an unfortunate fruit-woman sees her oranges thrown to the ground and used as missiles by the crowd of promenaders.

7 A Dangerous Turn.—The seventh scene shows us a dangerous turn of which the auto takes no account, preferring to destroy obstacles rather than to lose any time in navigating about them.



8 OVER THE CONSERVATORY

8 Over the Conservatory.—In the eighth view the automobile throws in all directions a pile of wood, shatters a conservatory over which it passes, and falls upon a table around which several diners are seated; then it leaps to the ground and continues its mad course while it produces a general confusion in its flight.

9 **A Sorry Meeting with a Wagon Filled with Tar.**—Continuing their wild course the travelers have rushed along into the country. They knock against a wagon filled with tar. The force of the shock creates a terrible explosion, which throws the tar over the spectators who flee away, more or less used up by the catastrophe.

10 **The Arrival at Monte Carlo.**—The tenth and last view shows the magnificent



9 A SORRY MEETING WITH A WAGON

gardens of Monte Carlo, where a bevy of pretty women are waiting for the arrival of the royal traveler and his guide.

Finally the journey is ended. The course has been run in the alloted time, but the speed of the machine is so great, that the king does not succeed in stopping it at the proper time. The auto quickly climbs the stair case of the *tribune of honor* where are gathered all the dignitaries. Upon reaching the top, it makes a prodigious bound backwards, then comes forward again from the tremendous momentum it has acquired and clears away everything in its path.



10 THE ARRIVAL AT MONTE CARLO

The king and his companion are acclaimed by all the spectators, and receive their enthusiastic felicitations upon the magnificent exploit which they have just accomplished so brilliantly.

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An Adventurous Automobile Trip

was originated and executed for the Folies Bergères Theatre in Paris, by Mr. Geo. Méliès, manager and proprietor of the Robert Houdin Theatre in the same city.

The day after the first exhibition, Messrs. Isola Brothers, managers of the Folies Bergères, wrote to Mr. Méliès, thanking him for his production and stating that the enormous success of the play, in which this cinematographic production was inserted, was due principally to that scene, which provoked *unbounded and universal laughter*. This view has been shown simultaneously in one of the principal theatres in London, Berlin, Antwerp and New York, and it has invariably met with the same *instantaneous success* which greeted it upon its first production in Paris.

A few opinions of the Parisian and the American press are here inserted:

Le Journal, Paris, Jan. 2, 1905.—"The Automobile Ride, Paris to Monte Carlo," is a *very amusing invention* by Mr. George Méliès."

L'Echo de Paris, Jan. 2, 1905.—"We would mention a cinematographic scene of Mr. George Méliès, which has obtained *an enormous success in its powerful interest and its merriment*."

The New York Clipper, June 24, 1905.—"The cinematograph presented an *amusing series* of pictures depicting an automobile tour through Europe, the car ascending the Alps, crashing through buildings and causing other devastations which amused the audience."

The New York Clipper, July 8, 1905.—"The cinematographic production, "The Automobile Trip," which is a Parisian novelty made by Mr. George Méliès is very clever and *keeps the audience in continuous good humor*."

The Billboard, June 24, 1905.—"The newest feature is a new motion photograph made by Mr. Geo. Méliès and it is considered one of the *most comical films ever shown*..... The journey begins in the Place de l'Opera in Paris; the trip is an *exciting one and full of comical mishaps*."

N. Y. Morning Telegraph, June 13, 1905.—"A *novelty of extreme cleverness* called "The Automobile Trip" was added to the already remarkable entertainment last night and *scored an instant success*. *Nothing funnier* has been seen here in many a day..... The thing is *a scream*."

And many other similar appreciations have been printed in the papers and magazines.

No.	TILE	Length about, feet	PRICE

780-783 Life-Saving Up-to-Date. Length, 304 feet.....$36.48

A dispute takes place between some travelling musicians while they are giving a concert in a courtyard. The Janitor of the house, who mixes himself up in the hubbub which follows, gets pushed into a well. One of the tenants rushes to his aid and he is assisted by others. They strive to pull the man out by a rope let down, but the rope breaks and he falls back to the bottom of the well while his rescuers topple over backwards. They call the firemen to aid the drowning man. There is nothing more comical than the sight of the extraordinary methods employed by these latter for extricating the hapless janitor from his sorry condition. Doctor Deathcheater applies a marvellous treatment,—which had remained a profound secret up to that time—to cause the drowned man to eject the water he had swallowed. He is promptly restored to life, happy at having escaped death so cheaply. This is a good comedy, and a yell from start to finish.

784-785 The Scheming Gamblers' Paradise. Length, 180 feet. .$21.60

Some gamblers have gathered together in a gambling-house to enjoy roulette, faro and poker. They are forewarned of the coming visit of the police, and instantly transform the place into a millinery shop; and, to add to the deception, the women have removed their hats meanwhile. When the police captain enters he is astonished to find, in place of a band of excited players, a well appointed shop in which the women are at work busily making hats or engaged in showing their goods to intending customers. But the captain is bound not to be tricked again by these clever devices, so he retires with the determination to watch very carefully this unsavory house. Hardly has he departed when everything is restored to the former state and the games are renewed with energy. But they are most unexpectedly interrupted by a second visit of the police. There is no time to clear away the outfit, so the men and women gamblers put out the lights and vanish in the darkness. The officers poke their way around the hall, but in the obscurity they run into the furniture and tumble over one another. In this mêlée the captain succeeds in restoring the lights. But when the latter beholds that his much-sought game has escaped, leaving their cards and chips behind, he takes the place of the banker and invites his party to sit down and try their luck against him. A most animated scene follows, with the officers of the law striving to win against the captain of the police. This is one of the most entertaining comedies in our series founded on a true incident.

786-787 The Inventor Crazybrains and his Wonderful Airship.
Length, 197 feet. $23.64

Overcome from weariness incidental to his prolonged and arduous studies and experiments upon the problem of aerial navigation, an inventor determines to take a rest, for he thinks that he has arrived at the complete solution of a perfect machine for penetrating space. He stretches out and almost instantly closes his eyes. But he is hardly asleep when he thinks that some spirits have shut him up in the net which is to surround his balloon and he is helplessly assisting in the destruction of his plans upon which so many days and nights of labor have been spent, upon the cherished ambition of his life. By degrees he becomes calm. Then he sees his balloon rise into the air with the motor in motion. The machine soars with ease and moves about, complete mistress of the air, while the clouds pass by at a high speed. His overexcited imagination creates strange indistinct forms in his balloon. These forms assume the aspect of women who escape from the apparatus and hover about in the air. A comet with fiery tail passes through space. With horror he sees it approach his balloon charged with inflammable gas. The collision takes place, an explosion ensues. Now nothing remains of that wonderful invention which was to hand his name down to posterity. The imagined noise starts the inventor from his sleep, and he finds himself again in his workshop. But the vision has been so vivid that he actually believes that his apparatus exists no longer. He destroys his plans and his calculations in his delirium. Demoralized and conquered, he throws himself out of the window.

This scene is exceedingly spectacular in the cleverness of strangely weird inventions upon a subject which fascinates many from its possibilities and its dangers.

A great film for colored effects.

Supplement No. 31

GEO. MÉLIÈS

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Cinematographic-Films, Life Moving Pictures, Comical, Magical, Mystical Views, Trick-Films, Actualities, etc.

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GASTON MÉLIÈS, General Manager.

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12c. IMPORTANT NOTICE 12c.

On and after Feb. 1st, 1906, all films in our Catalogue will be sold at the uniform

PRICE OF 12 CENTS PER FOOT

12c. "STAR" FILMS ARE WITHOUT A RIVAL 12c.

776-779 The Angler's Nightmare, or, a Policeman's Troubles.

Length, 290 feet $34.80

A fisherman has taken a comfortable position on the bank of a river; he has thrown his line into the water to see what good fortune awaits him. But the heat is so intense that he becomes drowsy, and finally he is lulled to sleep by the murmur of the gently flowing current of the stream. His rest is disturbed by strange dreams, and as a result of a sudden movement he pitches into the water. A policeman who happens to be passing at this moment rushes to his aid, but the angler has already gained the shore before assistance reaches him, and the latter immediately starts to return to his house to change his clothes. During that time, the policeman, who has jumped into the river, is overtaken by two officers, who arrest him, thinking that he has been bathing in a place where it is forbidden. They lead the poor man away to the station-house without concerning themselves about the fact that he is a representative of the public force.

Supplement No. 32.

"CHIMNEY SWEEP"

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AN EXTRAVAGANT "COCK AND BULL"

CINEMATOGRAPHIC STORY IN 25 SCENES.

IT HAS COMEDY - MYSTERY - SENSATIONAL ADVENTURES
PATHOS - ACROBATICS - SPECTACULAR EFFECTS AND

A GREAT BIG CHASE

The greatest Combination ever put in a Film. Nothing approaching it in Magnificence has ever been attempted.

THE ENTIRE PRODUCTION: SCENARIO, ACCESSORIES, BACKGROUNDS AND EFFECTS

BY

GEO. MÉLIÈS, of Paris

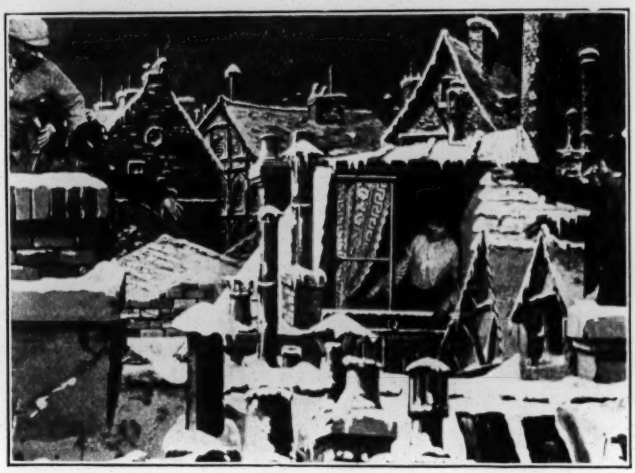
NEW YORK BRANCH: 204 EAST 38th STREET

GASTON MÉLIÈS, General Manager

12-CENT "STAR" FILMS ARE WITHOUT A RIVAL.

SCENES

1 The Roofs of Paris. (A Snowstorm).
2 Lawyer Gabbler's Parlor.
3 The Hard Master: The Garret.
4 The Dream of the Chimney-Sweep.
5 The Fairies and Gnomes.
6 The Golden Car Drawn by Butterflies.
7 The Blue Lake—The Sylphs, the Swimming Maidens and the Fairies of the Air.
8 The Swan Boat.



1 THE ROOFS OF PARIS.

9 The Wonderful Grotto.
10 The Chimney-Sweep Metamorphosed into a King. The Pages.
11 The Dream Palace. The Ministers.
12 Manœuvres of the Troops of Dream Country.
13 Grand Coronation Ballet.
14 Coronation Ceremony.
15 Sad Awakening.
16 To Work! The Inside of the Chimney.
17 The Dream is Realized—Jack Discovers a Treasure.



2 LAWYER GABBLER'S PARLOR.

18 Divvy Up!!
19 A Hot Chase.
20 Animated Pursuit.
21 The Escalade.
22 The Scaffolding.
23 The Poultry-House.
24 A Drastic Bath—The Rinsing.
25 Jack With Riches—Forgiveness.

Supplement No. 32

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All "Star" films are sold at the uniform price of

12 Cents per Foot.

791–806. CHIMNEY SWEEP.

Duration of exhibit about 20 minutes.

Length, about 1000 feet.....Price.....$120.00

EXTRA for coloring..... 200.00

Set of 18 Photographs (5x7).....net..... 3.00

1 The Roofs of Paris.—The snow falls in abundance. Jack the Chimney-sweep, who was kidnapped, pops out of a chimney: his eye meets a fellow-apprentice, who happens to work for another man, emerging from the chimney of a neighboring house. Jack bombards the latter with snowballs and his friend retaliates. An ill-aimed snowball smashes through the window of a house, and immediately the woman tenant appears and calls for Jack's boss who is within. The latter mounts up to the roof and gives his assistant a berating for having wasted his time in play.

2 Lawyer Gabbler's Parlor.—At the back of the parlor there is a fire-place. Jack, threatened by his employer, is frightened and re-descends into the room through the flue. He finds himself in the parlor of a worthy attorney, Lawyer

Gabbler, but for the present he is alone. Shortly the employer comes down from the roof and administers to the boy a sound thrashing, in spite of the protestations of the lawyer, his wife and his servant, who, incensed at the man's brutality, have sought to interfere. The chimney-sweep weighs the boy down with his basket and coils of rope and all the other utensils of the trade. The child bends under the load and his master kicks him out. Lawyer Gabbler, choked with rage, threatens the brutal employer, but the latter angrily commands him to mind his own business.



6 THE GOLDEN CAR DRAWN BY BUTTERFLIES.

3 The Hard Master: The Garret.—Jack arrives, bruised all over, at the garret where he lives with his employer. A big fire is blazing in the huge fire-place and lights the room with weird reflections. The chimney-cleaner beats the boy again and then throws him on his cot. The child sobs while his master goes away, but the former at last succombs to weariness and closes his eyes in rest.

4 The Dream of the Chimney-sweep.—As soon as the boy has found peace in epose, he wanders back to the days of his childhood when he was with his mother in Savoy and he recollects the fairy tales which used to delight him. He sees in a vision the fireplace grow black and cold and in its place there looms up a beautiful sight which he imagines to be a reality.

5 The Fairies and Gnomes.—A superb star appears in the fire-place, and upon its branches are supported the *Fairy of Dreams*, strikingly resembling his mother, the *Fairy of Beauty*, and the *Fairy of Riches*. The *Fairy of Dreams* makes emerge from a basket a coachman all bedecked in gold; some gnomes and some lackeys come out of the earth and bring and pile up in the middle of the scene various pieces of furniture. The *Fairy* and her train together with the coachman take their places upon this improvised scaffolding; the gnome s take Jack up from his couch and lay him in the arms of the *Fairy of Dreams*.

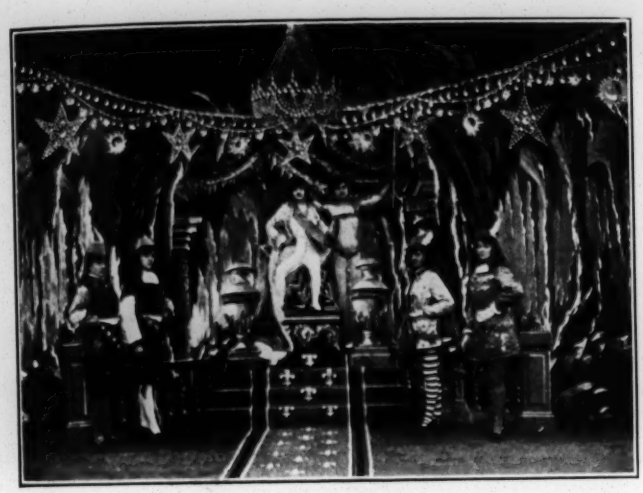


7 THE BLUE LAKE.—THE SWAN BOAT.

6 The Golden Car Drawn by Butterflies.—The dream continues. To Jack's amazement the pile of furniture is transformed gradually into a chariot decorated in the style of Louis XV. most gorgeously. At the command of the *Fairy*, some butterflies draw away the car followed by the fairies and gnomes.

7 **The Blue Lake. The Sylphs, the Swimming Maidens and the Fairies of the Air.**—Superb decoration representing a large lake. The moon is reflected in the water In the sky groups of diaphanous fairies pass along, sylphs and other fairies are swimming in the water.

8 **The Swan Boat.**—The *Fairy of Dreams* and the chimney-sweep cross the lake in a large shell drawn by swans and followed by swimming maidens, whose movements are readily perceptible in the transparent water.



11 THE DREAM PALACE.

9 **The Wonderful Grotto.**—By way of ending their voyage Jack and the *Fairy* come to a grotto all studded with glistening diamonds, they are both seated upon a huge but docile snail. The fairy swings her wand over Jack, overwhelmed with astonishment, and is black and tattered costume becomes a suit of white satin. With another wave of her wand the *Fairy* makes a superb throne out of one of the rocks. The chimney-sweep cannot believe his eyes.

10 **The Chimney-Sweep Metamorphosed into a King. The Pages.**—Some pages come and go, bringing the royal ornaments. They make Jack put on a fine juste-au-corps, they throw about his neck the royal decorations, they girth about his body a belt to which is attached a costly sword, and they fasten to his shoulders the royal mantle. The *Fairy* takes Jack by the hand and makes him ascend the steps of the throne.

11 **The Dream Palace: The Ministers.**—The *Fairy* again stretches forth her wand and the grotto becomes a grand palace, ablaze with lights. The ministers of justice, of public instruction, of foreign affairs, of finances, of war, and of the navy, solemnly swear to the king their oaths of allegiance.

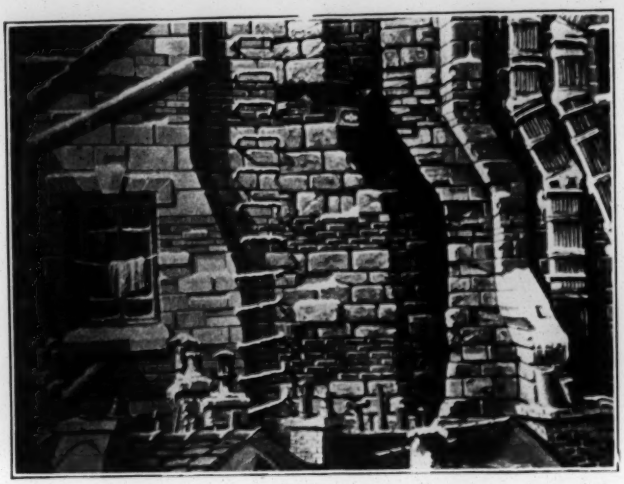


12 MANOEUVRES OF THE TROOPS.

12 **Manoeuvres of the Troops of Dream Country.** At the command of the minister of war, the trumpeters, the drummers, the standard-bearer, and the troops file past the king. The troops perform manoeuvres to the rhythm of martial music. (*English danseuses, the Ping-pongs.*)

13 Grand Coronation Ballet.—The nobles and the people, as a mark of great rejoicing, come and perform various dances in celebration of the coronation. (*Corps de Ballet from the Châtelet Theatre, of Paris, under the personal direction of Mme. Stichel.*)

14 Coronation Ceremony.—Pages bring the sceptre, the crown, and the royal orb, and the *Fairy of Dreams* hands them to Jack. The palace servants bring a palanquin, and obsequiously escort the king thither. The latter composes himself upon it, and then the ministers and all the gathering humbly pay their respects to their sovereign.



17 JACK DISCOVERS A TREASURE.

15 Sad Awakening.—Gradually the dream fades away. The garret reappears. Jack is roughly awakened by his employer. It is 7 a. m.; the chimney-cleaner gives the boy a whack. "Sluggard! not up yet! Get a move on you, for we must be at work!!"

16 To Work! The Inside of the Chimney.—Jack, broken-hearted at having seen the end of his pleasant dream, works sorrowfully in the pit of a chimney. He climbs up with difficulty, making the soot fall by using his scraper. He is almost choked by the pungent dust.

17 The Dream is Realized Jack Discovers a Treasure—Suddenly the cleaning-ball is pulled up to the top of the chimney by the cleaner, and in its course it knocks down soot upon the head of Jack and tears away, incidentally, some bricks. The young chimney-sweep reaches the damaged spot and discovers in a hiding-place a box filled with gold and bank-notes. This treasure was hidden away long years ago in troublous times, and the owner has been resting for years in his grave. Jack is, therefore, the legitimate owner of the "wind-fall".



18 DIVVY UP!!

18 Divvy Up!!—But Jack has not counted upon his fierce master. As he climbs out of the chimney, happy in the contemplation of his lucky find, his boss tries to tear

the box out of his hands. The cover alone remains to the cleaner who rolls down to the ground. He tries to follow after Jack, but the tenant, his wife, and his servants jump upon him. The scene degenerates into a veritable scrimmage. Meanwhile Jack has gone far away. The chimney-cleaner succeeds in disengaging himself and darts on in hot pursuit, followed by all the people in the house who try to catch him.



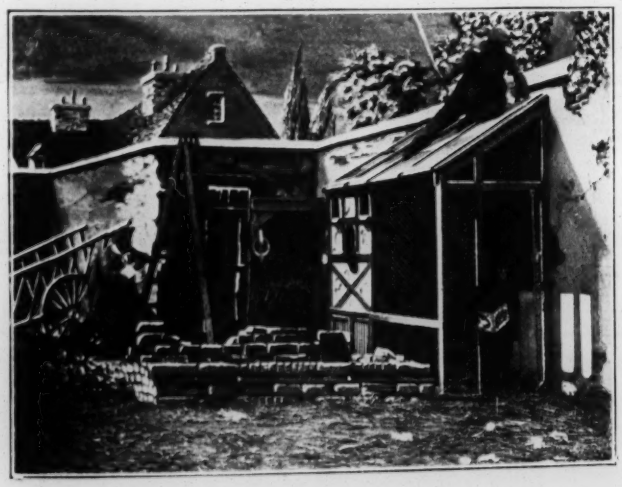
22 THE SCAFFOLDING.

19 A Hot Chase.—Jack scampers off at a breakneck pace across the walks of the garden and he is closely followed by his boss. The valet of the house, the cooks, the other servants, in brief, the entire menage bring up the rear.

20 Animated Pursuit.—The pace quickens to a terrific speed. Jack keeps his headway, since his employer has unluckily slipped and made a show of himself by wallowing in the mud.

The people of the neighborhood become excited and swell the number of the crowd who seek to head off the chimney-cleaner.

21 The Escalade.—Jack, in his quest to find a means of escape, spies a pile of boxes and casks up against the wall. In three leaps the urchin clears the wall, for fear has given him strength and speed. His employer scales the wall in turn, and the breathless crowd fly after in the merry chase.



23 THE POULTRY-HOUSE

22 The Scaffolding.—Suddenly Jack sees his passage barred by a wall under repair. By good luck a hole in the masonry, just large enough to admit him, gives him a means of escape. His employer is too large to get through it, but he espies a ladder. Quickly he mounts to the scaffolding of the bricklayers and is on the point of leaping

down on the other side when he finds himself forced to repel the attacks of the pursuing mob.

23 The Poultry-House.—The other side of the wall now comes into view. Jack, through the hole, has crawled into a poultry-house. The fowl fly about in fright, while the chimney-sweep seeks an exit from his prison. He flees. In the meantime his employer, in his efforts to get over the wall, most lamentably slips upon the zinc roof of the poultry-house, butting up against it. He falls with a thud into a pit. The solution of filth spurts up on all sides. While the frightened peasants come to his aid, the crowd leaps over the wall. The man is pulled out of the trench covered with slime in the midst of general hilarity.



24 A DRASTIC BATH

24 A Drastic Bath: The Rinsing.—Four burly young men descry a cask filled with water and open at the top. Seizing the chimney-cleaner, they pitch him in head first, and the water spatters them. The man is pulled out half-drowned and quite disconcerted at his experience.

25 Jack with Riches: Forgiveness. — Some days have passed away. Jack, by great good fortune, happens to return to his family. The chimney-cleaner, after his strenuous bath, has had to take to his bed; he is led by force to his former drudge. He recognizes his wrong and throws himself at the feet of his former apprentice. The latter forgives him and generously shares with him a part of his fortune. Jack is warmly congratulated, and his penitent employer —well, he is led away in a rather rough manner—would say, a little discourteously.



25 FORGIVENESS!

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Supplement No. 32

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No.	Title		Length about, feet	Price
807–809.	**Professor Do-mi-sol-do.**	The luny musician...	225	$27.00

Professor Do-mi-sol-do, a doctor of music, who is a little "cracked", is thoroughly absorbed in his studio over some musical compositions. All sorts of ridiculous adventures come to him through the musical instruments which he makes use of. The music, slide trombone, violin, ophicleide, piano, and even the bass-drum, league themselves against him. The piano among them starts upon a furious jig whirling around him. The doctor is dumbfounded at this infernal phenomena. As the piano falls upon him and bursts into pieces, he is appalled to find himself buried in the debris. The antics of the animated piano produce roars of laughter.

810–812. Old and New Style Conjurers 240 $28.80

Excellent subject showing the different methods employed by wizards of conjuring from the very earliest up to the most recent times. There are four scenes with absolutely different tricks in each.

This film is one of the best mystical films ever produced.

813–817. Who Looks, Pays! 350 $42.00

A red hot comic hit in four scenes.

1. The Music Hall.—The first scene shows a music hall with the stage in the background and tables in front. While the various "turns" are enacted, spectators come and go, the chairs that are emptied by one set, being filled by another. At one of the tables in front a man of considerable years takes his place, and he is accompanied by a young and beautiful woman elegantly dressed. Two young men take seats at a neighboring table; one begins to flirt with the lady and he finally succeeds in passing to her a card upon which he has hastily scratched a few words. The old man who has seen the action, jumps up and slaps the young man; the latter retaliates, and a fight is started. The police are called in to stop the scrimmage, and as a result the two combatants are arrested and carried off to the stationhouse. The companion of hasty young man lavishes his consolations upon the young lady; these two go away together.

No.	TITLE	Length about feet	PRICE.

2. The Prison.—This scene shows the two combatants in prison. They are thrown with robbers and drunkards who give them a warm reception.

3. The Seconds of the Duel.—On the following morning the prisoners are released from the stationhouse. The young man receives, in his parlor, two friends whom he has asked to second him in a duel, for he expects that the old man will challenge him by sending his supporters to arrange a trial at arms. Indeed, two men come to demand apologies for the insult which the young man committed upon their friend the evening before. A duel is the result. Arrangements are quickly made: the duelists are to use pistols at first, and if no one is injured the sword is then to be resorted to until one is disabled. The meeting is set for the following day at two o'clock.

4. The Duel.—This scene takes place in a forest. The duelists enter, each followed by his two assistants and a doctor. The distance is measured off, and the two adversaries fire at the word from the referee. Alas, it is the doctors who are hit. Wounded about the hips, they rush off holding their hands upon the injured parts with the terrified expression of one who has been kicked—in pain, but not in danger of death.

The pistols are loaded a second time. And this time, the heads of the two first supporters receive the bullets and are blown to pieces. Finally the duelists take up their swords. The two remaining seconds catch a glimpse of the advancing police, and they make tracks for a place of safety, leaving the combatants to fight it out alone. The guardians of the law interpose, but each is pierced by a sword and impalled to a tree, hard and fast. With their weapons out of use, the duelists shake hands, appalled at the frightful casualties of the combat—two physicians wounded, two seconds killed, two policemen pinned to the trunks of trees!—All onlookers.

818–820. The Tramp and the Mattress Makers...... 246 $29.52

A party of mattress makers, a man and two women, are shown at work, outdoors, engaged at that trade. After working some time, they get cold and go into a café to get drinks to warm up. While they are inside, a tramp, who happens to pass there and who also is very cold, sees the mattress and creeps within to warm up. While he is reposing inside, the mattress makers come out and continue their work of sewing up the mattress, which they had left undone. They have completed the work of sewing the mattress on the outside, and proceed to sew the centre part of it. While busily sticking their needles through the center part they unknowingly pierce the tramp, who had been in the mattress. He raises a rumpus while in the mattress and sticks his feet out through an unsewed part. The mattress makers become frightened and run away, people passing by are also frightened and think it is the evil one.

With the mattress over him he walks into a café, where a number of people are drinking. They are all frightened and run out. A policeman tries to arrest him, but he falls down and the tramp gets out of the mattress, covers the policeman with it and piles on tables, chairs and partitions. He then appropriates several bottles of good liquor and is seen drinking to his delight.—This film will make a horse laugh!

821–823. The Hilarious Posters...... 200 $24.00

This is a comical film showing a big sign on which are posters of several lines of trade. Among them are those of china dishes, liquors, corsets, paint, meat, face powder, kerosene and theatres. On all these posters are depicted pictures of men and women, illustrating the different trades. A man passes by and happens to look at these posters and is surprised by the change from illustrations to live people. Two policemen, passing by, try to arrest all the personages, but are thwarted in their efforts by the sign, on which the posters were pasted, being thrown upon them. An iron fence is then shown, behind which are seen the real people who are represented in the posters. The policemen and the onlooker try to catch them, but they all manage to escape.

IMPORTANT.

NOTE. Three beautiful lithographs depicting the dramatic sensation **A DESPERATE CRIME,** has been made by the DONALDSON LITHOGRAPHING Co., of Newport, Ky. An excellent half-sheet has also been made by HENNEGAN & Co., of Cincinnati, O.

Supplement No. 33.

A Desperate Crime

IN 30 MOTION TABLEAUX.

Copyright, 1905, by GEO. MÉLIÈS, Paris—New York.

A GREAT SENSATIONAL SUBJECT WITH REAL STIRRING SITUATIONS AND THRILLING FINISH.

The Most Emphatic Hit ever shown in Motion Pictures. Full of intense emotion until the finish.



THE ARCHFIEND.

THE ENTIRE PRODUCTION, ACCESSORIES AND BACKGROUNDS BY

GEO. MÉLIÈS, of Paris

NEW YORK BRANCH: 204 EAST 38th STREET

GASTON MÉLIÈS, General Manager

SCENES.

1. Nightfall.
2. Reconnoitering.
3. The Farmer's Return.
4. Interior of the Cottage.
5. The Triple Murder.
6. The Torturers.
7. The Robbery.
8. The House on Fire.
9. The Alarm.
10. The Robbers' Den.
11. Tracked by the Police.
12. Battle with the Outlaws.
13. The Pursuit in the Quarry.
14. In the Mountains.
15. Capture of the Archfiend.
16. The Great Court-room Scene.
17. The Accusation.
18. Sensational Witnesses. 'Tis He!!
19. The Verdict.
20. The Sentence.
21. The Cell.
22. A Night of Terror.
23. Rejection of the Petition.
24. Morning in the Courtyard.
25. The Guillotine.
26. The Last Resistance.
27. The Execution.
28. Cemetery of the Executed.
29. Three Feet Under Ground.
30. A Nameless Grave.

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No.	TITLE	Length about, feet	PRICE
824–838.	**A DESPERATE CRIME**	1,000	$120.00
	Duration of exhibit about 20 minutes.		
	EXTRA for coloring		200.00
	Set of 18 Photographs (5x7)		3.00

1 Nightfall.—This drama is unfortunately real and we are going to give a faithful and exact reproduction of it in all its details. The first scene takes place in the court-yard of a farmhouse, just at the close of day. The gateway leading to the highway is closed, and the farmhands spurred on by the farmer's wife are hurrying their labors to an end. The little daughter of the farmer is running around trying to assist the laborers, but her tiny hands, unused to work, are of little avail. Darkness has crept on, the day's work is done, and each one withdraws to take his well-deserved rest.

2 Reconnoitering.—Four bandits, their faces covered with black masks, enter the yard by scaling the gate and they examine the place with the intention of robbing it. Between the boards of the half rotten shutters upon the windows of the living-room, they observe the farmer's wife putting her child to sleep.

3 The Farmer's Return.—At a command from the leader, who has heard some noise on the highway, the four robbers sneak out of sight. It is the farmer returning from market, bringing back in a bag the receipts from his sales. The farmer, in the moonlight, accompanied by his wife, who came out to greet him, returns to the house, while his men put the horse in the stable and push away the carriage. Just when one of the hostlers passes by the leader of the robbers concealed behind the curb of a well, the latter jumps out and gags him before the poor fellow has time to call for help; with the aid of his confederates he throws the man to the bottom of the well. Then seeing everything in the house is quiet, they begin their bloody work by breaking open the door and window.

4 The Interior of the Cottage.—At the right of the scene one may see two beds, placed one above the other like bunks on ships; these beds are very common in certain country districts of France. In one the farmer is sleeping, and in the other the hostler. The wife was working at her spinning-wheel, but she has now dozed to sleep. Peace reigns where sleep has overcome all. A feeble light is burning.



3 THE FARMER'S RETURN

5 The Triple Murder. The robbers enter by the door and window. They then gag the woman and bind her firmly to a chair placed by the window. A ray of moonlight lights up her terrified countenance. The farmer awakes at the din, he leaps out of bed. He sees his dwelling invaded, his wife bound. He immediately seizes his hunting gun, suspended at the head of his bed, but before he has had time to use it, he is disarmed, bound, thrown brutally upon the floor and rendered helpless. A man servant and a maid, attracted by his cries, rush boldly to his aid, but both die victims of their devotion, stabbed by the assassins.

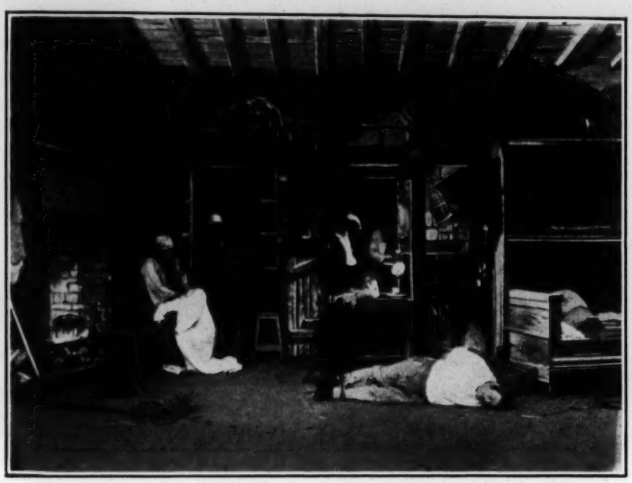
6 The Torturers.—The bandits then return to the farmer. They threaten him with their revolvers and daggers, while demanding of him the place where he keeps his money concealed. The farmer persistently refuses to speak. They drag him before the fireplace and stir up the smouldering embers. They burn his feet before the eyes of his terrified wife, who is helpless and an unwilling spectator of the cruel proceedings. In spite of the atrocious sufferings, which he has to endure, the farmer utters not a word. Although his will is stronger than pain, physical agony triumphs and he faints away, without divulging the secret.



5 THE TRIPLE MURDER

7 The Robbery.—The plunderers are furious at having been foiled in their operations. One proposes to burn the feet of the woman, because she is not as strong as her husband and cannot endure so great torture as he. But the chief is more cruel than the others: he orders the child, who is asleep in the next room to be brought, so that they may burn her feet. The strong maternal affection will force her to give way under the tortures of the little girl and to divulge the hiding place of their savings. This treatment is effective, for at the moment when fire is about to be applied to the feet of her daughter, the mother by superhuman efforts frees her arm and points distressfully to the large vase over the fireplace, which contains the money. The robbers triumph. They hurriedly gather up the booty, while the little girl throws

herself into the arms of her mother and helps her get free of the cords which bind her. Laden with the money, the rogues start to escape, but just as the leader goes by the window the woman, with a sudden dash tears the black mask from his face, thus disclosing the features of the villainous chief. Mad with rage at having his face exposed, the latter immediately takes measures to avenge himself in a terrible way and to annihilate those who could accuse him and bear witness against him.



6 THE TORTURERS

8 The House on Fire!—With the assistance of his accomplices, he heaps up things that make a quick, hot fire—straw, wood, and fagots. They are piled up at every exit, and then the conflagration is started. Huge clouds of smoke foreshadow it's work of destruction.

9 The Alarm. — The glare of the conflagration attracts the people of the neighborhood. They take in the hapless mother who with the help of her little daughter has been able to extricate herself, and who has fled through the flames with the child in her ams. The robbers escape, bearing away their loot, while the house falls in, burrying in ashes and charred wood the bodies of the farmer and his faithful and courageous servants.

10 The Robbers' Den.—The following scene transports us to the den of the robbers—it is in an abandoned quarry, where they are in hiding. Some are counting the rewards of their thefts, others are drinking, and still others are gambling away their money. A dispute arises between two of the gamblers; daggers glisten, and blood is about to flow, nothwithstanding the intervention of their friends, when the chief of the brigands appears, followed by his companions. He announces that the police are right upon their tracks, and that within a few minutes their abode will be discovered and invaded.

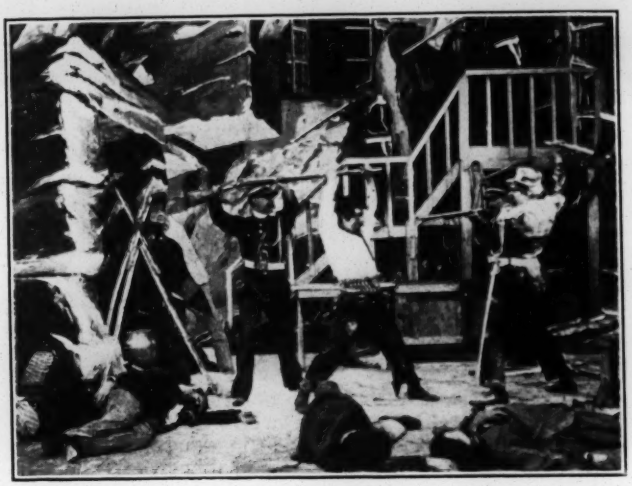


8 THE HOUSE ON FIRE

11 Tracked by the Police.—Doors and windows fly into pieces from the shots fired by the police. The armed force appears on the scene, while the brigands are trying to hide in a subterranean cavern everything that would compromise them.

12 The Battle with the Outlaws.—At their refusal to surrender, a terrific struggle ensues. Whatever is at hand is used as a weapon of combat. Very soon members of both sides fall dead. One of the robbers reels over with his head split to pieces by a terrific blow of an axe, which remains firmly imbedded in his skull.

13 The Pursuit in the Quarry.—The leader of the robbers, accompanied by three or four men—all that remains of the gang—manages to escape. The police follow in hot pursuit, for they have determined to capture the gang dead or alive. By one of the openings of the old quarry the robbers dart out, followed by the police in hot pursuit.



12 THE BATTLE WITH THE OUTLAWS

14 In the Mountain.—The robbers have reached the fastnesses of the mountains, but they have diminished in number to only two, one of whom is the chief. He displays wonderful powers of strength, skill and agility, in his extraordinary efforts to elude his pursuers.

15 The Capture of the Archfiend.—Finally the chief makes his appearance from behind a hut. He is alone, and thinks that he has succeeded in gaining his liberty. He is not even wounded. He makes gestures of defiance and victory. He has put off the scent the spirited pack that was on his track. But suddenly he is surrounded, seized, bound and fettered. In spite of desperate efforts and mad rage he is taken. Now he has got to render account of his unbridled doings to the courts of law.

16 The Great Court-room Scene.—Several weeks have passed. The day for the beginning of the trial has arrived. We see the Supreme Court in session. The solemn judges arrayed in robes of state, hear the facts of the case. The State first presents its side, and then the attorney for defense argues for his client. There are no witnesses to be found except the farmer's wife, and she having become raving mad, has beeen put in an asylum. Acquittal for the bandit seems absolutely certain!



15 CAPTURE OF THE ARCHFIEND

17 The Accusation.—The prosecutor once more enumerates the charges of which the robber stands accused, and he demands the introduction of witnesses, who desire to be heard.

18 The Sensational Witnesses. "'T is He!!"—A woman, dressed in deep mourning, with a heavy veil over her face, enters the hall of justice. The prisoner leans forward and anxiously gazes upon this apparition, so gloomy and so ominous in aspect, fearful that he is about to combat with truth and inevitable condemnation. At the command of the chief justice the woman raises her veil and the robber in despair recognizes the farmer's wife. She points with a tragic gesture to him

and denounces him as the perpetrator of all the terrible crimes of which he is accused. The dismay of the villain is complete when the sergeant leads in the little girl to identify him. In terror she flees to her mother, and, while in the arms of the latter, she points to the cringing bandit as the murderer of her father and the incendiary of their home.



16 THE GREAT COURT-ROOM SCENE

19 The Verdict.—After the sitting has been interrupted by these sensational bits of testimony, the jury withdraws to deliberate upon the case. Within an exceedingly brief period they file back and announce to the court that they have agreed upon a verdict of guilt—murder in the first degree.

20 The Sentence.—After the announcement from the jury, the judges passes sentence which according to law is death by the guillotine. The condemned becomes defiant and struggles with the guards when they start to lead him away.

21 The Cell.—Two months have passed since the trial. We now see the prisoner asleep in his cell, tossing restlessly upon his cot.

22 A Night of Terror.—Every night his sleep is disturbed by horrible dreams. He sees again and again the spectres of his victims. The recollections of his crimes harrow him, and the thoughts of the punishment which awaits him produce gloomy forebodings. He seems to see the guillotine stretching forth its red, sinister arms to grasp him. He awakes haggard, covered with sweat, dazed, trembling from fever and fear. He hopes that the petition which he has addressed to the President will be favorably acted upon. This thought consoles him and he falls asleep.



23 REJECTION OF THE PETITION

23 The Rejection of the Petition. — When he is sound asleep, a man enters his cell, and with a slight tap on his shoulder awakens him. It is the warden who has come to inform him that the hour of expiation has come. He exhorts the condemned to have courage. Several persons enter; they are accompanied by a priest, who offers to him the consolation of religion. It is announced to him that his petition has been rejected. The executioner with his assistants overcome his resistance, and bind him with fetters. The gloomy procession starts on its way to the court-yard, where the execution is to take place.

24 Morning in the Courtyard.—The first rays of dawn appear on the horizon. By he uncertain light of a smoky lantern, the assistants of the executioner set up the

direful machine, which is soon to rid society of so undesirable and bloodthirsty an individual.

25 The Guillotine.—The servant of the law, who carries out its mandates stands by, cold and impassive, watching the setting up of the apparatus. He gives occasional orders to the men, when they do not work to his satisfaction and finally he tests the machine to assure himself that it works perfectly. The fatal hour has come. The executioner rings and disappears within the prison.



27 THE EXECUTION

26 The Last Resistance. The door of the prison opens again. The priest first appears, walking backwards before the condemned, thus concealing from the latter the sight of the guillotine. The robber and murderer, attended by guards, advances slowly and with difficulty. At the moment when the priest moves aside, the wretch sees the instrument of death and shudders frightfully. He makes a last effort to escape, but in vain.

27 The Execution.—The body is quickly tied to the plank. The board swings in its place and the neck is placed in the frame under the knife. The executioner pulls the lever and down slides the knife, severing the head from the body. It falls into the basket. Justice has at last been done! The basket containing the remains of the criminal is put into a wagon and hurried off to the graveyard.

28 The Cemetery of the Executed.—In a corner of the cemetery two grave-diggers under the superintendence of a sexton are just finishing the excavation of a trench, which is to contain the remains of the murderer, who has just expiated his crimes.



28 THE CEMETERY OF THE EXECUTED

29 Three Feet Under Ground. — A coffin is brought in and the body is placed in its final resting place without the presence of a friend, without a wreath, without a single flower and without a souvenir of any sort.

30 The Nameless Grave. While those who have borne in the body withdraw the grave-diggers throw earth upon the coffin and fill up the grave. At the head of the grave they set up a plain stone, with no name or inscription, thus blotting out to future generations the existence of all traces of this bandit's career. Law and justice are above crime and disorder and in the foregoing scenes we have truthfully represented the punishment for **"A DESPERATE CRIME!"**

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COLOR FILMS
PARIS & NEW YORK

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COMPLETE ★ CATALOGUE

OF

Genuine and Original

"STAR" FILMS

(Moving Pictures)

MANUFACTURED BY

GEO. MÉLIÈS

of Paris.

No. 204 East 38th Street

NEW YORK, N. Y., U. S. A.

GASTON MÉLIÈS, General Manager.

Telephone, No. 1955 38th Street.

Cable Addresses, { "Starfilm," New York / "Starfilm," Paris } A Z (French) and A B C 18th Edit. Codes Used

— 6.1.05 —

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GEORGES MÉLIÈS, proprietor and manager of the Théâtre Robert-Houdin, Paris, is the originator of the class of cinematograph films which are made from artificially arranged scenes, the creation of which has given new life to the trade at a time when it was dying out. He conceived the idea of portraying comical, magical and mystical views, and his creations have been imitated without success ever since.

A great number of French, English and American manufacturers of films who are searching for novelties but lack the ingenuity necessary to produce them, have found it easier and more economical fraudulently to copy the "Star" Films and to advertise their poor copies as their own original conceptions. This accounts for the simultaneous appearance in several issues of a well-known New York paper of advertisements of the celebrated **"Trip to the Moon,"** *by four or five different firms, each pretending to be its creator. All these pretensions were false. The* **"Trip to the Moon,"** *as well as* **"Gulliver's Travels," "The Astronomer's Dream," "Cinderella," "Red Riding Hood," "Blue Beard," "Joan of Arc," "Christmas Dream,"** *etc., etc., are the personal creations of Mr. Georges Méliès, who himself conceived the ideas, painted the backgrounds, devised the accessories and acted on the stage.*

In opening a factory and office in New York we are prepared and determined energetically to pursue all counterfeiters and pirates. We will not speak twice; we will act.

GASTON MÉLIÈS
General Manager.

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DIPLOMA OF HONOUR

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REGISTERED

No "Star" Films are genuine unless marked with a **"Black Star"** printed on the second picture, our embossed trade mark on the first one and our embossed signature at the beginning of the film (*as in margin*).

All our Films are copyrighted.

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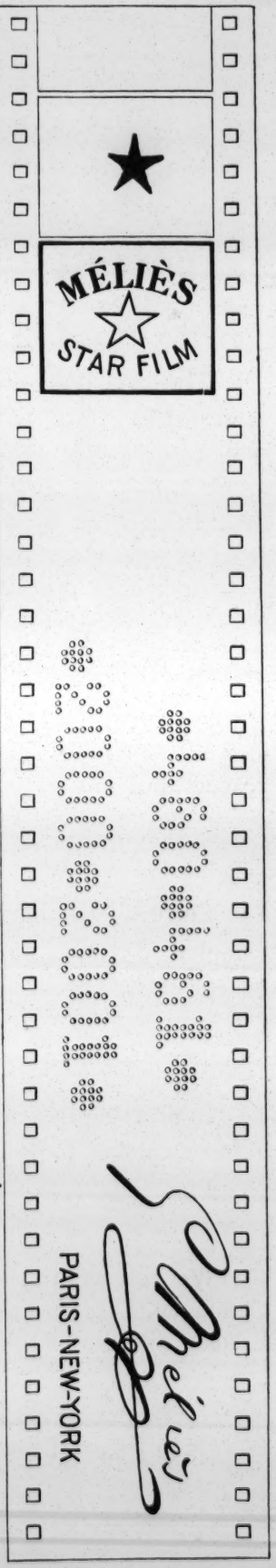
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TERMS:

Net, without any discount, cash with orders; or C. O. D. when a deposit of one-half of the amount is placed with the order. All orders filled in order received.

The first part (class I) of this catalogue relates to subjects which were made before we decided to open a factory in the United States. The negatives for the same are in Paris and we require about four weeks to fill orders.

We keep in New York the negatives for the subjects included in the second and third parts (class II and class III) of this catalogue, and any order placed with us will be filled at short notice.

We guarantee our "Star" Films as being first-class in every respect, not only in regard to material but also concerning workmanship.

Since all the long films listed cannot be subdivided into separate complete pictures, we cannot undertake to make prints of any length except those herein specified.

In ordering by telegraph or cable, please use the numbers as printed in our catalogue to prevent errors or confusion.

We reserve the right to approximate the length given in our Catalogue, List of Prices and Supplements within five feet for short subjects and ten feet for extra long ones.

NOTE.—This Catalogue and Price List cancels all previous issues.

CLASS I.

The negatives for this class being in Paris we require about four weeks to fill orders.

Price: Original prints, 15c. per foot.

No.	TITLE	Length about, feet	Originals
1	Playing Cards	65	$9.75
2	Conjuring	65	9.75
3	Smarter Than the Teacher (*1st bicycle lesson*)	65	9.75
4	Gardener Burning Weeds	65	9.75
5	A Merry-go-Round	65	9.75
6	Watering the Flowers (*comical subject*)	65	9.75
7	The Washerwomen	65	9.75
8	Arrival of a Train at Vincennes Station	65	9.75
9	The Rag-Picker, or, a Good Joke	65	9.75
10	Place de l'Opéra, 1st view (*Paris*)	65	9.75
11	Place du Théâtre-Français (*Paris*)	65	9.75
12	A Little Rascal	65	9.75
13	Coronation of a Village Maiden (*French customs*)	65	9.75
14	Baby and Young Girls	65	9.75
15	Post No Bills (*very comical*)	65	9.75
16	Steamboats on River Seine	65	9.75
17	Place de l'Opéra, 2d view (*Paris*)	65	9.75
18	Boulevard des Italiens (*Paris*)	65	9.75
19	Academy for Young Ladies	65	9.75
20	Bois de Boulogne (*Touring Club, Paris*)	65	9.75
21	Bois de Boulogne (*Porte de Madrid, Paris*)	65	9.75
22	The Rescue on the River (*1st part*)	65	9.75
23	The Rescue on the River (*2d part*)	65	9.75
24	French Regiment Going to the Parade	65	9.75
25	Gipsies at Home	65	9.75
27	Unloading the Boat (*Havre*)	65	9.75
28	The Beach at Villers in a Gale (*France*)	65	9.75
29	The Docks at Marseilles (*France*)	65	9.75
30	Beach and Pier at Trouville (*France*)	65	9.75
31	Boat Leaving the Harbor of Trouville	65	9.75
32	Beach and Pier at Trouville (*2d part*)	65	9.75
33	Market Day (*Trouville*)	65	9.75
34	Panorama of Havre Taken From a Boat	65	9.75
35	Arrival of a Train (*Joinville Station*)	65	9.75
36	A Soldier's Unlucky Salutation	65	9.75
37	A Lightning Sketch (*Mr. Thiers*)	65	9.75
38	Blacksmith in His Workshop	65	9.75
39	A Janitor in Trouble	65	9.75

No.	Title	Length about feet	Originals
40	Sea Bathing	65	9.75
41	Children Playing on the Beach	65	9.75
42	Conjurer Making Ten Hats in Sixty Seconds	65	9.75
43	Sea Breaking on the Rocks	65	9.75
44	A Serpentine Dance	65	9.75
45	Miss de Vère (*English jig*)	65	9.75
46	Automobiles Starting on a Race	65	9.75
47	A Naval Review at Cherbourg	65	9.75
48	The Czar and His Cortège Going to Versailles	65	9.75
49	Towing a Boat on the River	65	9.75
50	The Czar's Cortège in the Bois de Boulogne	65	9.75
51	Closing Hours at Vibert's Perfume Factory (*Paris*)	65	9.75
52	The Potter's Cart	65	9.75
53	The Mysterious Paper	65	9.75
54	Place de la Concorde (*Paris*)	65	9.75
55	St. Lazare Railroad Station (*Paris*)	65	9.75
56	Manoeuvres of the French Army	65	9.75
57	A Lightning Sketch (*Chamberlain*)	65	9.75
58	Place de la Bastille (*Paris*)	65	9.75
59	Tide Rising Over the Breakwater	65	9.75
60	Return to the Barracks	65	9.75
61	A Lightning Sketch (*H. M. Queen Victoria*)	65	9.75
62	French Officers' Meeting	65	9.75
63	The Pier at Treport During a Storm (*France*)	65	9.75
64	The Bivouac	65	9.75
65	Threshing-Machine Worked by Power	65	9.75
66	Sacks Up!	65	9.75
67	Breaking up of the Territorial Army (*France*)	65	9.75
68	Officers of French Army Leaving Service	65	9.75
69	Place St. Augustin (*Paris*)	65	9.75
70	The Vanishing Lady	65	9.75
71	The Fakir (*a Hindoo mystery*)	65	9.75
72	A Badly Managed Hotel	65	9.75
73	A lightning Sketch (*Von Bismarck*)	65	9.75
74	The Peeping Toms	65	9.75
75	Tom Old Boot (*a grotesque dwarf*)	65	9.75
76	A Quarrel in a Café	65	9.75
77	The Drunkards	65	9.75
78-80	The Haunted Castle	195	29.25
81	An Up-to-Date Dentist	65	9.75
83-84	The Mardi Gras Procession (*Paris, 1897*)	130	19.50
85	The Mardi Gras Procession (*Paris, 1898*)	65	9.75
86	A Farm Yard	65	9.75
87	Military Apprentices	65	9.75
88	Comedian Paulus Singing "Derrière l'Omnibus"	65	9.75
89	Comedian Paulus Singing "Coquin de Printemps"	65	9.75
90	Comedian Paulus Singing "Duelliste Marseillais"	65	9.75

No.	TITLE	Length about, feet	Originals
91	Firemen on Parade	65	9.75
92	Dancing Girls (*Jardin de Paris*)	65	9.75
93	An Imaginary Patient	65	9.75
94	A Funny Mahometan	65	9.75
95	An Hallucinated Alchemist	65	9.75
96	The Devil's Castle	65	9.75
97-98	Mid-Lent Procession in Paris	130	19.50
99	Battle with Confetti	65	9.75
100	On the Roofs	65	9.75
101	D. Devant, Conjurer	65	9.75
102	The School for Sons-in-law	65	9.75
103-104	War Episodes	130	19.50
106	The Surrender of Tournavos	65	9.75
107	Execution of a Spy	65	9.75
108	Massacre in Crète	65	9.75
109	A Dangerous Pass (*Mont Blanc*)	65	9.75
110	Sea Fighting in Greece	65	9.75
111	Gugusse and the Automaton	65	9.75
112	Between Dover and Calais (*very comical*)	65	9.75
113	Peeping Tom at the Seaside	65	9.75
114	Behind the Scenes	65	9.75
115	A Potterymaker	65	9.75
116	The Grasshopper and the Ant	65	9.75
117	A balloon Ascension (*very comical*)	65	9.75
118-120	Laboratory of Mephistopheles	195	29.25
121	The Barber and the Farmer	65	9.75
122-123	The Bewitched Inn	130	19.50
124	Auguste and Bibb	65	9.75
125	A Twentieth Century Surgeon	65	9.75
126	The Charcoal Man's Reception	65	9.75
127	A Private Dinner	65	9.75
128	After the Ball	65	9.75
129	A Hypnotist at Work	65	9.75
130-131	An Irritable Model	130	19.50
132	Dancing in a Harem	65	9.75
133	Slave Trading in a Harem	65	9.75
134	Fighting in the Streets in India	65	9.75
135	Attack of an English Blockhouse	65	9.75
136	Boxing Match	65	9.75
137	A Drunkard's Dream	65	9.75
138	Faust and Marguerite	65	9.75
139	Place de l'Opéra, 3d view (*Paris*)	65	9.75
140-141	Black Art	130	19.50
142	A Novice at X-Rays	65	9.75
143	Collision and Shipwreck at Sea	65	9.75
144-145	The Blowing up of the "Maine" in Havana Harbor	130	19.50
146	A View of the Wreck of the "Maine"	65	9.75
147	Divers at Work on the Wreck of the "Maine"	65	9.75
148	Fencing at the Joinville School	65	9.75
149	A Clumsy Mason	65	9.75

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No.	Title	Length about, feet	Originals
150	Defending the Fort at Manila	65	9.75
151	Panorama from Top of Moving Train	65	9.75
152	A Soldier's Tedious Duty	65	9.75
153	The Magician	65	9.75
154	A Soldier's French Leave	65	9.75
156	Pygmalion and Galatea	65	9.75
157	Shooting the Chutes	65	9.75
158	Damnation of Faust	65	9.75
160-162	The Astronomer's Dream or the Man in the Moon	195	29.25
163	West Point	65	9.75
164	The Cave of the Demons	65	9.75
165	The Artist's Dream	65	9.75
166	The Painter's Studio	65	9.75
168	The Cripple Lady	65	9.75
169	Temptation of St. Anthony	65	9.75
170	The Beggar's Dream	65	9.75
171	A Dinner Under Difficulties	65	9.75
172	Fantastical Illusions	65	9.75
173-174	Funeral of Felix Faure	130	19.50
175-176	Robbing Cleopatra's Tomb	130	19.50
179	A political Duel	65	9.75
180	An Extraordinary Wrestling Match	65	9.75
181	The Wandering Minstrel	65	9.75
182	The Sentry's Stratagem	65	9.75
183	An Up-to-Date Conjurer	65	9.75
184	Murder Will Out	65	9.75
188	Haggard's "She"—The Pillar of Fire	65	9.75
189	The Spanish Inquisition (*Cremation*)	65	9.75
191	The Slippery Burglar	65	9.75
192	A Drop Too Much	65	9.75
193	A Lively Cock-Fight	65	9.75
196	A Mysterious Portrait	65	9.75
197	Absent-Minded Lecturer	65	9.75
198	The Philosopher's Stone	65	9.75
199	Cagliostro's Mirror	65	9.75
200	Neptune and Amphitrite	65	9.75
201	Bird's-Eye View of St. Helier (*Jersey*)	65	9.75
202	Steamer Entering the Harbor of Jersey	65	9.75
203	Passengers Landing at Harbor of Granville	65	9.75
205	Summoning the Spirits	65	9.75
206	Dreyfus Court Martial—Arrest of Dreyfus	65	9.75
207	Devil's Island—Within the Palisade	65	9.75
208	Dreyfus Put in Irons	65	9.75
209	Suicide of Colonel Henry	65	9.75
210	Landing of Dreyfus at Quiberon	65	9.75
211	Dreyfus Meets His Wife at Rennes	65	9.75
212	The Attempt Against the Life of Maitre Labori	65	9.75
213	The Fight of Reporters at the Lycée	65	9.75
214-215	The Court Martial at Rennes	130	19.50
216	The Degradation of Dreyfus	65	9.75

No.	TITLE	Lenght about feet	Originals
217	Dreyfus Leaving the Lycée for Jail	65	9.75
218	The Human Pyramid	65	9.75
225	The Snow Man	65	9.75
226-227	The Mysterious Knight	130	19.50
230-231	The Interrupted Honeymoon	130	19.50
232-233	Panorama of River Seine	130	19.50
234	Addition and Subtraction	65	9.75
235	The Railroad Pickpocket	65	9.75
236	An Intruder Behind the Scenes	65	9.75
237-240	The Miracles of Brahmin	260	39.00
241	Scullion's Joke on the Chef	65	9.75
242	The Three Bacchants	65	9.75
244	The Misfortunes of an Explorer	65	9.75
245	Paris Exposition, 1900—"La Porte Monumentale"	65	9.75
246	Paris Exposition, 1900—Moving Panorama, 1	65	9.75
247	Paris Exposition, 1900—Moving Panorama, 2	65	9.75
248	Paris Exposition, 1900—Moving Panorama, 3	65	9.75
249	Paris Exposition, 1900—Details Connected With the Moving Sidewalk	65	9.75
250	Paris Exposition, 1900—The Moving Sidewalk	65	9.75
251	Paris Exposition, 1900—Panoramic View, taken while boating on the River Seine, Army and Navy Pavilion	65	9.75
252	Paris Exposition, 1900—Panoramic View, taken while boating on the River Seine.—Foreign Palaces	65	9.75
253	Paris Exposition, 1900—Panoramic View, taken while boating on the River Seine.—Old Paris	65	9.75
254	Paris Exposition, 1900—The Avenue of the Champs Elysées—Palace of Fine Arts	65	9.75
255	Paris Exposition, 1900—Panoramic View from the Electric Railway	65	9.75
256	Paris Exposition, 1900—Panoramic Excursion Round the Champs Elysées	65	9.75
257	Paris Exposition, 1900—Panoramic Circular Tour; "Les Invalides"	65	9.75
258	Paris Exposition, 1900—Circular Panorama; Champs de Mars	65	9.75
259	Paris Exposition, 1900—Trocadero	65	9.75
260	Paris Exposition, 1900—Iéna Bridge	65	9.75
261	Paris Exposition, 1900—From the Trocadero	65	9.75
279	The Tricky Prisoner	65	9.75
283	The Two Blind Men	82	12.30
284	The Artist and the Mannikin	82	12.30
285-286	The Wizard, the Prince and the Good Fairy	130	19.50
287	Don't Move	65	9.75
288	The Dangerous Lunatic	82	12.30
289-291	The Magic Book	195	29.25
292	Thanking the Audience	100	15.00
295-297	The Miser's Dream of Gold	230	34.50

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#281-282 #293-294 Stolen from Lub

No.	Title	Length about, feet	Originals
306	Crying and Laughing	65	9.75
307-308	Coppelia, the Animated Doll	130	19.50
311	A Fantastical Meal	100	15.00
314	The Danaid's Barrel	82	12.30
315	The Man With Wheels in His Head	65	9.75
316	Practical Joke in a Bar Room	65	9.75
317	The Doctor and the Monkey	65	9.75
318-319	The Conjurer with Hundred Tricks	165	24.75
320-321	The Clown versus Satan	130	19.50
323-324	Twentieth Century Surgery	130	19.50
327	China versus Allied Powers	82	12.30
328	The Balloonist's Mishap	65	9.75
329-331	The Bewitched Dungeon	195	29.25
345-347	The Magician's Cavern	195	29.25
350-351	The Bachelor's Paradise	130	19.50
354	Painless Dentistry	65	9.75
355	Fun in Court	65	9.75
356	A Good Trick	65	9.75
360	The Sacred Fountain	100	15.00
371-372	The Hat With Many Surprises	165	24.75
373	A Phrenological Burlesque	100	15.00
374-375	The Dragon Fly	130	19.50
376-378	The Trials of a Schoolmaster	195	29.25
379-380	The Dream of a Hindu Beggar	130	19.50
381	The Elastic Battalion	65	9.75
390	Wine Cellar Burglars	100	15.00
391	The Colonel's Shower Bath	65	9.75
397	The Eruption of Mount Pelee	100	15.00
398	The Catastrophe of the Balloon "Le Pax"	65	9.75
419	An Impossible Balancing Feat	82	12.30
420-421	Drunkard and Inventor	165	24.75

#309-310 #312-313 #322

#332-333-334-335-336

#340 341-342-343-344

#348-349 #352-353 #357-358 #359 #361-

#362-363-364-365-366-367-368-369-370

#384-385 #386 #387-389 #392-39

#394-396 #399-411 #412 #413-414 #415-416 #

#418

Stolen from Lar May 19. 1905

CLASS II.

The Secondary negatives for the following subjects are in New York so that orders for any of the films will be promptly filled.

The Original negatives for the following subjects being in Paris, we require about four weeks to fill orders for original prints.

PRICES:

Prints from secondary negatives..... 13 cents per foot.
" " original " ..... 15 " "

When not otherwise specified, we will supply copies printed from secondary negatives.

		Original	Secondary
26	**A Terrible Night.** Length, 65 feet	$9.75	$8.50

A humorous subject, full of action, showing the retiring of a young man who is disturbed by midnight marauders, upon whom he makes an assault, slaughtering four or five in rapid succession. Full of animation.

82	**A Nightmare** *(fantastical subject).* Length, 65 feet	$9.75	$8.50
105	**The Last Cartridges.** Length, 65 feet	$9.75	$8.50

An incident of the Franco-Prussian War. It shows the bombardment of a house at Bazeille. It is the animated reproduction of de Neuville's celebrated painting.

155	**The Famous Box Trick.** Length, 65 feet	$9.75	$8.50

This is one of the most surprising and clever subjects of the entire series. The conjurer causes to appear suddenly on the table a box, from which a boy emerges. He is immediately cut into two pieces at a blow from the axe of the conjurer. Instead of falling to the floor, the pieces assume the shape of two lively youngsters, who commence to fight with each other. The conjurer, not approving of such conduct, causes one suddenly to disappear. The other boy, whom he takes up in his arms, he dissolves into an English and an American flag, which are vigorously waved by the magician. A most interesting film, sharp and clear.

159	**Adventures of William Tell—2.** Length, 65 feet	$9.75	$8.50

A clown is seen entering the hall, in which he gathers together the different portions of armor, adjusting the same on a pedestal in the shape of a man. He places a cabbage on the helmet of the armor, which he endeavors to shoot off with a bow and arrow, as did William Tell of old. Immediately when his back is turned, the suit of armor comes to life, taking the cabbage from his head, throwing it at the clown. He approaches the dummy, pulling off his arm and again adjusting same before proceeding for the second time to accomplish his purpose. The dummy takes exception to being made a target of and pounces upon the clown, whom he swings into the air, finally wiping up the floor with him, making his exit from the scene. The clown, who has the appearance of a limp rag on the floor, gathers himself together, but in endeavoring to make his escape he knocks against the bowstring, which causes his gun to discharge, piercing him with the arrow; the gun also explodes, causing fine smoke effects. A very funny subject, full of life.

Original Secondary

167 The Four Troublesome Heads. Length, 65 feet.....$9.75 $8.50

One of the most marvelous tricks ever cinematographed. The magician approaches and, after the usual bow, proceeds with the tricks of taking off his own head, placing same on a table at his side. He is immediately supplied with another head, and in order to show the audience that there is no illusion about the trick, he crawls under the table, upon which is supported his first head. A second head is also removed from his shoulders, and finally a third, all being exact likenesses of the first. He is supplied with a fourth head and converses with the three severed heads on the table. Being musically inclined, he takes up a banjo and commences to play. The three severed heads are seen to sing, much to the discomfiture of the magician, who smashes the banjo over two of them, causing them to disappear. The third head is treated likewise, whereupon he throws his fourth head into the air, which again descends upon his shoulders. The magician then makes his bow and retreats from the scene. A most surprising and marvelous illusion.

177–178 The Bridegroom's Dilemma. Length, 130 feet...$19.50 $17.00

An excellent film, full of surprise and illusions, the exhibition of which will certainly be welcomed at any smoking concert or stag party.

185–187 The Devil in a Convent. Length, 195 feet.....$29.25 $25.50

This picture shows the interior of a convent looking toward the cloister, with church and churchyard in the background. In the foreground is a baptismal font, pulpit and chairs. A priest is seen kneeling in prayer and, upon rising, turns out the gas and retires. After he disappears, the devil jumps from the font of holy water amid a column of smoke and drops gently to the ground, using his large cloak as wings. An imp appears and Satan and follower are transformed into priest and choir boy, respectively. Ringing the bell and summoning the nuns to service is their next move. The nuns enter and seat themselves in the chairs in front of the altar. The devil in the guise of a priest preaches to them, but suddenly transforms himself to his natural self, frightening the nuns, who flee in terror. The devil then changes the column into the most protesque figures, until the church resembles his own domains. Many imps appear at his command and dance around him. Ghosts of departed nuns suddenly appear and drive off all but Satan. A procession of priests, nuns and choir boys are seen approaching, with the object in view of conquering the devil, which they fail to do. Suddenly an apparition of St. George appears and overturns His Satanic Majesty, who descends to Hades amid clouds of smoke. The object of the film is to illustrate the triumph of Christianity over Satan, and while it is quite fantastical and religious, there is not the least action in the film which would be obnoxious or shock the most sensitive audience.

190 A Midnight Episode. Length, 65 feet $9.75 $8.50

A sleeping apartment of a friend who retires for the night. The rays of the moon are shining upon the bed through the window. He is suddenly awakened by a bug of gigantic proportions crawling over him. This he attacks and destroys, but before again retiring he notices three more climbing up the wall. He lights the candle and applies the flame to each, causing them to explode with fine smoke effect. After this slaughter he retires in contentment and soon sleeps the sleep of the just. A very funny subject.

194–195 The Clown and Automobile. Length, 130 feet.....$19.50 $17.00

Shows the interior of a garden in which arrive two clowns on an automobile. After many pranks of a laughable character, which follow in rapid succession, they throw the waiter into the well, from which he is rescued with much difficulty and in a very dilapidated condition. In order to escape the consequences for this rough usage, they jump upon their automobile and endeavor to get away, but many obstructions are placed in their path. A film full of action and of a very humorous nature.

204 Christ Walking on the Water. Length, 65 feet.....$9.75 $8.50

Showing the rolling sea, upon which gradually appears a cloud of mist. From this evolves the figure of Christ, who proceeds to walk on the waves. The rolling

movement of the water and the sudden apparition certainly give a most startling effect, illustrating the biblical miracle of Christ walking on the water.

Original Secondary

219–224 CINDERELLA. Length, 410 feet.....$61.50 $53.50

A grand spectacular production, illustrating every scene of the fairy tale. Supplemented by marvelous tricks, dissolving scenic effects, ballets, marches, etc., in which over thirty-five people take part. In twenty tableaux, as follows:

1 Cinderella in Her Kitchen.
2 The Fairy, Mice and Lackeys.
3 The Transformation of the Rat.
4 The Pumpkin change to a Carrriage.
5 The Ball at the King's Palace.
6 The Hour of Midnight.
7 The Bedroom of Cinderella.
8 The Dance of the Clocks.
9 The Prince and the Slipper.
10 The Godmother of Cinderella.
11 The Prince and Cinderella.
12 Arrival at the Church.
13 The Wedding.
14 Cinderella's Sisters.
15 The King, Queen and Lords.
16 The Nuptial Cortege.
17 The Bride's Ballet.
18 The Celestial Spheres.
19 The Transformation.
20 The Triumph of Cinderella.

228–229 The Lightning Change Artist. Length, 130 feet..$19.50 $17.00

A man makes twenty complete changes in two minutes, combining with them dances. The changes are made in full sight of the audience. Biondi, Fregoli and Mons change behind the scenes.

243 The Cook's Revenge. Length, 65 feet.....$9.75 $8.50

Showing the interior of a kitchen, with the cook trying to embrace and kiss the maid, who drops the dishes and runs away as she hears the proprietor approaching. The cook hides in a cupboard, but is discovered by the manager, who squeezes the door of the cupboard, thereby cutting off the head which was projecting. At this he is horrified and places the head on a table, where it starts grinning at him. He takes the head and throws it into the cupboard, and out walks the cook, who proceeds to literally wipe the floor with his tormentor. A wonderful and humorous subject.

262–263 The One-Man Band. Length, 130 feet.....$19.50 $17.00

A marvelous subject, full of tricks, disappearing and dissolving effects. The object is to produce a band of seven individual musicians, each playing a different instrument, from one man. This is done in a startling manner, all seven musicians being exact likeness of one another, and their grimaces and contortions while mastering the music is most amusing to witness. Something novel.

264–275 JOAN OF ARC. Length, 815 feet.....$122.25 $106.00

A grand spectacular production in twelve scenes. About 500 persons enacting the scenes, all superbly costumed. Duration of exhibit about 15 minutes.

1 The Village of Domremy, Birthplace of Joan of Arc.
2 The Forest of Domremy.
3 Joan of Arc's House at Domremy.
4 The Port of Vaucouleurs.
5 The Castle of Baudricourt (Superb Picture of a Middle Age Interior).
6 Triumphal Entry into Orléans.
7 Coronation of Charles VII. at Reims.
8 The Battle of Compiègne.
9 In Prison.
10 The Interrogatory.
11 The Execution. The Market Place at Rouen.
12 Apotheosis.

Original Secondary

276–278 The Seven Capital Sins. Length, 195 feet.....$29.25 $25.50

To fully describe the action as it occurs in this subject would cover several pages. Suffice it to say that, for surprising and startling incidents, black art and ghostly doings, marvelous effects and humorous, it is second to none of the many preceding subjects of a like character.

281–282 The Rajah's Dream ; or, The Bewitched Wood.
Length, 165 feet.....$24.75 $21.50

An Indian rajah is sleeping in a splendid palace. He is awakened by an enormous butterfly and tries to catch it. Suddenly his bed disappears and the rajah falls to the ground and is transported to a wood, wherein he fights with many comical apparitions. At length a great number of fairies appear (forming a ballet) and condemn the rajah to be beheaded. The moment when the executioner lifts up his sword to strike off the head of the rajah, the latter fights the executioner, and suddenly is seen in his bed (as at the beginning of the picture), fighting with his pillows. Humorous. Splendid in colors.

293 The Up-to-Date Spiritualism *(a very funny subject).*
Length, 65 feet $9.75 $8.50

In this subject a "comique eccentric" enters the drawing room inhabited by spirits. He tries to take off his coat and hat, but these garments return to his head and shoulders as soon as he takes them off. The chairs, his umbrella, his hat, etc., fly away in different directions and by various methods.

294 The Triple Conjuror and the Living Head (*excellent subject*). Length, 85 feet.....$12.75 $11.25

In this extraordinary film a conjurer divides himself into two similar persons. Then the two conjurers place a cardboard head on a table, the head comes to life, and one of the conjurers passes under the table, to show that there is nothing underneath. The body of a lady gradually appears under the head, thereby completing the figure. The two conjurers try to kiss her, but Mephistopheles appears behind one of them and the lady disappears gradually, leaving the two operators facing each other. The conjurers, seeing the Devil, run away, but the Devil at this stage dispenses with his disguise, and is then recognized as the original conjurer as at the beginning.

298–305 THE CHRISTMAS DREAM. Length, 520 feet..$78.00 $67.60

In twenty scenes, with dissolving effects, tricks and spectacular tableaux. Snow scenes, ballets, night effects, marches.

1 The Children's Bedroom.
2 The Dream.
3 The Review of the Toys.
4 The Celestial Messengers.
5 Dolly's Ballet.
6 On the Roofs of the City.
7 The Guardian Angels.
8 The Old Bell-Ringer.
9 The Great Bell in the Steeple.
10 The Midnight Service.
11 The Procession of Lanterns.
12 The Christmas Eve Dinner.
13 The Poor Man's Portion.
14 The Merry Christmas Morn.
15 The Presents.
16 The Ice Country.
17 The Snow Statue.
18 The Delight of the Children.
19 The Christmas Tree.
20 Apotheosis "Santa Claus in His Glory."

309–310 Fat and Lean Wrestling Match.
Length, 165 feet $24.75 $21.50

This film is one of the most laughable of mysterious pictures made. An extremely lean man and an extremely fat man are engaged in a wrestling match. The lean man attacks the fat one viciously, but cannot budge him from the floor. After wrestling furiously for a while, the fat man falls upon the lean one and crushes him

as flat as a pancake. The fat man then rolls him up in a package about the size of a carpet bag and lays him on the floor, and winds up by tossing him high in the air. The lean man in coming down falls on the fat man's head, knocking him to the floor and causing him to explode in a great cloud of smoke, his body being distributed all over the stage. The portions of the fat man's body then begin slowly to draw together, when suddenly they assume their proper place and come to life, the fat man jumping to his feet and making a hasty exit, seeming glad to get out of the way of his terrible opponent.

Original Secondary

312–313 Going to Bed under Difficulties (*very funny*).
Length, 130 feet..... .....$19.50 $17.00

A traveler puts up at an inn. He hangs his overcoat and hat upon a peg in his room, but he finds, instantly, that his clothes are on his back again. He takes off his coat a second time, but it instantly returns. He becomes enraged. The more rapidly he undresses, the more rapidly his clothes go back to his body. He rolls on the floor, then on the bed, and finally has an epileptic fit.

322 How He Missed His Train (*very comical*).
Length, 65 feet..... ...$9.75 $8.50

A man wishing to catch a train, and having left himself none too much time to do so, rises from his couch and proceeds to don his garments. These, however, change in a most fearful manner, trousers becoming a coat, a coat a waistcoat, etc., etc. After a manful struggle he comes to the conclusion that his clothes are one too many for him, and goes back to bed again, to think the matter over.

325–326 What is Home without the Boarder (*full of tone*). Length, 130 feet.....$19.50 $17.00

This picture shows the ground floor and also the first floor front of a modern lodging house. In the lower room the landlord and his lady are having dinner, while above them four young men lodgers are competing as to who can make the most noise. Tiring of this amusement, they bore through the floor and let down an enormous spider, which upsets the dinner party. One of the lodgers falls through the ceiling and upsets the place and drives the landlady into hysterics by very cleverly simulating an elephant by means of a tablecloth and two broomsticks. Finally a policeman appears on the scene, but getting under the hole in the ceiling, is completely overwhelmed with furniture.

332–333 The Brahmin and the Butterfly.
Length, 130 feet..... ..... $19.50 $17.00

A Brahmin is walking in a tropical forest, playing a melody upon a flute, when a gigantic caterpillar emerges from the undergrowth. The Brahmin seizes this and places it in a cocoon, which he hangs in the air. A beautiful butterfly emerges, and after fluttering about, becomes a lovely damsel, who puts her foot on his head and changes him into a caterpillar. A most amazing succession of transformations. One of the best subjects yet produced.

334 The Triple-headed Lady. Length, 65 feet.....$9.75 $8.50

A most astounding film, showing a lady with three heads. These are taken away one after the other, and seem to be quite as lively when separated from the body as they were when united. The conjurer who is performing the trick also removes his own head without suffering any inconvenience, and walks about without it. There are also any number of other changes in this film, which has to be seen to be fully appreciated.

335–336 Dislocation Extraordinary. Length, 130 feet...$19.50 $17.00

This is one of the best and most mysterious films ever produced. A clown sits down in the centre of the picture, and his legs, arms and head travel all round the room, there being not the slightest doubt that they are genuine, living limbs. The film closes by the clown sitting on his head. Absolutely unique.

Original Secondary

337–344 RED RIDING HOOD. Length, 520 feet..... $78.00 $67.50

A grand spectacular performance of this popular fairy tale, with scenery, tricks and dissolving effects. Duration of exhibit, about twelve minutes. In twelve tableaux, as follows:

1 The Kitchen of Mr. Plumcake.
2 The Main Street of the Village.
3 The Meeting of the Wolf in the Forest.
4 Dance of the School Girls.
5 The Windmill.
6 The Miller, Father Careless, and his Donkey, Clever Jack.
7 The Grandmother's Cottage.
8 The Grandmother's Bedroom.
9 The Pursuit of the Wolf.
10 The Steep Rocks and Waterfall.
11 Return to the Village.
12 Apotheosis.

348–349 A Maiden's Paradise. Length, 165 feet.....$24.75 $21.50

The scene opens in a wizard's cavern, showing an inanimate figure resting against a table. The wizard with some mysterious passes converts her into a living woman, and after laying her on some trestles and covering her over with a large sheet of paper, saws her in halves. Taking the two cones of paper he places them on separate tables, when, on being removed, they disclose two ladies in the place of the one who had been cut in half. From the same receptacle he then proceeds to materialize six other beautiful damsels, who, after performing a mazy dance, vanish into thin air. The two maidens that remain are then decapitated and put through the most amazing complications, being merged into one person, and again duplicated; finally, however, they walk to the front of the stage together with the wizard, and, after bowing to the spectators, withdraw.

352–353 The Temple of the Sun. Length, 130 feet.....$19.50 $17.00

A high nobleman finds himself in the Temple of the Sun, where he meets Mascarille, who proposes himself as a juggler. After extracting from the nobleman's nose several playing cards, Mascarille enlarges these cards and transforms them into the flags of all nations. From these flags he extricates a group of beauties. The nobleman begins to pay court to the ladies. Instantly the group disappears and the lord finds himself face to face with an animated Sun, who starts in a grotesque dance. The Sun is changed to a pumpkin. Then the devil appears, replaces the head of the lord with the pumpkin and drives him away with an enormous candlestick, which sends out flames and smoke.

357–358 Excelsior! Length, 130 feet..... .....$19.50 $17.00

A juggler takes a handkerchief from his servant's mouth. Out of this handkerchief he extracts a large aquarium. The servant asks for some water to fill it up and the juggler catches hold of his arm and uses it as a pump. Water comes out of his servant's mouth. When the aquarium is filled, the juggler makes living fish come out of his servant's mouth. Water and fish soon evaporate in smoke, the bowl is transformed into a lobster, which in turn becomes a pretty lady, dressed as a clown. The juggler then changes the girl into two, transforms them into small flags and disappears wrapping himself in the stuff.

359 Off to Bloomingdale Asylum (*very comical*).
Length, 65 feet..... ....$9.75 $8.50

An omnibus arrives drawn by an extraordinary mechanical horse. On the top are four negroes. The horse kicks and upsets the negroes, who are changed into white clowns. They slap each other's faces and by the blows become black again. They kick each other and become white once more. Finally they are all merged into one large negro, and when he refuses to pay his carfare, the conductor sets fire to the omnibus and the negro bursts into a thousand pieces.

Original Secondary

361–370 BLUE BEARD. Length, 690 feet..... ..... $103.50 $89.75

A great fairy drama, with spectacular tableaux, in twelve scenes, as follows:

1 **The Betrothal of Blue Beard.**
2 **Preparing the Wedding Breakfast.**
3 **The Wedding Feast.**
4 **Blue Beard departs on a Journey.**
5 **The Forbidden Chamber.**
6 **A Troubled Dream.**
7 **Blue Beard's Discovery and Condemnation.**
8 **In the Tower Looking for Fatima.**
9 **At the Place of Execution.**
10 **The Arrival of the Deliverers.**
11 **Death of Blue Beard.**
12 **Apotheosis—The Eight Wives over Blue Beard's Corpse.**

382–383 The Man with the Rubber Head.
Length, 165 feet.....$24.75 $21.50

A chemist in his laboratory places upon a table his own head, alive; then fixing upon his head a rubber tube with a pair of bellows, he begins to blow with all his might. Immediately the head increases in size and continues to enlarge until it becomes truly colossal while making faces. The chemist, fearing to burst it, opens a cock in the tube. The head immediately contracts and resumes its original size. He then calls his assistant and informs him of his discovery. The assistant, wishing to experiment for himself, seizes the bellows and blows into the head with all his might. The head swells until it bursts with a crash, knocking over the two experimenters. The chemist, in a rage, seizes his assistant and throws him out of the window.

384–385 The Devil and the Statue. Length, 130 feet...$19.50 $17.00

A magnificent Venetian oratory. On the left a large bay window through which may be seen the Grand Canal of the city of Venice. The canal is crowded with gondolas. In the centre a colonnade and a hemicycle; to the right is a statue of the Madonna. At the beginning of the scene Romeo in his gondola sings to Juliet a sentimental song, then goes away. Hardly has he departed when the colonnade falls to pieces, disclosing the devil. Juliet, frightened, runs to the window and calls Romeo. The latter attempts to enter and protect his fiancée, but at a gesture from the devil the window is instantly covered with a grating and Romeo makes frantic efforts to break it. The devil begins to dance a wild dance before Juliet, who is beside herself from terror. *The devil gradually becomes the size of a giant* (a novel effect). Juliet implores the statue of the Madonna, which becomes animated, descends from its pedestal, and stretching out its arms orders the devil to disappear. The devil grows smaller and smaller and finally becomes a tiny dwarf, then he is lost in space. The window resumes its first form and Romeo embraces his beloved, with the benediction of the Virgin.

386 The Dwarf and the Giant. Length, 65 feet $9.75 $8.50

387–389 The Cabinet Trick of the Davenport Brothers.
Length, 215 feet..... .....$32.25 $28.00

A prestidigitator orders his assistant to bring a cabinet, which is displayed piece by piece to the audience. Two gentlemen are then introduced; they enter the cabinet and are securely bound with ropes to the chairs. The doors are closed and immediately the heads of the two men appear through apertures in the doors. The doors are immediately thrown wide open and the men are disclosed bound to the chairs as securely as at first. From this moment the most amusing scenes are enacted without interruption. The poor prestidigitator even loses his head, which is found upon a stool, while his body has been struggling in the most amusing way.

392–393 Prolific Magical Egg. Length, 130 feet.....$19.50 $17 00

A human skeleton is placed upon a table by an attendant. When the attendant leaves the room the skeleton begins kicking his legs and throwing his arms about, and suddenly turns into a magician. The magician produces an egg, performing

several sleight-of-hand tricks, and places it upon the table with the small end downward. He then crudely draws a human face upon the shell, and the egg immediately begins growing larger and larger until it reaches the size of a normal head. The form of the egg fades away and there immediately appears the head of a very pretty girl. Then two or more of the same type appear on either side of the original. The heads of the girls are merged into one head and from this appears the hideous head of a hobgoblin. The hobgoblin fades away into the original egg. The egg is reduced to its normal size and is removed from the table by the magician, who swallows it. He then takes his place on the table, reverting back to the skeleton, which is removed by the attendant, thus closing the picture.

Original Secondary

394–396 The Dancing Midget. Length, 195 feet.. .....$29.25 $25.50

This is an absolutely new and extraordinary subject. A juggler takes in succession about a dozen eggs out of his servant's mouth. He breaks all the eggs into a hat, and after having beaten them up after the manner of a cook, he extracts an egg as large as the hat itself. As soon as he sets this egg on the table there appears a tiny dancing girl, full of life, as big as a baby's doll, and who performs on the table some beautiful stage dances. All of a sudden she increases to the size of an ordinary woman, and jumping on the floor she delights the audience with her turns. The juggler and the dancing girl disappear in the most extraordinary way.

399–411 A TRIP TO THE MOON. Length, 845 feet...$126.75 $110.00

Ten extraordinary and fantastical cinematograph series in thirty pictures. Duration of exhibit sixteen minutes.

SCENES.

1 The Scientific Congress at the Astronomic Club.
2 Planning the Trip. Appointing the Explorers and Servants. Farewell.
3 The Workshops; Constructing the Projectile.
4 The Foundries. The Chimney-stacks. The Casting of the Monster Gun.
5 The Astronomers Enter the Shell.
6 Loading the Gun.
7 The Monster Gun. March Past the Gunners. Fire!!! Saluting the Flag.
8 The Flight Through Space. Approaching the Moon.
9 Landed Right in the Eye!!!
10 Flight of the Shell into the Moon. Appearance of the Earth from the Moon.
11 The Plain of Craters. Volcanic Eruption.
12 The Dream (the Bolies, the Great Bear, Phœbus, the Twin Stars, Saturn.
13 The Snowstorm.
14 40 Degrees Below Zero. Descending a Lunar Crater.
15 In the Interior of the Moon. The Giant Mushroom Grotto.
16 Encounter with the Selenites. Homeric Fight.
17 Prisoners!!
18 The Kingdom of the Moon. The Selenite Army.
19 The Flight.
20 Wild Pursuit.
21 The Astronomers find the Shell again. Departure from the Moon.
22 Vertical Drop into Space.
23 Splashing into the Open Sea.
24 At the Bottom of the Ocean.
25 The Rescue. Return to Port.
26 Great Fete. Triumphal March Past.
27 Crowning and Decorating the Heroes of the Trip.
28 Procession of Marines and the Fire Brigade.
29 Inauguration of the Commemorative Statue by the Mayor and Council.
30 Public Rejoicings.

412 The Shadow-Girl. Length, 100 feet $15.00 $13.00

The magician appears upon the stage with an imp as his assistant. The imp holds a piece of cloth in his hand. At the command of the magician the cloth is suddenly transformed into a beautiful girl, clad in tights. A barrel is then introduced and the girl enters one end. As she makes her exit from the other she is transformed into a man. The man then jumps through a paper hoop, and as he

lands on the other side is changed back into the girl. The girl is then placed upon a table, the table is removed, and, to the astonishment of all, she remains in her position, apparently resting in mid-air. Two benches are then introduced and chairs placed upon them, a man occupying one and the girl the other. At a wave of the magician's wand the figures fade away. When they reappear the girl and the man have changed places. Wonderful magic.

Original Secondary

413–414 The Treasures of Satan. Length, 165 feet...$24.75 $21.50

The setting of this fantastic scene represents the hall of an old château in which a miser has locked up seven large bags containing his wealth. Satan, who has made his way into the château, puts the seven bags into a strong box, and makes with his hands some cabalistic motions. The miser comes into the hall and is greatly astonished to find his fortune missing. He opens the coffer and immediately the bags leap out. He gathers them up and puts them back into the coffer. When he opens it again he finds that they have been transformed into seven young girls, who rush out and chase after him, beating him unmercifully. They shut him up in the coffer from which his gold has vanished. The miser pushes open the lid of the coffer, and to his profound despair finds that both young girls and money have disappeared (This view is most sensational in its mysterious scenes.)

neg Stolen

415–416 The Human Fly. Length, 130 feet.....$19.50 $17.00

This is a moving picture that moves. Positively the greatest magical picture ever offered. A Hindoo magician appears and dances for the entertainment of six pretty maidens. Then, to the astonishment of all, he runs up the wall, dances and turns handsprings in mid-air, introducing many tricks that are entirely new in animated photography. The most puzzling of all the mystical series.

neg Stolen

417–418 Marvellous Suspension and Evolution.
Length, 130 feet $19.50 $17.00

A large vase appears in the centre of the stage, and while it is being admired by a rather aged gentleman is suddenly transformed into a pretty girl. She comes down from the stand on which she appears and begins to dance for the old man. She then rises mysteriously in the air and performs graceful evolutions without any visible means of support. After a marvelous performance she slowly fades away from view. A tableau is then formed by a number of girls. The old man looks on with admiration and agreeable surprise. Any audience that sees this film projected will receive a treat similar to his.

neg Stolen

all negatives marked Stolen (pages 11 to 19) were stolen from the Melies Laboratory May 19 1905

CLASS III.

The Original negatives for the following subjects are in New York, so that orders for any of the films will be promptly filled.

Price: Prints from Original negatives, 15c. per foot.

Originals

422–425 Up-to-Date Surgery. Length, 276 feet $41.50

In this film we show the interior of a doctor's office. A patient enters, and judging from the expression of his face, he is in great pain. The doctor tells him that he is troubled with acute indigestion, and immediately places him upon the operating table. He begins his treatment by cutting off the patient's arms and legs with a huge saw. After removing these members, he takes a large knife and makes an incision in the unfortunate's stomach large enough to put his arm in. He then removes such things as bottles, knives and forks, lamps and other articles of furniture from the patient's body. The patient evidently complains of the great pain he is suffering, and to relieve this the doctor cuts off his head and places it upon a near-by chair. Next a large water pump is brought into play, and after pumping about two gallons of water from the stomach of the patient the doctor sews up the wound, which heals immediately, then places the head back in its place. He next attempts to adjust the man's legs and arms in their proper places, but in his hurry a leg is placed where an arm should be, and vice versa. After discovering his mistake he corrects it, and the man, entirely cured of his trouble, rises from the table and after paying the doctor his fee departs from the office in great glee.

426–429 Gulliver's Travels among the Liliputians and the Giants. Length, 280 feet $42.00

From the various travels of Gulliver the author picked out those among the Giants and the Lilliputians because he was more anxious to accomplish a most difficult undertaking than to give an ordinary photographic exhibition. Here is the interpretation of this curious scene:

During the night Gulliver lands among the Lilliputians and with his lantern he carefully picks his way among the houses and palaces, which hardly rise to the height of his knees. While sleeping he is strongly fastened with a large number of ropes and is awakened with a pricking but not dangerous sensation given to him by an army of Lilliputians, who pierce him with arrows and spears. On waking up he is taken to the King, who makes him free and orders a munificent meal for him. Numberless scullions are obliged to use ladders in order to wait on him at the table. The King and the Queen are present at the dinner of this extraordinary man, who eats more at a time than a Lilliputian through a whole year. Gulliver picks up the palanquin, puts it on the table; the Queen steps out and he extends to her his thanks for her kindness. At this instant the King's palace has caught fire. The firemen quickly arrive, but Gulliver immediately extinguishes the flames with a siphon of vichy. We then find Gulliver among the Giants. The King and some friends are smoking and playing cards when his daughter appears to tell him that she has found in the garden a little man, so small that she carries him in her handkerchief. At the same time she exhibits Gulliver, puts him on the table, and the smoke greatly annoys him. Left alone with the King's daughter, he wishes to express his love for her; and to do so he ascends a large ladder, but unhappily he slips and falls unhurt into a large cup of coffee.

430–443 ROBINSON CRUSOE. Length, 910 feet $136.50

Duration of exhibit about 20 minutes. Description.

1 Shipwrecked.— The vessel upon which Robinson has sailed has just been wrecked, and is seen in the distance being tossed about by the angry seas. Robinson finally succeeds in climbing the rocks.

2 The Raft.— Robinson constructs the raft, by means of which he saves whatever provisions are left on board.

3 His Progress up the River. — Robinson, struggling against the current of the river, finally succeeds in landing with his raft.

4 Three Days After.— The wreck is fast breaking up. To his great joy he discovers a dog and a cat in the cabin, the sole living survivors besides himself.

5 The Last Hope.— He signals to a vessel sailing in the distance, but the crew unfortunately do not notice him, to his despair.

6 The Signal of Distress. — Robinson, still in hope of attracting the ship's attention, lights a fire on the summit of the cliffs.

7 Robinson Building His Hut. — Robinson, after cutting trees, builds his abode, consisting of a wooden fence encircling his hut, which is built against the rocks.

8 The Cannibals.— The savages have just finished devouring one of their prisoners, after which they give themselves up to further hideous rites and ceremonies, enacted around the remains of the feast.

9 The War Dance. — At the base of the cliffs the savages proceed to light a great fire, around which they perform a war dance. They receive orders to kill likewise the last prisoner, but Robinson suddenly appears on the scene, and from behind a rock drops a savage with one shot from his gun.

10 The Rescue of Friday. — The savages, bewildered by the noise of the gun and the strange sight of Robinson, abandon the prisoner, to whom Robinson consequently gives the name of Friday, in remembrance of the day of his rescue.

11 Robinson's Flight; the Fall of the Cliff. — Whilst ascending the savages return to attack them, but Robinson and Friday defend themselves courageously. About twenty of the surviving savages rush forward in a body, but Robinson, with the assistance of Friday, causes a large section of the cliff to become dislodged, which falls and for the moment stops the progress of their assailants.

12 The Pursuit. — At last Robinson and Friday arrive at the top and Robinson shows his servant the way to get into the hut. Robinson remains in ambush and kills several of them.

13 The Attack on the Hut. — Friday, quicker than Robinson, arrives first and at one bound surmounts the roof. Robinson then arrives, still pursued by the savages, and a terrible fight takes place. The remaining savages are, nevertheless, soon dispatched to the very last one.

14 After the Battle. — Robinson instructs Friday in the various arts, and they both commence to feel at home, surrounded by the favorite animals, namely, the dog, cat, parrot and goat.

15 Constructing the Canoe. — After rebuilding his hut, Robinson, with the aid of Friday, hollows out the trunk of a tree, thus making a canoe.

16 The Earthquake. — Robinson and Friday, returning from a walk, are on the point of re-entering their hut, when suddenly a storm comes up, lifting off and blowing away the roof, while the palm trees are badly twisted and bent by the hurricane. A thunder storm breaks forth and dazzling lightning illuminates the rocks and landscape.

(This new effect in cinematography is obtained by an entirely new method never before utilized, and is of the most strikingly realistic character, the flashes of lightning being an exact counterpart of those in nature, and lend a wonderful sense of realism to the picture.)

17 The Chase in the Forest. — Robinson and Friday hunt in the forest.

18 Sailing Around the Island. — They thoroughly test the canoe, and Robinson and Friday sail on the sea around the island.

19 The Mutiny. — It is now twenty-five years since Robinson was shipwrecked on this deserted island, when one day he notices some sailors landing, who had mutinied against their captain and officers.

20 The Rescue. — Robinson and Friday rush forward, untie the hands of the prisoners and commence an attack on the mutineers, whom they soon reduce to submission. Robinson and Friday, in the company of the captain and his officers, abandon the deserted island.

21 The Quay at Southampton. — The ship carrying Robinson and Friday enters the port amid the acclamations of the crowd which is massed together on the quay.

22 Robinson's Triumphant Return. — The news of the return of Robinson and the story of his wonderful experience has excited general enthusiasm in London and he is paraded through the city.

23 Home, Sweet Home. — Robinson at last reaches his home and again finds his wife, who has aged greatly, as he himself has grown older.

24 The Increased Family. — His children also are grown up and very much changed. They are married, and Robinson kisses his little folks; and Friday, full of happiness, blesses the family, of which he has become a member by adoption.

25 Apotheosis. — The back of the picture gradually dissolves and shows Robinson and Friday on a rock winning the fight with the savages who are thrown down the sides.

444 The Enchanted Basket. Length, 83 feet $12.50

A farmer calls on a juggler to see a few of his best tricks. The juggler has brought a bouquet of flowers, from which he takes out a charming and beautiful girl. The farmer, enraptured, attempts to kiss the beauty, and in trying to do so he only catches a devil, who beats him unmercifully and finally bursts into a thousand pieces. The juggler asks the farmer if he cares for any more exhibitions, but the poor fellow runs away in great terror.

445–448 The Marvellous Wreath (*excellent view especially in color*)
Length, 260 feet.....$39.00

A musketeer bows to the audience and proceeds to hang his hat, coat and vest on the wall in a most amazing manner. Being in need of two pages, he brings them out of his coat, and with a rope he makes a hoop. The two pages stretch out a large sheet of white paper. The musketeer puts the hoop through this paper, and instantly the hoop is all covered with paper like those used by performers in a circus. The pages hold up the hoop; the paper bursts, only to let out a hideous clown, who goes and sits in the corner to see what is going to happen. Then the musketeer breaks the hoop, takes out of his hat a lot of flowers, which he throws on the pieces of the hoop, and by his act he makes a lovely wreath, from which appears a beautiful woman. This woman is then substituted by an immense and grinning face, into which the clown jumps. Then an explosion is heard and nothing is left of the clown nor the head. The musketeer takes the pages on his shoulders, one after the other, and they are changed as his coat and hat. Finally he disappears in a most mysterious way.

449–450 Beelzebub's Daughters. Length, 133 feet.....$20.00

Beelzebub, making fire on the tips of his fingers, develops a large blaze, from which three girls emerge, who commence a dance in the heart of the flames, while two devils shake burning torches; all disappear.

This scene is the first of its kind and is quite magical in its effect.

451–452 Misfortune never Comes Alone. Length, 165 feet.....$24.75

The scene takes place in front of a barrack, where a young soldier is on duty—most laughable and comical.

453–457 The Cake Walk Infernal. Length, 325 feet $48.75

Pluto, having seen the earth, comes back home amazed at the success of that well-known dance, the "cake-walk." He has brought back with him two noted dancers, who start their favorite dance amidst the flames. A queer and ugly being wishes also to join in the dance, but his limbs break away and dance far from him. All the subjects of His Majesty are seized with the irresistible mania for dancing, and start an unbridled provincial dance. At this sight Satan starts out of the earth

a large blaze, which annihilates everything around him, disappearing himself through the flames.

This view has beautiful new effects and much improves with colors. For the first time in a cinematograph view one can see some will-o'-the-wisp wandering among human beings. The effect is magical.

458–459 The Mysterious Box. Length, 165 feet. $24.75

A scene as pleasing as incomprehensible. A juggler summons two chairs, which come on the stage jumping and twirling around. Across the back of these chairs the operator places a sheet of glass on which he lays a box about four inches high. He then takes a table cover, with his servant's help, rolls it up and from the centre emerges a lady, beautifully dressed. At the juggler's order she jumps in the box, in which she completely disappears. The operator, in taking the box, notices an incredulous smile among his audience; he then affirms that the lady is still inside, and to prove it he puts the box on his knees and the girl appears again in full figure. He makes her go in again, and opening the box he shows that the girl has vanished and that her dresses only remain at the bottom. Then he jumps into the box himself, and his servant afterward; the box rolls off the stage without any help.

460–461 The Queen's Musketeers. Length, 165.....$24.75

Before going to war with his neighbors, the King reviews his men. The Queen's Musketeer's, who number only young men, are proclaimed the best drilled and most skillful of his soldiers. These young men manœuvre in front of the King, Queen and the Court, and perform the most difficult tactics.

This subject will be much enjoyed and appreciated by any audience.

462–464 The Enchanted Well. Length, 225 feet..... .....$33.75

The subject begins with the return of peasants from their work. They arrive at a farm settlement and each one goes to his home. An old peasant comes along leading an ass by the bridle. An old beggar-woman follows him and asks for alms. The peasant refuses and drives her away. The latter, who is no other than a sorceress, leaves, hurling maledictions upon a well placed in the middle of the scene. The old peasant draws water from the well; this water immediately bursts into flames. The Devil emerges from the well and the peasant pelts him with stones. The well suddenly swells to enormous proportions until it assumes the appearance of a tower out of which bursts serpents, demons and frightful monsters. The peasant struggles with all these strange creatures, but in vain. Finally he is thrown into the well by huge frogs. He gets out all in rags and dripping with water. The people of the farm assemble and try to drive away the Devil who pursues the peasant. The Devil is changed into a bat and flies away.

465–469 The Inn Where No Man Rests. Length, 345 feet.....$51.75

Interior of the bedroom of an inn. There enters a traveler, slightly intoxicated, accompanied by a servant, who carries his baggage. The traveler takes off his hat, his coat and his shoes. The servant places these things upon a clothes-rack in such a way that they resemble the outlines of the back of an old codger. The servant withdraws. A funny scene follows when the drunken chap tries to light his pipe from a candlestick. The candlestick rises in the air, and the flame is put out by a portrait placed in a frame on the wall. The guest lights the candle, and he tries to light his pipe again. A second time the candlestick rises up, and the personage in the picture having become animated swallows candle and candlestick. The fellow jumps backward, bumps up against the clothes-rack. Taking his clothes for an intruder he kicks at them. The boots become animated and kick him in return. The fellow, enraged, throws himself upon the clothes-rack, which he imagines to be a person, struggles with it and rolls upon the floor, entangled among all his clothes. He restores everything to its former place, but his boots began to dance about the room. The poor intoxicated fellow goes after them, but the boots ascend the wall and disappear in the ceiling. He goes to bed. Immediately the bed begins to dance wildly about the room, then falls upon him, burying him among the covers, mattress and the pieces of the bed. He extricates himself in a rage, restores everything to order again, but just as he attempts to get into bed he finds himself suddenly thrown under it. He crawls out and spies the moon through a casement window. Believing

that he has discovered an enemy he strikes the window with a broom, and the window bursts into pieces. The moon reappears on the dial of a clock; then suddenly it assumes the face of a grinning clown. The drunken fellow starts back; he stumbles against a valise. With a kick he sends the valise into the air, where it assumes the form of a demon, whom the fellow tries to catch. The furniture, the washbowl, the pitcher fly into pieces. The proprietor of the hotel and all the guests, awakened by the disturbance, enter the room. Stormy explanations follow, and a battle ensues. The people follow one another, leaping through windows, pictures and mirrors. The proprietor is hit on the head by a board laden with all sorts of objects, and a large portrait falls upon his head. Finally at the moment when the drunken fellow is on the point of being seized, he disappears through a casement and takes refuge on the roof, to the astonishment of all.

470–471 The Drawing Lesson or the Living Statue
Length, 160 feet..... .... $24.00

In a corner of the gardens at Versailles we see an ornamental fountain with beautiful colonnades. Along comes an old professor looking for a nice spot to teach his pupils. Finding the fountain to his liking, he goes after his scholars. A mysterious person, who has noticed the old man, by means of a balloon, a handkerchief and a coat, constructs a peculiar figure, doing a lot of tricks at the same time. The professor comes back with his class and all prepare for work when, at a sign of the juggler, the statue comes to life, makes fun of the professor and finally is transformed into a fountain, surmounted by a dolphin throwing up streams of water. The unlucky professor loses his balance, tumbles into the water and gets a most laughable shower bath, while the pupils sketch the scene, laughing themselves to tears.

472 The Mystical Flame. *(A very amusing subject. The appearance in the fire and the dissolution of a living being are fascinating tricks.)* Length, 120 feet $18.00

A juggler enters upon the scene, picks up a skull, throws it in the air, catches it in his hands, where it is transformed into a handkerchief. The handkerchief, after being twirled about a wand, is changed to a napkin, and afterward into a tablecloth. Out of the tablecloth comes a servant. The servant brings a low table, upon which the juggler throws a bit of magic powder. The powder takes fire and blazes up into a large flame in the midst of which appears a lovely lady. The flame dies away. The juggler has the lady descend in order to show that she is quite alive, then he orders her to mount upon the table again. The juggler goes out. The servant falls in love with the lady and makes her a proposal of marriage; but she dissolves little by little into space and disappears as she came. The juggler re-enters and disappears head over heels from the top of a chair. The servant rushes toward the chair, the juggler reappears, coming out from under the table; he seizes the servant, and, after throwing him to the floor, reduces him to smoke. He does the same with the chair, and then goes away, dancing.

473–475 The Witch's Revenge. *(A fantasy of the Middle Ages. A gorgeous subject. Rich costumes and beautiful settings.)* Length, 220 feet..... .....$33.00

Two guards bring a sorcerer into the hall of a palace of the time of the Middle Ages. The king, who follows them, orders the sorcerer to be chained and to be condemned to death for his practice of witchcraft. He begs the king to permit him just one hour of liberty, assures the king that he will create, thanks to his power, a charming woman, worthy of becoming the king's consort. The king, after a moment of hesitation, agrees. The sorcerer asks the king to remove the guards. The king commands them to retire but not to go far away, so as to be within easy call. The sorcerer evokes a spirit. A demon emerges from the floor, and at the command of the sorcerer goes and finds a palanquin, which is brought in by beautiful pages. In this palanquin, which the sorcerer shows, at first, to be empty, three lovely Greek goddesses slowly appear. The king is charmed, but he remarks to the sorcerer that the Greek costumes do not please him. But they are quickly transformed, under the spell of the magician, into rich court dresses. The lady in the middle becomes a haughty queen; the two others are changed into ladies-in-waiting. The king takes

the hand of the queen and escorts her, followed by her two attendants, to a seat beside his throne. The pages remove the palanquin. The king asks the magician to amuse the company by some of his wonderful tricks. So the magician takes a chair, which he makes waltz about the hall. Then he throws it into the air, where the chair is transformed into a royal clown, who performs some feats of dislocation. He ends his performance by a perilous leap and falls back to the floor in the original form of the chair. The magician darts into the chair, makes a saucy face at the king and disappears, turning somersaults. The king rushes down to the chair in astonishment. The chair disappears, and at the same time the magician reappears upon the royal throne. The king, in a rage, summons the guards and orders them to arrest the magician. The latter throws down the guards, transforms them to demons, whom he orders to arrest and chain the king. Then, putting on the royal crown, the sorcerer goes out dancing with the queen and her attendants, who are no other than diabolical personages, while the king, because he was too credulous, remains chained to the spot—a condition in which he wished to place the sorcerer at the beginning.

476 The Oracle of Delphi. Length, 100 feet.....$15.00

This time it is before the door of a temple of Delphi that the fancy of the artist conducts us. This temple occupies the entire width of the scene; two sphinxes of stone upon massive pedestals guard the strong iron door.

Desiring to make an offering to the divinity which graces the edifice, a rich nobleman commands his slaves to bring the coffer which contains the precious treasures to be presented. After locking the door he goes away with his slaves, while a bandit, who has been watching him, forces the lock in the door, penetrates into the sanctuary and comes out with the precious box, which has but a moment before been deposited before the sacred image of the divinity. But fear and horror are depicted in his countenance. He falls upon his knees, pressing against his breast the object of his crime. Suddenly the god of the temple appears at the door. He orders the coffers to be returned, and the sacrilege to be atoned for. At his orders the stone sphinxes become animated, after having remained for ages silent and motionless. They seize the bandit and change his head into that of an ass, and to expiate his crime he will have to wear it the rest of his sad existence. The sphinxes remount the pedestals and resume the fixed unchangeableness of stone from which they will never more depart.

The picturesque setting and the marvelous mechanism heighten the intensity of interest of this film.

477–478 A Spiritualistic Photographer. Length, 145 feet.....$21.75

This subject is an absolute novelty, for the effects obtained are made by a process only recently discovered. For the first time, one sees a dissolving effect upon a background absolutely white, a photographic difficulty most cleverly surmounted. A photographing spiritualist has resolved to photograph a person without a camera by means of his secret powers. He covers a frame with a sheet of white paper, before which he orders his subject to stand. Then he lights a magic powder, by which one sees the person gradually disappear and the likeness to form on the paper. The photographer shapes the paper into a large cone, in which is discovered the vanished person, the paper meanwhile having become entirely blank as at first. This subject puzzles an audience by the clever illusions displayed.

479–480 The Melomaniac. Length, 170 feet $25.50

Here we return to an astonishing subject most fantastically worked out. A singing teacher, followed by his pupils whom he has trained to manœuvre with considerable skill, meets in the field some telegraph wires strung on poles. These wires, the professor thinks, would form a very effective musical staff. He carries an enormous key of G, which he throws upon the wires to give the proper pitch to his pupils. He forms a measure by fixing his cane in a perpendicular position among the wires, which run in a parallel direction, thus forming the lines of a staff of music. In order to have notes, he tears off his own head and fixes it among the wires. Thus he obtained the first note of his air. Then he fixes upon this bizarre staff several heads corresponding in position to the first part of the tune, "God Save the King." One hears the beating of drums, the heads rearrange themselves, and one sees the second line of the air. Another beating of drums, and the heads shift about until

they form the third line of music. Satisfied, the professor departs, followed by his pupils. The heads, abandoned among the wires, cast a look at the crowd as it disappears. Immediately they are changed to birds and fly away.

This subject, accompanied by the proper music, produces great laughter.

481–482 The Monster. Length, 170 feet.....$25.50

If the subject of the preceding picture is lively and full of amusement, this one is certainly magnificent in its weird realism. It will please all, for they are numerous, who like impossibilities in hobgoblins, provided the subject is developed in good taste. The decoration is one of the most beautiful. It represents a sphynx stretched out upon a pedestal in a crouching posture. In the background are the pyramids of Egypt. The moon is shining.

An Egyptian prince has lost his beloved wife and he has sought a dervish, who dwells at the base of the sphinx. The prince promises him a vast fortune if the dervish will only give him the opportunity of gazing once more upon the features of his wife. The dervish accepts the offer. He brings in from a neighboring tomb the receptacle containing the remains of the princess. He opens it and removes the skeleton, which he places upon the ground close beside him. Then turning to the moon and raising his arms outstretched toward it, he invokes the moon to give back life to her who is no more. The skeleton begins to move about, becomes animated and arises. The dervish puts it upon a bench and covers it with a white linen; a mask conceals its ghostly face. At a second invocation the skeleton begins again to move, arises and performs a weird dance. In performing its contortions it partly disappears in the ground. While performing its feats, it increases gradually in size, its neck assuming enormous proportions, much to the horror of the prince, who fails to see in this grotesque character the wife whom he had lost. The dance ceases. The dervish throws a veil over the hideous creature. Then appears the real princess as she was when her husband possessed her. The prince darts forward to take her into his arms to give her a last kiss, but the dervish stops him, wraps the young lady in the veil and throws her into the arms of the prince. When he removes the veil he finds only the skeleton of his former wife. The vision has disappeared, and the princess has returned to dust. The dervish withdraws, and the prince pursues him with his threats and his curses.

This subject possesses an extraordinary fascination. It gives during the whole time the perfect illusion of reality.

482*bis* The Yacht Race. Length, 140 feet.....$21.00

RELIANCE — SHAMROCK III.

Photographed on Saturday, August 22d, 1903.

1 The Associated Press embarking on a steam launch at the Battery.

2 The Start.

3 The Race.
Reliance in front of the picture.
Shamrock III in the distance.

4 Reliance rounding the Buoy 15 miles after the start.
Shamrock III behind.

5 The Finish!
The Associated Press cheering the Reliance.

483–498 FAIRYLAND, or THE KINGDOM OF THE FAIRIES.

(*Le Royaume des Fées.*) Length, 1080 feet. $162.00

EXTRAS:

Coloring with new finish..... .....Extra $216.00
Set of 16 photographs (5x7)..... ..... " $2.75

Duration of exhibit about twenty minutes.

1 The Betrothal of the Prince of Bel Azor.— Interior of the palace of King Lawrence XXIV. The members of the court are assembled in state costumes. The arrival of the Princess Azurine and of the Prince Bel Azor. The King announces to

Hugh French Co.
70 Wall St.

the company the betrothal of the Princess, his daughter, with the young Prince. The exchange of the engagement ring.

2 The Presents of the Fairies. — The fairy godmothers bring their gifts. The fairy *Aurora* gives the Princess beauty and bestows upon her a magic flower to guard her from evil. The Fairy *Fortune* brings her the gift of riches. The fairy *Infancy* announces to her a numerous progeny. Finally the fairy *Power* decrees that she will one day wear the royal crown.

3 The Curse of the Witch. — Everybody is rejoicing when suddenly there enters the Witch to whom the King has forgotten to send an invitation. The old Witch, enraged over the slight, curses the Princess, and in spite of the excuses of the King and of the Prince swears that she will avenge herself in a signal way. She threatens the Princess with the most terrible misfortunes. The Prince becomes enraged and attacks the old Witch with drawn sword, but she suddenly disappears in a pillar of fire, to the consternation of all.

4 The Boudoir of Princess Azurine. — Magnificent boudoir in the style of Louis XV. The Princess Azurine, still suffering from the excitement, enters her boudoir to take a rest. The servants remove her sumptuous robes and pass to her a dress for the night. They make their curtesies, wish the princess a good night, and withdraw. The Princess gets into a bed the shape of a shell and supported by cupids, and soon falls to sleep.

5 Abduction of the Princess by Demons. (The Chariot of Fire.) — Suddenly a trapdoor in the floor opens and the Witch appears. After having satisfied herself that the Princess is sleeping, she pulls from her hands the magic flower which the fairy *Aurora* had bestowed upon her and tears it to bits. Then the old Witch summons several demons, whom she orders to seize the Princess and to bind her. The Witch then orders to appear a chariot drawn by fantastical animals. In spite of her cries the Princess is fastened into the car. The demons leap upon the animals, which then draw the chariot around the room and vanish into space. Hardly have they gone when all the occupants of the palace, awakened by the cries of the Princess, rush into the chamber, only to find it empty. The Prince Bel Azor, who is the first to arrive, struggles with the demons, who vanish into smoke, and he is thus unable to prevent the abduction of his fiancée.

6 The Top of the Tower. The Alarm. — The people of the castle, accompanied by the King, the Queen and the Prince Bel Azor, ascend the stairs by strides and reach the upper platform, where they gaze anxiously about the sky.

7 The Fantastical Ride. — Suddenly they perceive in the heavens the fantastical cortege bearing away the weeping Princess. Witches mounted on broomsticks and demons bearing burning torches accompany the chariot as it moves through the air among the clouds. The Prince sickens at the sight, but, encouraged by the lords about him, vows he will again find his fiancée with their assistance. They all repair to the armory of the palace to prepare themselves for the pursuit of the abductors.

8 The Armory of the Castle. — (Magnificent interior of the Middle Ages. Suits of armor, arms, cuirasses, battle-axes, sabres, halberds, horses barbed with iron, flags, etc., etc. To the right, a large staircase descends from the top to the bottom of the picture.) The people in the palace descend in great haste to the armory. They fall upon the weapons of war and quickly transform themselves into warriors armed from head to foot. (Here takes place an amusing incident.) The majordomo of the castle, large and fat, having been suddenly seized with a bellicose ardor, arms himself front and back with enormous bucklers and grabs hold of so many arms that he mounts the stairs with difficulty, and only through the assistance of some obliging noblemen, who tug at him and push him.

9 The Vision in the Haunted Chamber. — The Prince Bel Azor, who has selected his arms, darts in his turn up the stairs following after his comrades, but he is stopped by the Witch, who suddenly appears and who, laughing at his preparations, announces to him that they are useless. She makes a gesture and immediately the walls on one side of the armory fade away into a scene of an inaccessible rock everywhere surrounded by steep sides and on its summit a tower with not a single door or window. The Prince, riveted to the spot from terror, sees the demons draw near to the tower, dragging the chariot of fire. He beholds them hoisting her by a rope to the top of the tower and shutting her up under the roof. The Prince darts forward, but the vision fades away and he falls against the wall of the armory, which has resumed its position. Bel Azor draws his sword to strike the Witch, but with a gesture she throws him to the floor and chains him to a table. Then mounting a broom, she rides away into the air.



THE ARMORY OF THE CASTLE.



THE VISION.

10 The Genius Bestows upon the Prince the Armor. — Fortunately the good fairy, *Aurora,* appears in her turn and frees the Prince. She announces to him that she will protect him in his enterprises and that in order to foil the malicious projects of the Witch she will give him a talisman, which will permit him to use in finding the Princess. She then summons the Genius of Invulnerability, who enters in the form of a lame and deformed dwarf.

11 The Impenetrable Armor. The Prince is Knighted. — The Genius presents to the fairy *Aurora* an impenetrable armor, which renders its owner invulnerable, and likewise a magic helmet and sword, both of which are endowed with marvelous powers. The fairy gives the accolade to the Prince, who falls upon his knees and is knighted. Bel Azor thanks the fairy and leaves the hall, the fairy vanishes in the air, the dwarf withdraws by a leap.

12 Embarking on the Royal Galley. — (Superb setting; the docks of a port on the ocean; to the left, the royal galley richly decorated and carved.) The sailors of the royal navy are making the final preparations before weighing anchor. The Prince, his chamberlain, his majordomo, and many knights, hasten aboard the galley, for the fairy *Aurora* has told the Prince that the Princess is shut up in the tower in the midst of the ocean. The oars strike the sea in rhythmic cadence, the royal standard floats from the stern. The mighty ship majestically moves away. Hardly has it disappeared when the Witch appears upon the dock. She laughs fiendishly and determines to destroy the Prince and his suite. She makes some diabolical evocations and sets loose the elements upon the royal galley.

13 Encountering a Tempest at Sea. — Here the spectator is borne into the open ocean. The waves swell with rage; the sky becomes threatening, for black clouds appear up on the horizon and approach with marvelous rapidity. The galley rolls and pitches ahong the billows, scarcely making any headway. The storm bursts forth with fury, the lightning illumines the sky, the rain falls in torrents, the sea is overturned, the galley, no longer minding her helm, is half swamped and is driven with terrifying swiftness against some cliffs which border the wild coast. (This tableau is one of the cleverest arranged for cinematographs. The sea is represented with striking fidelity to nature by natural water agitated mechanically. The rain is likewise obtained by the use of real water. The movement of the clouds and the lightning are rendered with such striking vividness that the tableau has a marvelous appearance of reality.)

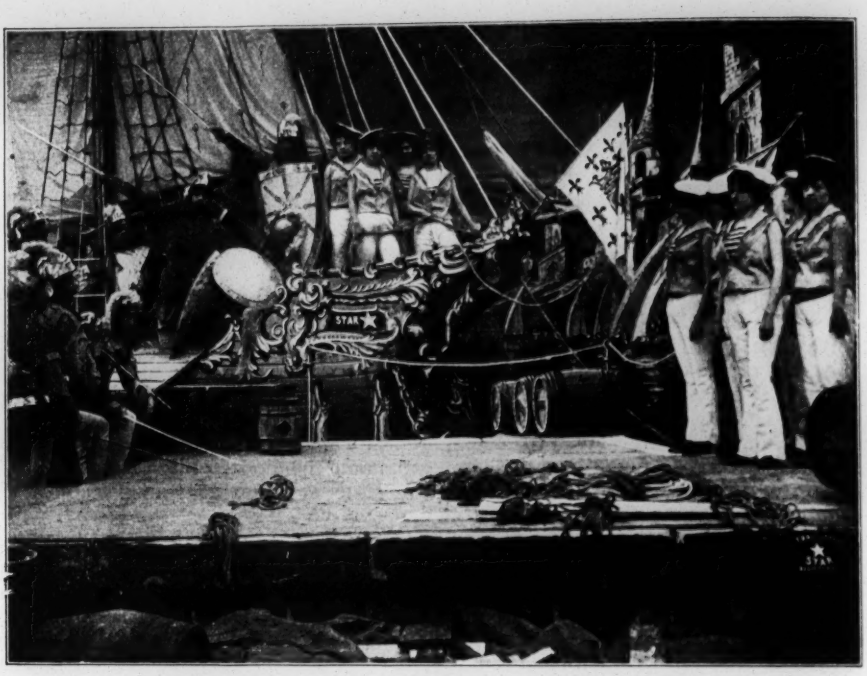
14 The Ship Wrecked on the Rocks. — Suddenly the galley strikes upon an enormous rock, which emerges from the midst of the billows, and the ship founders shortly after, disappearing in a vortex of foam.

15 Sinking to the Bottom of the Sea. (Real Fishes and Sea Monsters.) — One next sees the vessel sink into the abyss of ocean. It descends among fishes of all sorts, which move away in fright (water and fishes are real) until it settles upon the bottom. Bubbles of air rise up while whirling about. Some water-nymphs (attendants at the Court of Neptune) visit the remains of the wreck so as to report to their lord, the god of the sea. (New trick: the nymphs moving through the water without any visible support.)

16 The Prince Rescued by the Mermaid Queen. Encounter with a Cuttlefish. — The vessel lies in a bed of rock with her masts broken, her sails, her ropes and her rigging hanging down wretchedly entangled. Upon the deck the people lie stretched out in picturesque confusion, unconscious of their whereabouts or of their existence. On every side there are large shells, and living fishes swim around. To the left, a gigantic octopus stretches out his tenacles and strives to embrace the shipwrecked people. The *Fairy of the Waters,* urged by the fairy *Aurora,* comes to their aid drawn in a conch-shell by a dolphin. She touches them with her wand and they awake. She orders them to get up and follow her. Prince Bel Azor, the chamberlain, the majordomo, still dazed, follow the *Fairy of the Waters* with great difficulty through the liquid element.

17 The Submarine Grottoes. — They penetrate while following the *Fairy of the Waters* superb marine grottoes peopled with living fish. She announces to the Prince that she is leading him into the Court of Neptune, and as the journey will be long and difficult she will give to the Prince and his suite a means of transportation used in the realms of the ocean.

18 Review of the Habitués of the Deep. Father Neptune's Car. — The fairy in her shell drawn by a dolphin, Bel Azor mounted on an enormous sturgeon, the majordomo astride a large lobster, the other personages seated in a chariot of shells



THE EMBARKING ON THE ROYAL GALLEY.



IN NEPTUNE'S EMPIRE.

and drawn by fantastical fishes, traverse, on their way to Father Neptune's palace, various submarine lands under the escort of nymphs, naiads and aquatic animals.

19 The Palace of Lobsters. — A fascinating scene. The rocks are covered with enormous lobsters and crabs.

20 The Flora of the Sea. The Azure Grotto. — (This tableau forms with the preceding a series of charming transformations.) The submarine flowers, algae, corals, madreporas, gradually settle down beneath the ocean bed and finally reveal an azure grotto of dazzling beauty. The grotto, in turn, fades away and discloses the magnificent tableau which follows.

21 In Neptune's Empire. Great Submarine Spectacle. — In this superb tableau Neptune is seated upon his throne. Large shells rest upon submarine plants, and in them lie the goddesses and fairies of the sea, naiads, genii and tritons. Garlands of delicate pearls are stretched around, and fishes swim in and out the scene. Prince Bel Azor arrives, accompanied by the *Fairy of the Waters* and escorted by large lobsters, Neptune's guards. The prince explains to the god of the sea why he has been precipitated into his realm by the Witch, and begs Neptune to have pity upon him and permit him to return to the land and the open air. Neptune, touched by the misfortune of the young Prince, orders to advance.....*The Maritime Omnibus.*

22 The Whale. The "Omnibus of the Deep." — This omnibus is no other than a whale of natural proportions. The Prince and his suite shrink back astounded. But Neptune tells them not to hesitate. So they permit themselves to be swallowed one by one without a protest. The whale makes several motions with his fins and glides up to the surface of the ocean.

23 Upon Terra Firma. The Entrance of the Cavern. — The head of the whale emerges from the waves spouting two streams of water from his blow-holes. He opens his mouth and throws out upon the shore the shipwrecked crowd; then he twists his head and sends up a stream of water and lashes the waves with his tail. As soon as the whale has disappeared the Prince and his retinue descry the inaccessible rock and the tower in which the Princess is imprisoned. It is half a mile away, isolated, in the ocean, and they do not know how to reach it. Luckily the fairy *Aurora* reappears, and, showing him the entrance to a cavern, tells him to enter there and follow the subterranean passage which leads almost up to the bewitched tower. Prince Bel Azor, with his followers, rush into the cavern.

24 The Departure from the Cavern. The Steep Cliff.— The party leaves the cavern by climbing up through an opening, and they find themselves upon the edge of a high cliff. (At a distance of about 150 feet the tower looms up.) Alas! the sea separates the Prince from his beloved. He suggests to the King and the chamberlain a leap into the waves and a short swim. But they think the scheme a foolhardy one.

25 A Plunge of 300 Feet.— Nothing daunted, the Prince throws upon the ground his sword, his helmet and his shield and plunges into the water head first. The Witch, maddened from rage, appears and would have followed the Prince had not the fairy *Aurora* fortunately intervened. Henceforth there is to be a battle-royal between the two fairies.

26 The Devil's Castle. The Witch in League.— The Prince, after a hard struggle, succeeds in swimming to the foot of the longed-for rock. He climbs up with some difficulty to the tower. He advances to the door of a ruined castle, the windows of which are all securely barred. The door finally yields to the redoubled blows which he administers and falls into several pieces. He rushes in. The Witch, exasperated beyond measure, rises up and orders two demons to burn the castle. With burning torches they set fire to the interior and smoke emerges in vast clouds from the windows and doors, much to the delight of the old fairy, who claps her hands with joy.

27 The Castle on Fire. Rescue of the Princess. — (Startling effects of burning.) To the right, a staircase on fire, the balustrade broken. Everywhere there is evidence of ruin. The Prince descends the stairs bearing in his arms the Princess in a faint. The flames and the smoke work their destruction. The Prince, half-suffocated, succeeds in reaching the door, but none too soon, for the moment he steps over the threshold the ceiling of the hall falls, carrying with it the staircase, while flames and sparks burst forth with redoubled violence.

28 The Death of the Witch. — The Prince, after having made his way across the narrow strait with the Princess in his arms, reaches the shore where he has left the King, the chamberlain and his majordomo. Princess Azurine with joy rushes to her father's arms, and he hastily bears her away to his kingdom. The

Witch appears, only to see her prey disappear, and she tries to avenge herself by making an effort to throw the Prince into the sea. But the fairy *Aurora* frustrates her vain efforts by shutting up in a cask the old Witch and throwing her into the ocean.

29 The Whirlpool. — Below the cliff, among the rocks, the Witch finally disappears beneath the waves. (Real water.)

30 The Palace of the King. The Wedding Procession. — Upon the terrace of the palace, from which one beholds a magnificent city, the vassals, noblemen and other personages of court are assembled. The King in royal robes, the Queen and the Princess await upon a balcony the solemn entry of Bel Azor and Azurine. The latter arrive escorted by a gorgeous retinue with banners waving in the breeze and trumpeters acclaiming the joyful ceremony. The Princess is borne in a truly regal palanquin, and the Prince, arrayed in gleaming armor, is mounted upon a superbly caparisoned steed. The crowd shout forth their delight.

31 The Queen of the Air in Her Domain. — The preceding tableau is dissolved into masses of fleecy clouds. The *Fairy of the Air*, with the touch of her magic wand, changes them into the last tableau.

32 The Kingdom of the Fairies. Apotheosis. — In the background one beholds a vast Gothic colonnade of white marble. Between each column are fairies dressed in dazzling costumes. In the centre, a beautiful monument of marble and gilded fretwork. Under the central dome Bel Azor and Azurine stand arrayed in their wedding garments, receiving the congratulations of a loving people. Two fairies suspended in the air crown the married pair.

499–500 The Infernal Caldron and the Phantasmal Vapors. Length, 117 feet $17.50

The demon, Belphegor, the executioner of Hell, awaits the arrival of three unfortunates while watching the fire which burns under an enormous caldron prepared for mortals condemned to the flames of the infernal regions. A subaltern prods the three unfortunates with the teeth of his fork. Belphegor seizes them one by one and throws them into the furnace. Each one of the bodies flames up in its turn, sending into the air long tongues of fire. His assistant arrives and with a long iron rod stirs up the remains of the victims in the caldron. Suddenly three long streaks of smoke come out of it, each one of which, leaping about in the air, assumes a vague form resembling that of a human being but with a transparent, phantasmal appearance. These are the three souls of the mortals which have been separated from the body, and which seek to escape from the demons. (*These living personages move about in the air crossing one another. It is easy to see that these transparent, mysteriously ghostly figures are really alive, but their weird shapes create a sensational curiosity. A very fascinating and absolutely new trick.*) But Belphegor does not permit his prey to escape. At a sign from him, the three phantoms fade away and are transformed into three leaping flames—they have become will-o'-the-wisps who must forever remain with the vast concourse of Satan's victims. Belphegor, having finished his duties, disappears mysteriously into the caldron, which bursts into pieces and is dissolved into smoke.

501–502 The Apparition, or Mr. Jones' Comical Experience with a Ghost (*very comical*). Length, 170 feet $25.50

Interior of the bedroom of an inn. Arrival of a traveler accompanied by a servant, who shows him into the room and places upon a table a candlestick.

She assists the traveler in removing his coat and in slipping on his house-coat. He seats himself besides the table to read his paper, when suddenly the candle moves itself to the other end of the table. The traveler brings back the candlestick to its place, and again it moves away. And for three times it does the same thing. The traveler, enraged, takes his seat on the other side of the table, but the candle instantly flees from him. A most strenuous pursuit begins, the candle always keeping away from the traveler. After a while, the candle suddenly becomes enormously large, then it changes into an almost invisible shape, and finally it resumes its normal size. The traveler, believing that he can read in peace, starts again to peruse his paper, when the candle moves up and sets fire to it. He throws the paper quickly away and strives to put out the flames with a siphon of seltzer water, but they, on the contrary, grow larger, and in the midst of them appears the Genius of Fire, who

changes imperceptibly into a phantom or grotesque apparition. The traveler starts a topsy-turvy combat with the spectre, thwarting it in every way, while he overturns furniture, wash-basin, chairs, stumbling down every moment. But the phantom is in no wise affected, and it begins a grotesque dance, sometimes becoming very indistinct, sometimes clear, sometimes transparent, sometimes opaque. Finally it enters into the most marvelous vibrations, horizontal and vertical. (New trick.) *These strange contortions of the spectre, the changes in distinctness of the apparition while the rest of the picture, together with the traveler, remains clear, constitute a very curious fascination.* The traveler, in a final effort, makes an attempt to strike the ghost with an umbrella, but it vanishes, and when the door opens again, the maid enters with a collation just in time to receive the blow intended for the spectre. Her tray, the dishes, the bottles fly into pieces, while the traveler falls to earth exhausted.

503–505 Jupiter's Thunderbolts; or, the Home of the Muses.
(*A mythological burlesque.*) Length, 230 feet.....$34.50

In the beginning of the scene the rising sun tinges some clouds with gleaming colors; they slowly fall apart and reveal Jupiter, King of Olympus, in all his glory, seated in a golden chariot drawn by an eagle. He holds in one hand the royal sceptre and in the other his redoubtable thunderbolts, and behind his head the rays of the sun shine resplendent.

Jupiter alights from his chariot, which fades away in the background, and he calls his faithful servant, Mercury, the messenger of the gods. At the command of Jupiter, the latter transforms the clouds into pedestals of marble.

Jupiter decides upon the creation of nine muses—Melpomene, Thalia, Erato, Polymnia, Urania, Calliope, Euterpe and Terpsichore, destined to become the goddesses of Tragedy, Comedy, the Lyre, Astronomy, History, Eloquence, Music and Dancing. In order to accomplish this he makes use of his all-powerful thunderbolts, but they are used up and work no more. He summons Vulcan, the armorer of Olympus, and commands him to bring some new thunderbolts. Vulcan goes out and returns bringing on the end of some tongs the bolts which he has just forged. Jupiter burns himself while attempting to seize them. He wraps his hand in his handkerchief and makes a second attempt to grasp his powerful weapon. The first time that Jupiter makes use of his new thunderbolt he is half stunned because of its tremendous strength. He turns to Mercury and Vulcan, who hasten to his side; then he draws from his thunderbolts flames which are converted into the Muses, who take their proper places upon each pedestal and thus form a charming picture. Jupiter is pleased with his work and orders *Music* and *Dancing* to entertain him for a while. These two obey their master, but the other Muses, from jealousy, descend from their pedestals and start to perform, some to declaim, others to recite poetry and some to sing, whilst Mercury plays upon the double flute and Vulcan strikes upon his anvil with measured strokes. Jupiter is deafened by the horrible din. He grows red from anger, and makes them all instantly return to their pedestals at the crash of a clap of thunder. But even there they continue their hubbub, and he sends forth a terrible peal of thunder which, increased tenfold from the rage of the *God*, produces an unexpected and disastrous result—the Muses take fire and are consumed in long tongues of flames. Jupiter tears his hair in his despair at having destroyed his work, and turning his anger against his all-powerful thunderbolt, the source of all the evil, he throws it to the ground and furiously stamps upon it. But the thunderbolt bursts and the lamentable detonation sends His Majesty into the air. He falls back upon it and again he is hurled upward in a sorry plight. A second time he falls back, and the thunderbolt leaps up and pursues him, rolling behind him and sending out sparks and flames. Jupiter hurriedly takes refuge in flight, but the thunderbolt, with equal speed, rushes on behind.

506–507 Ten Ladies in one Umbrella. Length, 187 feet.....$28.00

The scene represents the front of a side-show in the process of construction. Before the booth is a platform made of boards on trestles; at the back one may see the different kinds of shows which make up a *fête foraine* which is much like the "Bowery" at Coney Island. There are the carrousels, wooden horses, etc. A gentleman (a professional juggler) enters upon the scene in promenade costume, his overcoat on his arm, a silk hat on his head and a cane in his hand. He lays down his cane and his overcoat, and seizing his hat he uses it for executing some juggling feats. Suddenly he throws his hat on the floor, but it rebounds and is transformed

into a balloon, which the artist catches and balances on the tip of his cane. The balloon, in its turn, is changed into a piece of stuff which he twists about on the point of his cane, then throws it into the air, catching it with his cane. The stuff winds about the stick and forms a large umbrella, which he opens so as to show that it is absolutely empty. Concealing himself for a minute behind the umbrella he transforms himself into a young Greek dressed in ancient classic style. He draws out of the umbrella a young Algerian woman who was shut up in it. Out of the umbrella comes another woman dressed in a Swiss costume, then again comes a Spaniard, a Russian, an Italian, a Turk, a Hollander, a Swede, a Gipsy, and finally a Fairy. (The latter makes her appearance out of bunch of roses as they fall from the umbrella.) In all, ten women emerge from the umbrella very mysteriously. They mount upon the railing. The young Greek makes them transform their picturesque costumes into classic robes, and the railing becomes a superb pedestal which forms with the figures a charming group in sculpture. At a sign from the prestidigitateur, the booth before which the latter is performing immediately disappears to be replaced by a magnificent Greek temple which completes the setting.

The young Greek adores these new divinities, but desiring a livelier spectacle he urges them to leap down from their pedestals. No sooner said than done, and when they reach the ground their Greek costumes have vanished and have been replaced by the dresses of up-to-date coquettes. While they dance joyfully about, the temple and the pedestals disappear—the booth with its platfrom and railing resuming finally their original form. The young Greek leaps upon the railing, assumes the garb in which he first appeared—that of a gentleman in promenade costume. He tears the stuff off the umbrella which has fallen down, and the latter becomes again a cane. The stuff which was wrapped around the umbrella takes the form of his overcoat, which he carried when he entered upon the scene. Perceiving that he has no hat, the illusionist looks around, picks up the balloon which was lying in a corner and throws it on the ground. It immediately rebounds, lights upon his head and resumes the form of his hat. With profound bows he smiles at the audience in conclusion.

(The *mise en scène* is very artistic, and the subject itself, amusing, full of movement, is exceedingly catchy with the public.)

508–509 Jack Jaggs and Dum Dum. (*Fantastical Comic Eccentrics.*) Length, 167 feet..... ....$25.00

The decoration represents a scene in a *café concert*. Dum Dum, a comical English eccentric, enters upon the scene to do his turn. He brings upon a chair a mannikin representing a *danseuse*. During this time, Jack Jaggs, a singer who does a specialty as a drunken character, comes in believing that it is his turn to perform. He begins to sing his drunken song, furious that his colleague has not left the stage. But JackJaggs continues to sing imperturbably in spite of the fact that Dum Dum deals him blows of the fist, of the foot and of the cane, and finally douses him with a syphon of seltzer water. Dum Dum becomes more and more enraged, seizes an enormous mallet with which he deals Jack Jaggs a crushing blow, and by repeated attacks drives the latter, who still continues to sing, to the ground. Finally, with a stamp of the foot upon Jack Jaggs' head, Dum Dum effectively puts his enemy out of the way. The latter then calls two clowns, who throw to him the head of the mannikin with which Dum Dum juggles. When he throws the head down on the floor it is instantly transformed into a balloon, which he catches and balances on the tip of his cane; he then throws it upward and it falls upon his head, changing at once into a hat. After various feats with the hat, it falls to earth, rebounds into the air, at the same time resuming the form of the balloon. Dum Dum catches the balloon in his hands, when it changes into the head of the *danseuse*. The clowns throw successively to Dum Dum the body, the arms and the legs of the mannikin. He then seizes a bundle in a tablecloth. Just as he puts it on his shoulders he grabs the corners of the cloth, pulling it apart only to disclose a *danseuse* truly alive, who leaps to the ground. She performs a few steps and then falls into Dum Dum's arms, only to be broken by him into pieces, which are scattered around. Then he falls upon the two clowns and likewise dismembers them. Dum Dum makes a profound bow to the audience just as Jack Jaggs reappears through a trap-door and hits his rival a hard blow on the nose. When the former begins to sing he exasperates Dum Dum, who pulverizes Jack Jaggs with a fierce kick which sends the pieces all over the place. Dum Dum then collects the remains of the *danseuse* and the singer and stamps upon them just as he makes his exit. The pieces, neverthe-

less, come together again and form a strange personage, composed of the head of Jack Jaggs and his body clothed in his familiar coat and the skirt and legs of the *danseuse*. This new grotesque personage pursues Dum Dum off the stage in vain efforts to seek revenge. (Very comical and replete with numerous effective tricks.)

510–511 Bob Kick, the Mischievous Kid. (*An amusing transformation scene.*) Length, 127 feet.....$19.00

Two nurses enter upon the scene, one bearing a nursling, the other leading by the hand Bob Kick, a vaudeville comedian, dressed as a baby in swaddling clothes. The latter toys with a balloon while a soldier makes up to the two nurses and takes them away for some refreshments. Bob Kick perceives a bottle of champagne upon the table evidently forgotten. He puts his balloon down upon the table, drinks the wine, becomes intoxicated and falls asleep. In his dreams he sees the balloon change into the head of a woman, which in turn becomes the head of a grimacing man. He wakes with a start, and, seizing a stick, strikes the head, which bursts into pieces, while the table tumbles over onto him, imprisoning him beneath it. The grotesque character to whom the head which has just been seen belongs leaps upon the table, crushing under his weight the unfortunate Bob Kick.

His nurse returns just in time to rescue him and gives him a hoop which she has just bought. Bob uses the hoop as a skipping rope, then he calls the second nurse. He makes the nurses hold the hoop in the air. He leaps through it and disappears.

The nurses hunt around for him and finally continue their quest outside. The soldier returns much disturbed with the baby which one of the nurses has entrusted to him. He rushes to the right and to the left hunting for the nurses, while holding the child in his arms. He makes a false step, falls upon the child and flattens it out. He hustles away as fast as his legs can carry him.

512–513 Extraordinary Illusions. (*New subject with extraordinary tricks.*) Length, 135 feet $20.25

In the middle of a parlor there is a table upon which gradually comes into view a Chinaman holding a Chinese umbrella and a fan. He leaps down, runs about the room, remounts upon the table, leaps down again and transforms himself into an up-to-date juggler. He makes a pass and the table of its own accord tumbles along to the front of the scene. The juggler makes a box come out of the umbrella, the former of which he shows to be empty, then closes the cover. At a movement of the hand the lid of the box rises up. He holds his hands over the box and a large veil comes out of it and enters into his hands by its own power. He lays the veil upon a chair. Afterwards of their own accord, there emerge from the box the body, the arms, the legs and the head of a lady dancer. The juggler collects all the pieces upon a rod of wood, thus constructing a mannikin of a dancer. He throws the box upon the floor and it scurries away. He then seizes the mannikin, hurls it into the air, and when it falls back it becomes a live person and does a turn at a dance. The juggler tears, then, the clothes from the dancer and she finds herself transformed into a female clown; he throws her a hat and a dress transforming her into a dancing comedienne. He makes her sit upon the table and he next tries to embrace her, but she suddenly changes into a grotesque cook stirring a stew in a saucepan. The cook mounts on the table, the juggler gives him a kick, the cook leaps down, but before reaching the floor he becomes a *danseuse*. The juggler wraps her in the veil which lies over the chair, throws the veil into the air and it immediately resolves itself into a mass of bits of paper, leaping about while falling to the floor. At the same moment the vanished *danseuse* reappears upon the table. The juggler gives her his hand and makes her descend, and in the leap she changes again into the cook. But with a kick the juggler ends up the cook, who falls into pieces. Finally the juggler himself leaps upon the table and slowly fades away dancing the cake-walk.

514–516 Alcrofrisbas, the Master Magician. Length, 230 feet...$34.50

A prince accompanies the old magician Alcrofrisbas into a subterranean grotto, where the latter performs some fantastical wonders solely by his word of command. The old man first collects a fee, and then he raises a cup in the air from which flames instantly burst forth, and amid the flames there gradually appears the bust of a

woman, just as though she were emerging from the cup itself. The prince signifying his desire that he might see a woman in full figure instead of one only partly disclosed, he is gratified by the magician, who makes the bust disappear slowly. But two assistants bring in on a litter a magnificent vase, and from this a most charming lady appears, the vase being transformed in the most marvelous manner. The two assistants bring two boards; the magician throws her into a trance and puts her upon the boards. Then they bring an enormous brazier which they place right underneath the sleeping woman. They poke the coals, which flame up briskly, and aided by the rising fire the body of the woman leaves the boards and ascends into the air, where it remains suspended. Then just at the moment when the prince advances to seize the floating body, it vanishes into air.

The magician, with a pass of the hand, then changes the grotto into another formed of stalactites of basalt. A beautiful cascade appears among the rocks and in the midst of the falling water three naiads may be seen floating about. They, in turn, are imperceptibly transformed in a large rose window, the rays of which turn inversely like pieces of fireworks. In the very centre of the window there appears the gigantic head of a living woman radiantly illumined, but it slowly fades away, and after it the window disappears. The prince, furious at the magician for creating only fleeting illusions and not producing any tangible beings, demands his money back. The magician then disappears into the ground. While the prince foams with rage, shadowy phantoms invade the scene. Maddened from fury he blocks these impalpable figures in every direction, but he cannot seize them, so finally, worn out from his exertions, he makes his exit, leaving the spirits masters of the place while performing weird actions.

517–519 Jack and Jim. (*Comical and startling sleight-of-hand performance.*) Length, 188 feet.....$28.25

Into a room filled with jugglers' properties of enormous size a prestidigitateur dressed in eccentric costume enters with his assistant. He proposes to execute some marvelous tricks. The servant, believing that he would be comfortable in an armchair, sits down in it, but finds that it conceals a bucket of water, into which he falls. The juggler brings a large empty cask and puts it upon a table and fills it up with several pails of water. He leaps into the cask to take a bath, but he is bitten and hastily gets out. The water has disappeared, and in turning the cask upside down, some roosters and chickens come out of it very much alive. He stands the cask up again and shows with a pail that it is filled with water just as at first. Suddenly there comes out of the cask a pretty young girl, whom the juggler places in a chair upon the table. When he has wrapped her up in a veil he aims at her an enormous pistol, fires it, and the flash resembles that of a large cannon. The veil falls, disclosing the assistant, and at the same time the young girl emerges from the cask on the other table. The juggler shuts the girl up in the cask and then tips it over and out of it emerge two suckling pigs, one of which is changed into a poodle just as he leaps into the juggler's arms. And again the juggler shows that the cask is full of water. He curls up upon it, doubles himself up and disappears within, only to reappear again through the floor, whilst the assistant is emerging from the cask. Both now empty the water out of the cask into a bucket. Each one leaps into the latter and disappears, but suddenly comes upon the scene through the cask. They make their exit after a salute, but they once more come to view within the cask wrapped in one another's embrace in a most ridiculous attitude.

520–524 The Magic Lantern. (*An amusing and picturesque ballet with several captivating new tricks.*) Length, 315 feet..$47.25

The scene represents the interior of a toyshop. Punchinello makes his entry dancing a characteristic step, and his friend Pierrot follows shortly after, performing a step to the tune of "Au clair de la lune." The latter holds a candlestick and he shows his friend Punchinello that it gives no more light while quoting some words of the familiar song quite à propos. "You wish some light," says Punchinello. "I will give you some, and at the same time I will show you something most astonishing." He asks Pierrot to give him a lift. Then both bring a platfrom and construct, section by section, a huge magic lantern. Punchinello puts inside of it a large lamp, lights it and opens the slide, thereby throwing upon the wall a large white disc, within which pictures in varying subjects begin to appear. At first a grand personage with his consort is shown, then follow two eccentric characters, and

afterwards the pictures of Pierrot and Punchinello highly magnified. (These moving pictures dissolve one into the other upon a white background, a new feat in cinematographic work.) Punchinello puts out the light in the lantern and the views disappear, when suddenly the sections of the lantern fall apart and out of them come forth six English dancing girls, who do a four-step after the style of the Barrison Sisters. And as they finish, a charming eccentrique makes her appearance and does a very pretty turn. The dancers retire. The magic lantern, which had been shut up by Punchinello, again opens and out of it emerges an entire corps de ballet from the Paris Opera House, and they all execute a dance together. The "première danseuse" comes on and mingles with the dancers; Punchinello and Pierrot become her suitors, they quarrel and soon engage in a hard fight, the sight of which causes the dancers to flee in terror. A body of policemen arrive. Pierrot and Punchinello hide in the lantern. These policemen, with eccentric manners, examine it on every side. Suddenly the lantern opens, but Pierrot and Punchinello have vanished and they have been replaced by a monster who extends himself and contracts, and at the same time executes some ludicrous contortions. The policemen at this strange sight flee in hopeless confusion; the corps de ballet returns and dances among the remains of the lantern and around the monster, who continues to contort himself in a comical fashion.

525–526 The Ballet-Master's Dream. (*Eccentric dance by Mlle. Zizi Papillon.*) Length, 155 feet $23.25

The stage-setting represents a bedroom. An Italian ballet master, Signor Saltarello, undresses while his maid prepares the bed and wishes him a good night. As he is absorbed in the study of a new step for a ballet which he is about to compose, he makes several trials of steps and goes to bed dissatisfied at not having found the one desired. He falls asleep while beating time and dreams. Two dancers appear in a vision and dance at first upon his bed, then upon the floor. These two dancers are merged into one, who executes a very remarkable step in an eccentric dance. When she has finished her turn she falls into the arms of the ballet master, who in his dream prepares to kiss her, but just as Saltarello presses his lips to hers she vanishes and the mother of the dancer appears in the place of the daughter. In his rage the ballet master gives the old woman a sound thrashing upon his bed. He rolls to the floor while administering terrific blows and he awakes with a leap to find that he is drubbing his pillow and bolster. At the noise from the great commotion the maid returns to ask if her master has not become insane. The ballet master, recognizing that it was all a dream, nearly bursts with laughter.

527–533 THE DAMNATION OF FAUST (*a grand fantastical fantasy in 15 motion tableaux, inspired by Berlioz's celebrated song poem*). Length, 493 feet.. .....$74.00

EXTRAS: Coloring..... ....$98.00

1 The Route to the Depths of Perdition.—After the death of Marguerite, Mephistopheles takes possession of Doctor Faust. They mount a mettlesome steed upon which the latter is borne away to the realm of Satan.

2 The Fantastical Ride.—Faust and Mephistopheles pass across the picture at a terrific rate. Along the horizon a fantastical panorama is unrolled with dazzling rapidity whilst the horse gallops at a break-neck pace.

3 The Gloomy Pass.—In the horizontal evolution of the panorama one sees the horse and his two riders enter into a narrow gorge with steep sides and of a lonely aspect. They disappear in the distance.

4. The Cataract.—The picturesque setting represents a huge wall of bare rocks of a dizzy height, from the summit of which falls a mass of natural water. Mephistopheles descends from the top dragging Faust after him. A trail of fire follows closely after the demon as he makes his way down the steep incline. They arrive at the cataract, and as it bars their passage, Mephistopheles commands it to cease, thereby disclosing the mouth of a cavern, into which the two personages enter. Immediately after their entrance the waterfall flows again with mighty force.

5 The Entrance to the Lower Regions.—This tableau represents a sort of declivitous tunnel which slopes down into the bowels of the earth. Mephistopheles

continues to drag Faust on. But in spite of the latter's protestations the two proceed down to the subterranean regions.

6 The Marvelous Grottoes.—These two personages next pass through a series of grottoes effectively painted, as they wend their way to Satan's empire. Rapid changes of varied tableaux marvelously constructed.

7 The Crystal Stalactites.—A grand fantastical grotto hung with stalactites of crystal which, in the infernal light, shine with amazing splendor.

8 The Devil's Hole.—Mephistopheles gives Doctor Faust a few moments of rest, for he is almost worn out from the long and arduous journey which they have pursued uninterruptedly. Then he points to a shadowy passageway—The Devil's Hole and he commands Faust, shaking with fear, to advance. (Dissolving view.)

9 The Ice Cavern.—The preceding setting, dim and gloomy, gives way to a resplendent scene, a magnificent cavern of transparent ice.

10 The Goddesses of Antiquity.—At the command of Mephistopheles the goddesses of ancient mythology who dwell in the realm of Satan come forth from the ground and execute a brilliant ballet. For a moment Faust forgets his sad fate and enjoys with unalloyed delights the wonders Satan shows him.

11 The Subterranean Cascade.—Suddenly the dancers vanish into space, and the grotto is transformed into a grand cascade of natural water, occupying the entire picture.

12 The Nymphs of the Underworld. The Seven-Headed Hydra. The Demons—In the midst of the falling water of the cascade there appears almost imperceptibly some naiads floating about in the air, and others are grouped around, forming a charming ensemble. They gradually fade away and in the water trickling down the cliff there appears a monster in the shape of a seven-headed hydra, which twists restlessly about much to the fright of Faust. This beast disappears in his turn and demons bearing burning torches pass to and fro over the falls, while performing all sorts of capers. They set fire to the cavern; the fire finally triumphs over the water, which ceases to flow. Mephistopheles seizes Faust and wraps him in his cloak, and both then vanish into the ground.

13 The Descent to Satan's Domain.—Faust and Mephistopheles descend through space in a sort of well hollowed out of rock. As the walls are made to move rapidly upward in the picture the effect upon the spectator is that of two people leaping down from a great height to unknown depths below. (A new trick highly sensational.)

14 The Furnace.—As Faust and his Master descend they arrive from the top of the picture at a grotto of fire and flames terrifying in its appearance. They have reached the end of their journey. Faust is hurled into the furnace, which immediately sends forth a cloud of smoke and fire, while a band of demons dance merrily about in wild and fiendish contortions.

15 The Triumph of Mephistopheles. Apotheosis.—The inhabitants rush in from every direction, and amid the mighty flames they form a strikingly picturesque ensemble. Mephistopheles rises above the crowd with an air of triumph, and crowns the scene by spreading his enormous wings after the manner of a fantastical bat. His subjects render their homage to the *Master of the Infernal Powers.*

Our film No. 562, "Faust and Marguerite," which has met with unprecedented success, forms a natural beginning to the above subject.

534–535 The Terrible Turkish Executioner, or It Served Him Right. (*A fantastical burlesque with tricks.*)
Length, 150 feet. $22.50

In a public place in Constantinople, at the corner of a bazaar, the executioner is seated upon a stone and is resting from his deadly labors, while eating philosophically a crust of bread. Suddenly there come running into the place a lot of Turkish men and women preceding some Turkish policemen who drag along four prisoners in chains. The policemen shut up the four prisoners in a cangue, an instrument of torture which is fastened about the neck. Their four heads stick up through the

huge plank, which is provided with four openings. One of the policemen urges the executioner to stop eating for a moment and decapitate the prisoners. He, accordingly seizes a mighty sabre of a ridiculously exaggerated length and cuts off by a single stroke the four heads, which roll upon the ground. After having placed the heads in a cask, he resumes eating his meal. Immediately the four heads, each with distinguishing characteristics, pop out of the cask one at a time to see what the executioner is doing, and in due order each one seeks its body and fastens itself upon it. The four executed prisoners thus united throw themselves upon the headsman, and in spite of his resistance one of them picks up the sabre lying upon the ground and cuts his body in two pieces. The four prisoners take flight after having thrown down the bust of the executioner. The two legs and the lower part of the body run frantically to the right and to the left, whilst the bust upon the ground calls to them with gestures of despair. Finally, when the legs, in their flight about the scene, come close to the bust, it seizes them and thus the pieces of the executioner are united. Then he calls the policemen, who all, followed by the crowd, enter into the pursuit of the escaping men, who will probably never be found. There is nothing gruesome about this scene, terrible as it may seem. It is simply ludicrous throughout.

536–537 A Burlesque Highway Robbery in "Gay Paree."
Length, 153 feet.....$23.00

The scene represents a street in Paris. A tourist comes along holding his guide-book in his hand while examining the monuments. Suddenly a cripple (in a cart) emerges from a street and asks for money. The tourist refuses and moves on towards a second street and there a second cripple appears. The tourist, in anger, avoids him by going to a third street, and there a third cripple pops up. Then a band of beggars—all cripples—assemble from every nook and corner, and after surrounding the tourist importune him for alms. Then the beggars, all of a sudden, throw off their rags and old hats and leap out of their carts. In the twinkling of an eye they have been metamorphosed into a band of highway robbers who precipitate themselves upon the tourist, deprive him of everything except his shirt and drawers and jamming upon his head a garbage can. Then they hurry off with their booty. At this moment, while the traveler is trying to extricate his head from the can, some workwomen on their return from work come across the man. Horrified at this extraordinary spectacle, they seek an officer. The latter comes upon the scene and attempts to drag to the station the gentleman who has been found in the street in such a state. The tourist struggles away from the police officer and sends him to the ground by dealing him a hard blow. But a soldier comes and renders aid, and the unfortunate traveler, robbed, beaten and crestfallen, is led away to the toils, followed by the workwomen. In conclusion, the highwaymen return and dance madly and merrily about.

538–539 A Moonlight Serenade, or The Miser Punished.
(*A very poetical and moral subject.*) Length, 187 feet..$28.00

Pierrot has no money any more, Pierrot is destitute, Pierrot is sad, Pierrot is hungry. But before resigning himself to death he resolves upon a last effort. Taking his guitar, he plays a serenade under the window of a rich lord, hoping thereby to soften the latter's heart and obtain from him a few pennies which he needs so much for bread. But the nobleman is a mean man, and because he has been disturbed in his sleep he drives Pierrot pitilessly away and even threatens him with his sword. Pierrot is now in despair, for there is nothing more for him to do but to die. However, saying to himself "*Who sleeps dines.*" he stretches out upon a stone bench and dreams of the moon which he loves. His pale face is as white and as round as the *Queen of the Night.* In his sleep it seems to him that she approaches and that she assumes a human form, that she throws flowers at him and that she invites him to sit beside her. In his joy he seizes his guitar and begins a hymn of victory, but the nobleman, beside himself with rage at the sound of this new noise, comes rushing out of his house and hastens to strike Pierrot. But at this moment the latter leaps up and is wonder-struck to find himself in the arms of the moon which he loves, while the lord is transformed into an old wandering beggar pursued by the "*Eye of God,*" who has seen his wickedness and his avarice and has punished him for his cruelty.

The prince knocks at the door of his mansion, for he would like to get back into the house, but his servants, deceived by his sordid clothes, beat him unmercifully,

while the moon laughs at the severe punishment administered by God upon the man who has no kindness of heart.

540–541 Tit for Tat, or a Good Joke with my Head. (*A Comical and Mysterious Fantasy.*) Length, 128 feet.....$19.25

In this view, embodying a series of tricks very delicate and difficult of execution, the juggler enters upon the scene. After a few comic preambles he places upon a raised table, which is entirely open underneath, a box the four sides and the cover of which are made of glass. He mounts upon a stool, opens the cover of the glass box, and, seizing his own head, he separates it from his own body and places it in the box, where he shuts it up. From his hat, lying upon a chair, he withdraws a second head, which he fits upon his body in place of the first one. The second head and the first are perfectly living counterparts, and are the real head of the operator. The artist explains by pantomime that he is going to have a little sport with the head shut up in the box. So, accordingly, he lights a cigarette, and through a hole in one of the sides he blows the smoke into the box. The second head begins to protest most energetically—to sneeze, to cough, and to make faces in a most ridiculous manner, whilst the juggler continues to blow smoke into the box more and more rapidly, at the same time laughing at the grimaces of his unfortunate twin. Finally the juggler, from fear of stifling the imprisoned head, opens the lid. The smoke disappears into the air, and the head, having been rendered lighter by the smoke that it has inhaled, rises up and takes a position directly over the head of the operator. In order to avenge himself for the trick which has just been played upon it, it opens its mouth and begins to squirt water upon the head of the juggler, after the fashion of lions in the public fountains. The juggler, enraged, makes a leap and seizes the floating head. He jabs it into his hat with kicks and punches, and then goes out, while drawing the hat down over his own head with the air of a disgusted person.

A charming illusion, most perfectly and most amusingly executed.

542–544 A Wager Between Two Magicians, or Jealous of Myself. Length, 200 feet.....$30.00

This shows two arcades, one containing a well, the other a huge vase. The magician enters all muffled up; it must be cold out by the way he swings his arms around to get warm. Taking off his overcoat, he throws it down the well, and, backing towards the vase, he vanishes, the vase ascending out of sight. He reappears at once from out of the well. Taking hold of his coat, he pulls his entire dress suit off. He is arrayed in stage dress. Throwing the dress suit down the well, he kicks it out of sight. Standing in the centre of the two arcades, he spreads his arms out, and there appears from each side of him exact counterparts of himself. They bow to each other. The one in the centre, explaining that two is company and three a crowd, turns a back somersault and vanishes. The one on the right takes a silk hat and shows that there is nothing in it. After a few passes he produces a handkerchief; from this he causes a live dove to appear. The other magician, not to be outdone, does the same trick, to the surprise of the other, who produces a rabbit. The other following suit, he gets angry, and at once takes a large cage full of doves; and first one thing, and then another is alternately produced, neither getting the best of the other, the first magician getting so angry that he strikes at the other in his anger. Then the third one appears and says, "Let us all get together and be friends," when the three merge into one.

This picture must be seen to be appreciated; it is very comical, and is full of animation from start to finish.

545 Every Man His Own Cigar Lighter. Length, 70 feet.....$10.50

Picture starts showing a coal man on his way to deliver a bag of coal, when along comes an English tourist, who asks him for a match, as he wants to enjoy a cigarette while seeing the sights of Paris. He has quite a hard time to make the man understand what he means. "No match, now what will I do?" He searches his pockets through and through, and at last to his joy he finds a single match. Once, twice, thrice, he tries to strike it, with no success. He throws it away in disgust. Along comes another citizen; he also cannot oblige. "Well, I am in a fix!" He has an idea, he says; he'll create a gentleman who is obliging.

There immediately steps from behind him an exact counterpart of himself; in fact, it is the same individual. He gives a light, to the joy of the first party, who invites the other to have a smile. He accepts, offers his arm, when they both merge into one person.

This film is full of animation, very comical and mystifying.

546 The Invisible Siva. *(A Wonderful Feat of Hindoo Magic.)*
Length, 95 feet..... .....$14 25

Scene opens showing interior of woods in India. In the centre is displayed a native altar of worship. The high priest enters, and at his command enter two native slaves, whom he commands to remove the pedestal in the centre of the altar. In its place he places an urn; with a few mysterious passes he causes flames to issue forth, to the consternation of his servants. He then throws a magic powder into the flames, and there appears, after the explosion, a beautiful vision of Siva the Invisible, who mysteriously ascends to the centre of the altar; and, before they can admire her beauty, she fades away into space. Not to be outdone, the priest makes a few more passes, and gradually there appears in the place of Siva a Hindoo princess. Both the priest and the servants fall on their knees to worship her. She immediately takes her place on the pedestal, and to the alarm of all turns to the stone staute of Buddah, the Hindoo God. They flee in terror.

A beautiful subject indeed, moral and intellectual, very interesting.

547–549 The Bewitched Trunk. Length, 225 feet. $33.75

This shows the interior of a castle; in the centre is seen an old-fashioned fireplace. Enters a Seignior of the Royal Court, who commands his valets to bring forth a large trunk, which they place on trestles in front of the fireplace. Taking a large piece of paper, he folds it in the shape of a cornucopia. When he has shown that it is entirely empty he takes out of it one rabbit after another and puts them into the trunk. Shutting down the cover, he steps to the side and opens it again, when to our surprise out steps a beautiful girl; and she is hardly out of it when another steps out from the other side of the trunk. The valets then enter and raise the trunk higher up; it is seen to fade away and in its place is seen reclining a beautiful Turkish girl, who is calmly fanning herself. She fades away and the trunk appears again. The Seignior makes a handspring and disappears, only to reappear from out the trunk. He shuts down the cover, and is seen at once jumping up as if out of the floor. The trunk is lowered and the girls are put back into it. It is then placed on end on a stool; and on being opened out step the valets one by one. When in its first position, the valets and the Seignior stand on it; they take a lace curtain and fold it around them. Upon unfolding, in their place are seen the girls. They then spread a rug on the floor to show that there are no traps in the floor by which to escape and the trunk is placed upon it. First the valets, then the girls get into it alternately. Down goes the cover and the Seignior attempts to carry it out, but as it is heavier than he bargained for he slips, and crash goes the heavy trunk upon him. He is apparently crushed to the floor. The valets, hearing the fall, rush in and lift up the trunk, expecting to see the crushed remains of their master, but he laughingly opens the trunk, steps out and seizes them; and giving a pull he holds in their place two sheets, which he throws into the trunk. The Seignior gets into the trunk himself, when the four of them appear from behind the scenes and bow to the audience. This film is full of life and entirely new tricks and new dissolving effects. Very interesting and mysterious.

550-551 The Fugitive Apparitions. Length, 110 feet .....$16.5(

An illusionist is seen entering. He takes a lace curtain and holds it at arm length, when there gradually appears a beautiful girl in Spanish costume. This is an entirely new trick, for there is no black background and no sudden change, just an indistinct fluttering. Placing two chairs, one each side of the setting, he puts a lace curtain over the back of each one and bids the girl sit in the one on the left. By pantomine he explains that he will seat himself in the chair on the right and then he will change places with the girl. Watch as close as you will you cannot perceive the change, but change there is, for he is sitting in the chair on the left and the girl on the right. Then holding the girl across his knees he causes her to fade into space. Placing a table at the side, he sits upon it in the position as if he had

arms around some one. Then comes into view the girl. Taking her up in his arms, he throws her into the air. This film must be seen to be appreciated, as it is one of the most puzzling subjects that has ever been put on the market, and is very interesting as well as beautiful in the stage setting.

552–553 The Untamable Whiskers Length, 138 feet..... .....$20.75

The background of this picture represents a scene along the beautiful river Seine in Paris. A gentleman enters, and taking a blackboard from the side of the picture, he draws on it a sketch of a novelist. Then, standing in the centre, he causes the living features of his sketch to appear in the place of his own, which is utterly devoid of whiskers. The change is made so mysteriously that the eye cannot notice it until one sees quite another person in the place of the first. Again another sketch is shown on the board, this one being that of a miser; then an English cockney; a comic character; a French policeman, and last of all, the grinning visage of Mephistopheles. It is almost impossible to give this film a more definite description; suffice it to say that it is something entirely new in motion pictures and is sure to please.

554–555 The Clockmaker's Dream. Length, 170 feet..... .....$25.50

A Clockmaker is seen in his workshop puzzling over a very difficult piece of clockwork. Weary from trying to perfect it, he places it upon a table, seats himself in the chair and yawns and dozes off to sleep. There appears on the table back of him a pretty girl who looks at him as she steps down, and from behind her step two other girls. They are seen to fade away, and before the eye can observe the change they are standing one at each side, the other on the table in the centre. He gets up in surprise, while the three girls group themselves; the central one mounts a globe with a swinging pendulum. With changed costumes the grouping now represents a very beautiful time-piece. The clockmaker has been intently watching them, and is dazed at the transformation. He walks around them and climbs upon a table, so that he may be able to admire them better, when to his surprise the interior of his shop fades away into a beautiful garden in the King's Palace. The two side figures step away and the globe disappears, leaving the central figure in a graceful pose. He is enraptured with her beauty, and getting upon the pedestal he puts his arms around her, only to find that he is hugging an old grandfather's clock. Jumping down, he finds to his dismay that the other two have changed to clocks also. Sitting down in a chair he gives up the idea of trying to solve these weird happenings. The picture fades back into the interior of his shop; he is seen just awakening, rubs his eyes and goes first to one and then to the other clocks, finally coming to the conclusion that it was all a dream. He almost bursts his sides with laughter. Very artistic as well as mysterious.

556–557 The Imperceptible Transmutations. Length, 125 feet ..$18.75

This shows a prince entering upon the stage of the King's private theatre. He is about to do a few mystifying tricks for the amusement of the court. Taking a large sheet of cardboard, he rolls it into the shape of a tube. Showing that it is entirely empty, he holds it over the table, and a figure is seen gradually coming into view; and before the eye can perceive the change we behold a beautiful Tyrol dancing girl standing on the table with the tube around her. Lifting the tube over her head, the prince assists her down from the table and she executes a tambourine dance. Then, placing a chair and a stool on the stage, he hypnotizes her. Drawing the tube over her he places her horizontally supported by the head and feet. She is next seen to fade away, only to reappear standing on the table. He takes her hand to assist her down. When she reaches the floor, we behold the princess in her place. The prince attempts to kiss her and finds that he is going to kiss the Tyrolese. Bidding her sit in the other chair, he sees the princess come into view. Taking her arm, he leaves the stage. This is a beautiful subject and very entertaining.

558–559 A Miracle under the Inquisition. Length, 147 feet.. $22.00

This shows the interior of an execution vault. The executioner is seen dragging by a rope his victim, a beautiful woman. Two monks enter to assist him; he commands them to tie her fast to the pillory and bind her with oil-soaked cloth. She falls on her knees and begs and prays that she be spared; but he turns a deaf ear

to her pleadings and shows her the sentence papers, which exact death as the penalty. After she is securely bound he seizes a torch and applies the flames to her. She is at once enveloped in a sheet of fire, and is soon consumed by the flames. Commanding the monks to go, the executioner looks with satisfaction on the ashes of his victim and rubs his hands in glee. Tired of his gruesome labors, he sits down in the chair and falls off to sleep, when there appears on the stairs an angel who steps down and tells him he will be punished for killing this innocent woman. He fades into space; the woman gradually appears in his place and he is seen tied fast to the pillory. Flames envelop him, and the monks, hearing his cries of agony, rush in, only to flee out again in terror. This is a most exciting subject, full of action and surprises.

560–561 Benvenuto Cellini, or, A Curious Evasion.
Length, 177 feet.....$26.50

Benvenuto Cellini, sculptor to the King, is thrust into a dungeon because he has offended His Majesty by not being able for some time past to produce a statue that will please him. He is told that he will stay there until he does so; his modeling table and clay are put in with him, and he is seen modeling a head. Disgusted with it, he seizes and pummels it into an indescribable mass. He throws it into a barrel. Sitting down he tries to think of a subject that will please his master and thereby gain for him his liberty, when there appears, by some unseen force, a beautiful mirage of a woman in a graceful pose. He looks at it in amazement and at once commences to model a counterpart. As soon as he has completed it the mirage is seen to fade away. He becomes so absorbed in his admiration of it that he does not hear the King and the turnkey enter. The King commands that he be brought forth and executed. There is a struggle between them, but the King is so fascinated with the model that he fails to lend assistance to the turnkey. The latter himself, on looking at it, forgets his prisoner, who silently steals the key to the dungeon and makes his escape. Locking the door after him, he thereby makes his tyrants prisoners. The turnkey, on turning around, preceives that his prisoner has escaped; he rushes to the door to find that it is locked. He frantically beats upon the door, awakening the King from his stupor, who is enraged at his negligence. He seizes the model and smashes it upon the turnkey's head and kicks him around the place in his rage. This is one of the most interesting subjects that has been produced for some time.

562–574 FAUST AND MARGUERITE (*Duration of exhibit, about 18 minutes.*) Length 853 feet.....$128.00

Extra for coloring.....net, $170.00
Specially arranged Music for piano.....extra, $2.50
Set of 18 Photographs (5 x 7)..... " $3.00

1 The Laboratory of Dr. Faust.—In his laboratory, Dr. Faust, burdened with years, laments that he has become old and can now no longer enjoy the pleasures of youth. He consults his books and invokes Satan.

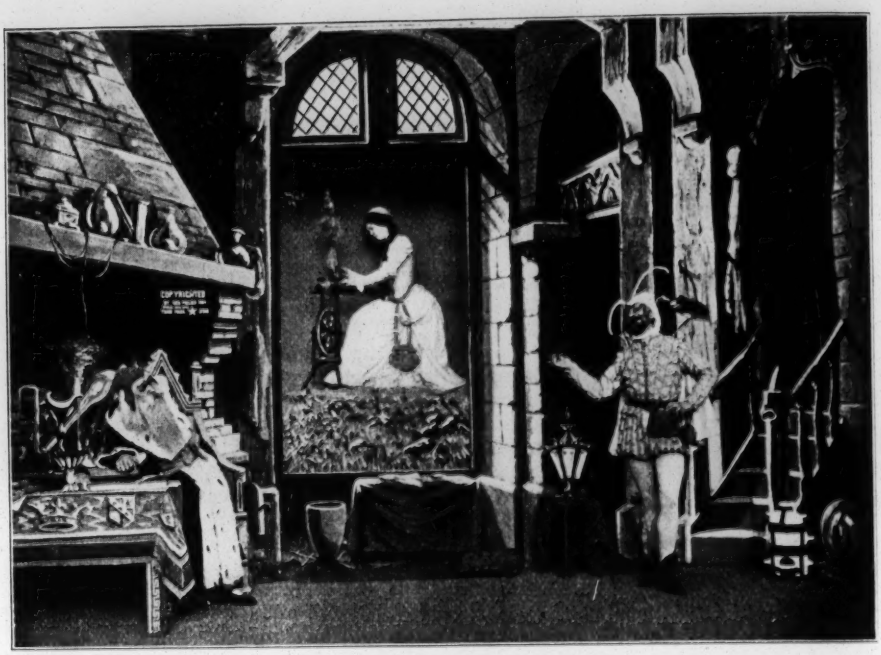
2 Appearance of Mephistopheles.—Satan appears in the guise of Mephistopheles. He proposes to Dr. Faust to restore him to youth on condition that he give him his soul in exchange. The doctor shrinks back in horror at the infamous bargain.

3 The Vision of Marguerite.—In order to induce him to accept, Mephistopheles causes to appear before the astonished eyes of Faust the beautiful and innocent figure of Marguerite working at her spinning-wheel.

4 Dr. Faust sells his Soul to Satan.—Dazzled by the vision, Faust, since he is unable to resist the temptation, signs the fatal paper which condemns him to eternal damnation. Mephistopheles [illegible] a wonderful love potion, when he is instantly restored to youth in the form of a young and dashing cavalier. Mephistopheles leads Faust on to pleasure.

5 The Kermess.—Upon the square of a small German city, the students and villagers are seated at tables directly in front of a tavern and are drinking beer, while some couples are engaged in the pleasures of the dance.

6 Mephistopheles seeks a Quarrel with the Students.—Mephistopheles comes to the kermess, tears the glass from the hands of the student Wagner, tastes the liquor and throws the glass away in disgust. He pierces a cask with his sword and makes



THE VISION OF MARGUERITE



THE KERMESS

some flaming wine flow from it. The students, in their desire to drive away Mephistopheles, draw their swords and threaten him with them; but he draws around himself a magic circle against which their swords are broken. The students hold up the pommels of their swords, which are now in the form of a cross, and at the sight of them the Evil Spirit is compelled to withdraw in terror.

7 First Meeting of Faust and Marguerite.—At this moment there appears Marguerite followed by Dame Martha, her chaperon, returning from church. Faust, who has been summoned by Mephistopheles, stops her and offers her his arm in his desire to escort her home. The pure young girl is troubled at his boldness and refuses his advances, continuing her way slowly.

8 Marguerite's Garden.—Into the garden of Marguerite, the young student Siebel comes to gather flowers. He loves her with a holy love, and he places upon the sill of her window his little offering, that it may tell Marguerite of his affection for her. As soon as he departs Faust and Mephistopheles enter; they discover Sie-



THE GARDEN OF MARGUERITE

bel's little tribute and make fun of it. They put in a conspicuous place upon the window ledge a casket containing some costly jewels.

9 The Temptation.—Night has fallen. The moon lights the scene. Faust and Mephistopheles, hearing Marguerite, hide behind a clump of trees. She opens her window to breathe the fresh evening air while thinking of the handsome young man of whom she knows so little—not even his name. She discovers the little bouquet which Siebel has left, but she lets it fall disdainfully when she finds the casket; she opens it and drops down before the treasures in admiration of them. She adorns herself with the jewels and surveys them in a mirror. Meanwhile Faust approaches, declares to her his love, while Mephistopheles laughs fiendishly at seeing how well his ruse had succeeded and how Marguerite hears his proposals without having the ring upon her finger.

10 The Gate of the City. (*Returning and disbanding of the Soldiers*).—The soldiers, guided by their chief, Valentine, the brother of Marguerite, return victorious from war, where they have covered themselves with glory. The crowd acclaims them.

11 The Duel.—After having disbanded his troups, Valentine returns to his home, where he lives with his sister Marguerite. At this moment, Faust comes out

of the house, while Marguerite sends kisses to him from the balcony. Valentine challenges him. The two men draw their swords and fight.

12 Death of Valentine, Brother of Marguerite.—Mephistopheles, who, at the clash of arms, has come upon the scene, parries the thrusts which Valentine deals at Faust. The former is wounded and falls down. Faust and Mephistopheles withdraw, and Marguerite, who has seen the duel from her balcony, rushes down to the body of her brother and cries for aid. Valentine, supported by the neighbors who have assembled, stands up and curses Marguerite, who has done wrong and is the cause of his death. He then dies.

13 The Church.—In the interior of the church the faithful are assembled to hear divine service. Marguerite, stung by remorse, comes in her turn and falls upon her prie-dieu to implore pardon.

14 Mephistopheles prevents Marguerite from praying.—But Mephistopheles appears in one of the pillars of the church, and by recalling the past prevents her from



THE GATE OF THE CITY. RETURN OF THE SOLDIERS

praying. She falls over in a faint and he disappears as the worshippers gather around her.

15 The Walpurgis Night.—Mephistopheles has dragged Faust into the depths of Hell, where burn in eternal flames the souls of sinners who have departed this life. He causes to appear Marguerite, who, by her fall, has been condemned to the same tortures. Faust, at the sight of the one whom he used to love and whom he has cowardly abandoned, throws himself at her feet to implore her pardon, but the vision disappears. The Demon announces to Faust that he is going to bear him away to his empire, where he will be able to admire the queens of beauty and antiquity, they who are far more beautiful and far more desirable than Marguerite.

16 Ballet of the Celebrated Women of Antiquity.—The grotto slowly disappears and gives way to a magnificent ancient city in ruins. In the background a table is spread, weighted down with dishes and amphorae of gold, and laden with delicious fruits. At this table the souls of the departed, having approached it, take their seats. Faust and Mephistopheles ascend the stairs and sit down upon the ruins of some columns and entablatures. Then comes the entrée of the Greek and Egyptian *danseuses*, and their charming dances. Cleopatra and Helen, queens of antiquity, famous



MEPHISTOPHELES PREVENTS MARGUERITE FROM PRAYING



MARGUERITE FAINTING IN THE CHURCH

for their beauty, arrive followed by their trains. They pay their homage to the god of wickedness, whilst the members of their trains execute a character dance. A grand ballet is then danced by fifty women of the *corps de ballet* from the Grand Opera House in Paris; this is terminated by a grand apotheosis. Faust is intoxicated by the beauty of the scene which is presented before him, but Mephistopheles brutally restores him to reality by leading him back to Marguerite.

17 The Prison. — Marguerite has been imprisoned and condemned to death. Faust comes to aid her in escaping and asks her to flee away with him. She looks at him with a distracted air and seems ready to follow him when she recalls the past.

18 The Death of Marguerite.—But she resists this new temptation, she falls upon her knees and begs God to pardon and save her. God grants her prayer and she dies while Faust is dragged by Mephistopheles into the bowels of the earth.



THE PRISON. DEATH OF MARGUERITE

19 The Soul of Marguerite ascends to Heaven.—The background of the prison fades away and the soul of Marguerite, supported by two angels with wings outspread, mounts toward the skies.

20 The Kingdom of the Elect. (Grand Apotheosis).—The soul of Marguerite is received into Heaven with the Blessed. Seraphim and Cherubim produce a celestial harmony and welcome her to their midst, then the martyrs enter with palms and kneel round the body of Marguerite.

The "Damnation of Faust," our film No. 527, which has met with considerable success, forms a natural sequence to this matchless and unprecedented work.

575-577 The Fake Russian Prophet. Length, 200 feet..... ..$30.00

In the interior of a small Russian cottage dwells a peasant who rejoices in the reputation of being able to foretell future events. A Japanese comes and finds him, and begs him to forecast the outcome of the war which now prevails between his own country and Russia. The peasant asks of him a very large sum of money, and

makes appear before his enraptured eyes a young Japanese woman who is enchaining an enormous white bear, which shows clearly that the Japanese will be the conquerors. The visitor, happy at what he has just seen, bestows upon him a large bag of money in gratitude for his services. Hardly has he departed when a Russian general, anxious to know the fate of the two countries, comes in person to consult the peasant. This time it is a woman personifying Russia who appears before the eyes of the General. Then there arrive successively a Japanese soldier and the white bear, who commence a struggle. The bear gets the best of it; that means that Russia will win. This forecast gives great satisfaction to the General, who pays the peasant most liberally for the consultation which the latter has given him. The peasant, after the departure of the General, holding in his hands the bags of money which he has extorted from his credulous visitors, executes a most crazy dance.

578–580 Tchin-Chao, The Chinese Conjurer. Length, 200 feet.....$30.00

The famous Chinese conjurer, Tchin-Chao, makes come out of a parasol several lanterns, which he transforms successively into a fine large dog and then into a Chinese lady. He calls his servant and the latter then brings two huge paper cubes mounted up on a wooden frame, the sides being covered with Chinese characters. In a manner absolutely invisible he makes the lady pass from one cube to the other, once with the paper intact and once with the paper entirely removed from the cubes. Finally he wraps the lady in a veil, but when the veil ils unfolded the lady has disappeared and there are in her place some chickens which go off flopping about the floor. The conjurer and his assistant salute the audience; meanwhile the lady has tied together their queues so that they are not able to separate themselves even with terrific efforts.

581–584 The Wonderful Living Fan. Length, 290 feet.....$43.50

A fan manufacturer, desiring to sell to the King of France, Louis XV., a marvellous fan which he has just completed, has requested the chamberlain to do him the honor of examining it. The latter comes in a sedan chair upon the terrace of the palace at Versailles, followed by numerous servants, who bear upon their shoulders an enormous case containing the marvel. The chamberlain sits comfortably in an arm chair while the following scenes are enacted before his surprised and delighted eyes. The lid comes open of its own accord, revealing an enormous fan. The seven branches of which it is composed gradually unfold. The fan once opened occupies the entire width of the scene. The middle of each one of the branches becomes animated and in place of the painting which adorned it there may be seen seven pretty women of the Court in gala attire. The mounting of the fan disappears slowly and the seven women alone remain visible, without any apparent support, in the position which would be held by the branches of a half-star having the centre of which formed of a hemisphere. It is before this human fan, which undergoes various transformations, that there is danced by the lords and ladies of the Court an exquisite minuet. Dancers and fan fade away to give place to a fascinating animated fountain, of which seven women in artistic and dainty positions form the principal ground-work. The one in the centre holds an amphora upon her shoulder, from which bursts forth a jet of water. The lovely vision comes to an end; all disappears. The astonished chamberlain remains before the open fan, which appears as it did at first. The fan folds itself, and once in the box the lid comes down of its own accord. The chamberlain approaches to examine it, but it suddenly opens with a crash and falls upon him, hitting him upon his shoulders.

585–588 The Cook in Trouble. Length, 275 feet.....$41.25

This excessively amusing, comical and animated view shows the interior of a kitchen, with a large range and its pipe forming the background. A staircase leads to the upper floor. The kitchen is lighted by a window, before which lies a large box where the flour is kept. At the moment when the scene begins the two assistant cooks and the scullery-maid are deeply engaged in preparing the vegetables, while the chef occupies himself with his fires. A young and complying village girl brings provisions, and the cooks tease her and try to unlade her of her commodities. At this moment an old beggar comes to solicit alms of the chef, who refuses to listen to him at two appeals and drives him from the kitchen. Unfortunately for him, the beggar is an enchanter, who, after having resumed his original form, throws a spell

over the kitchen in order to avenge himself—this is the source of the cause of all the comical troubles which the chef has got to endure. The latter takes the salt-box to salt the food which is cooking on the range. He puts the box back into its place, but while his back is turned the box suddenly grows large and sends out an imp who turns upon the food all the salt there is in the box and returns into it, the box then resuming its original size. The chef tastes of his cooking and hurls it back on to the range forcibly and disgustedly while making a wry face, for it has been horribly salted. He looks into the salt-box and then accuses the scullery-maid of having thrown into the pot all the salt in the box. Just now the salt-box opens and there emerges from it three imps who, after having made some cabrioles, open the flour-box, into which they disappear. The chef now mounts rapidly the staircase, and the maid, who happened to start to descend it at the same time, throws herself into his arms and the two roll down and pick themselves up a little the worse for several bruises. The imps returning, a most ridiculous chase now takes place between them and the chef, his two assistants and the maid, for it is now suspected what has been the cause of the deviltry in the kitchen. They traverse walls and windows, jumping into the pots only to spring out of the ash-pan or the coal-box. The chef is left alone in the kitchen; the stove pipe, pushed over by the imps, falls upon his unfortunate head. At last the imps take possession of him and throw him head foremost into the pot, and when his assistants come to his aid the poor chef is cooked, and they withdraw from the pot only the tattered clothing of the unfortunate victim.

589–590 The Devilish Plank. Length, 130 feet $19.50

Here a magician enters. There follow him two clowns turning somersaults and cartwheels. After doing a few comical steps of a dance, they are commanded to bring in the "Devilish Plank," which has two holes in it with a flange around each hole, giving them the appearance of two half-cisterns without the bottom. Placing the plank upon two trestles the clowns pass through the holes and are changed, in passing, to valets in some mysterious manner. Then the magician makes a few passes and there rise out of the holes two ladies, while he gets under the plank and passes his hands from end to end to show that it is absolutely open underneath. The two ladies step down and do a dance. They step upon the plank and go down through the holes, thus disappearing in the same manner in which they had appeared. The valets turns a somersault, and when they alight on their feet they are dressed as clowns. Arm in arm with the magician they walk off the stage. This subject is very amusing and deceiving.

591–592 The Impossible Dinner. Length, 133 feet $20.00

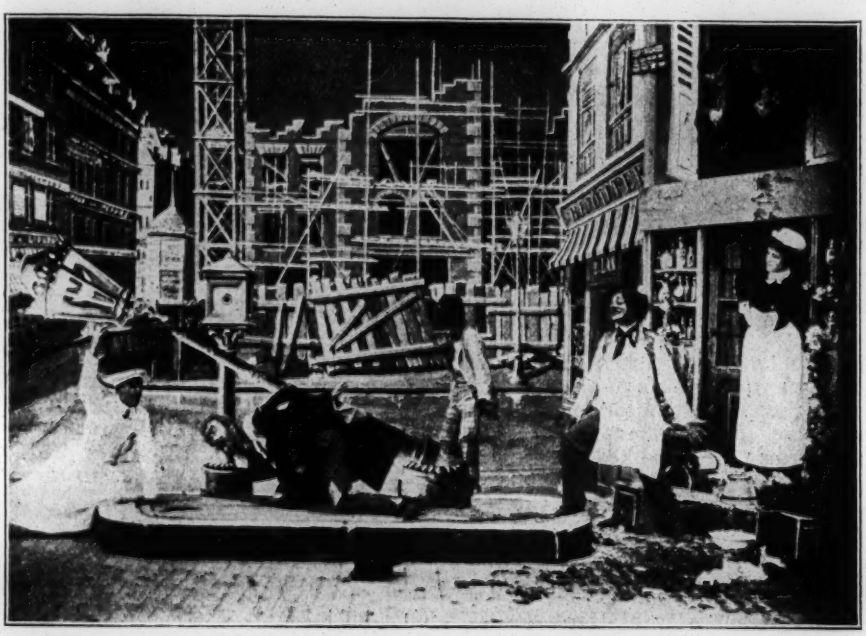
A film, very amusing, showing a countryman with a most tempting dinner before him, which he is unable to touch. The table, dishes and the chairs change about continually. Finally the waiter who has served the dinner draws the cover with a quick jerk, and the whole affair flies into the air and bursts into pieces, to the great astonishment of the unfortunate diner.

593–595 The Mermaid. Length, 233 feet $35.00

A gentleman entering his parlor fills an aquarium with water, then placing his high hat upon a small table, he fills it with water drawn from the aquarium; and provided with a fishing rod and a line, he fishes in his hat and draws out a quantity of fish, which he puts into the aquarium. The aquarium increases in size, and it assumes such large dimensions that it covers the whole picture. Among the fish swimming about one sees appear a lovely living mermaid having the head and bust of a woman, while the rest of the body has the form of a fish terminated by a tail curved backward. The aquarium disappears gradually and is replaced by a grotto, in the midst of which the fascinating mermaid remains suspended without any apparent support. After some passes which the gentleman makes, the tail of the mermaid is gradually transformed and her body resumes the human form. Upon invitation, she lies down in a half-open shell of much beauty, while nymphs with large veils come and group themselves around her. The man, changed into Neptune, contemplates the charming picture before him. This film is recommended for its lovely conception and for the perfection of its execution. The illusion of the mermaid, the woman-fish, is absolutely perfect.

596–597 The Mischances of a Drunkard. Length, 168 feet.....$25.25

A most comical view during the course of which a drunkard who has taken off his overcoat wishes to put it on again; but as he is not able to succeed in it, he asks aid of two bystanders, who hold the coat behind a lamp-post, so that when the stupid fellow has inserted his arms into the sleeves he finds himself fast to the lamp-post. In his efforts to disengage himself he breaks the lamp-post and it falls



THE MISCHANCES OF A DRUNKARD

upon the basket of a pastry vender, whose cakes fall upon the ground. The police rush to the noise and bear away the drunkard to the station house, with his back fastened to the lamp-post, he himself dangling upon the end of it.

598–602 The Providence of the Waves, or, the Dream of a Poor Fisherman. Length, 330 feet. $49.50

Here we are in the presence of a moral and sentimental subject adapted for all audiences. The playing of the actors, while sober, is absolutely perfect—one would think that reality itself unrolls before the eyes. Here is the description of this excellent comedy. In the cabin of a poor fisherman, through the open door of which one perceives the sea, a little girl is amusing herself with some old toys and the mother is anxiously waiting for the return of her husband so as to be able to purchase something whereby to sustain life in the family. Her husband returns desolate, for he has caught nothing, not even a single fish. He has no longer a single penny; fishing has been poor for some time and he has exhausted the little credit which he has with the butcher and baker. The mother and child withdraw in tears, while he, possessed with a sudden rage, curses the lot which has been pursuing him. But an idea comes to him; he recalls that in his youth he had been taught to pray. He piously falls upon his knees before a holy image and appeals to the One who is never invoked in vain. Calmed by prayer, he lies down upon a cot and he dreams that fortune, mounted upon a wheel, which is her attribute, pours out from a horn of plenty, the symbol of wealth, an abundance of gold. But the awakening is still more terrible. When he thinks that he has only had riches in a dream, he takes from his table a revolver to put an end to his troubles by committing suicide. At this moment, his wife, attracted by the noise, tears from his hands the fatal weapon and reproaches him for the cowardice which drives him to abandon his wife and daughter without resources. Meanwhile a nobleman and his daughter, on a tour of



THE PROVIDENCE OF THE WAVES

charity, enter the wretched cabin. They are touched by the recital which the wife of the fisherman makes of their sufferings. They give to the pitiable family money and articles, so that misery may no longer be feared. In withdrawing, just at the door frame, the daughter of the nobleman takes the form of the holy image which the fisherman had invoked. The latter, then perceiving that his prayer had been heard, falls upon his knees with his wife and child and renders thanks to the Most High, who never forgets those who put their trust in him.

603–605 Uncle Rube's Birthday (*most comical and amusing*).
Length, 215 feet $32.25

It is the birthday of Uncle Rube, a foxy old peasant who has gathered at his table his family and his help, among whom is a sleepy farmhand, a boy just suited for being made fun of by his comrades. The dinner over, Uncle Rube proposes to finish up the day at a cabaret, singing and drinking. The farmhand, already intoxicated quite enough, refuses to join his comrades and takes to bed; stretching himself out as he falls asleep. Uncle Rube and his companions, seeing him asleep, propose to have a little fun at his expense. They balance the bed upon a stool, with a vessel of water at the head as a counterweight. The farmer takes a trumpet and makes some shrill noises which awaken the unfortunate boy, who, breaking the equilibrium, falls head first into the water, while his comrades dance around him. Uncle Rube, who has taken possession of the clock, executes a breakdown. Frightened, amazed, the farmhand falls into a bucket of water, from which he is unable to extricate himself. This view is full of life, action and situations provoking insuppressible laughter.

606–625 THE BARBER OF SEVILLA (complete).
Length, 1,340 feet..... $200.00
Duration of exhibit about 27 minutes.

606–625 The same shortened. Length, 960 feet..... ..... $144.00
Duration of exhibit about 19 minutes.

Extra for coloring complete edition.. .....net, $270.00
" " " short edition .... " $190.00
Set of 12 Photographs (5x7).....extra, $2.00

IMPORTANT INFORMATION.

The comedy generally known as "The Barber of Sevilla" is strongly recommended because it contains nothing offensive nor objectionable, and also that it appeals to everybody in its delightfully amusing humor. The cinematographic piece

has been pantomimed with the greatest care by competent artists, who have been carefully selected and who have studiously striven to conform themselves to the masterpiece of Beaumarchais. We place also on sale a shortened edition of the same piece, in which the second, fifth and seventh tableaux are taken out. We give our customers the privilege of purchasing any of the tableaux taken out of the shortened edition, urging them to be careful to specify in their orders what tableau or tableaux they desire. In such case we advise first of all the Seventh Tableau, which terminates happily and brilliantly the piece and forms a fine finale to the cinematographic view. The tableaux removed from the shortened edition are printed in italics.

First Tableau.

A Public Place in Sevilla.—To the left, the house of Mr. Bartolo; to the right, a fountain; in the foreground, picturesque little streets with staircases, bridges, windows adorned with balconies and blinds in the Hispano-Moorish style.

1 Count Almaviva, wrapped in a large cloak with his felt hat drawn down over his eyes, advances toward the house of Dr. Bartolo in the hope of seeing appear on her balcony Rosina, pupil of this old doctor, whom he has observed while promenading and with whom he has fallen violently in love. He has dressed himself so as not to be recognized, for Bartolo himself wishing to marry his pupil, is very jealous of her. He seeks a means of communicating with the one whom he loves, when the arrival of an intruder obliges him to hide behind a wall.

2 Entry of Figaro, former servant of Count Almaviva, who, after having left his service, has led a Bohemian life—sometimes a writer, sometimes a journalist, and at other times poet and singer—and who, after having tried his hand at a thousand trades, now combines at Sevilla the duties of veterinarian, barber and



THE KITCHEN OF DOCTOR BARTOLO

apothecary. He enters while humming and composing verses. Almaviva approaches him and recognizes his former servant. The Count explains to Figaro why he is at this late hour in the streets of Sevilla, and he asks Figaro, an intriguing and malicious person, if he could not assist him in accomplishing his project, that of taking Rosina away from Dr. Bartolo and marrying her in spite of the clever precautions of the jealous and crafty old man. Figaro, upon the assurance of the

Count that he will be well paid for his services, enlists his aid to the Count to accomplish his projects at any cost. At this moment Figaro, hearing the window of Bartolo open, hides with the Count behind a fountain, and both put themselves on observation.

3 The old Bartolo appears on the balcony and, after having assured himself that there is nobody watching in the neighborhood of his dwelling, he makes Rosina come out and take the air with him. He makes a ridiculous declaration of love, which she listens to with weariness and sadness. But the young girl, although kept apart by her old tutor, has heard the Count declare to Figaro his love for her, and she let fall, as if by accident, a roll of music which she was carrying in her hand, and in which she had slipped a letter intended for Almaviva, of whose name and rank she was as yet ignorant. The old Bartolo scolds her for her awkardness, and Rosina asks him to go down and get the music. While he is descending she makes a sign to Figaro, whom she has spied behind the fountain; he goes and picks up the roll, draws out the letter, hurries it to the Count, who, after having read it, clutches the missive with joy.

4 Bartolo goes out, looks everywhere for the roll without finding it, naturally. Rosina tells him that the wind must have carried it away. Bartolo, perceiving that he has been tricked, is wondering what has been going on, and cries, "Bartolo, my friend, you are nothing but a blockhead." He determines to keep his eyes open in the future and to redouble his surveillance. He remounts to the balcony and makes his pupil come out; then he overwhelms her with reproaches.

5 Figaro advises Count Almaviva to disguise himself in the uniform of a soldier and to present himself to Dr. Bartolo with a lodging certificate, which will permit him to enter the place and to communicate with his beloved. Almaviva agrees, and both go away to find the costume necessary for his disguise.

6 Entry of a body of Spanish soldiers. The young men and women come in to play a serenade and dance under the window of Bartolo, who appears upon his balcony in a rage and insists upon their going farther away to make their serenades.

Return of Figaro with a bundle containing the soldier's uniform and accompanied by Count Almaviva. Both look around the house of Bartolo to find a place suitable for changing their clothing.

Second Tableau.

7 The Kitchen of Doctor Bartolo.—*In the kitchen one sees the old Marcelina, servant of Dr. Bartolo, in the act of cooking her dinner. Figaro climbs up on the outside through the window and leaps into the place with his bundle. Marcelina is frightened at his sudden appearance, but she recovers herself when she recognizes her friend Figaro, a hopelessly droll fellow but nevertheless well meaning, and extends to him her hand. Figaro pretends that he finds her looking ill, and tells her that she has a grave disease. The poor cook listens to him with an amusing despair. Figaro adds: "It will not amount to much, but you will have to be bled at once." He makes Marcelina sit down and he bleeds her in the arm; she is seized with a fit of hysterics and faints away.*

8 *Figaro makes a sign to the Count and he enters by the same way into the kitchen. He opens the bundle and assists Almaviva in transforming himself into the guise of a soldier. Both go out through the window; the servant (in a faint) has not perceived what they have done.*

Third Tableau.

9 The Public Place.—Figaro and the Count return to the street before the house of Bartolo; the barber says: "Take courage and enter without hesitating." The Count knocks at the door; a servant of the doctor, called L'Eveillé, comes and opens it, but refuses to admit the tipsy soldier. Almaviva seizes him by the arm, makes him dance a pirouette, which throws him down, and he then rushes into the house, followed by the despairing L'Eveillé.

Fourth Tableau.

10 Rosina's Chamber. — Dr. Bartolo, who has closed carefully the windows and blinds, makes Rosina sit down, and he orders her to work at her embroidery; then he enters his own room and proposes to himself to watch with the greatest care. As soon as he has gone, Rosina lays down her work and begins to write a letter intended for Almaviva. At the same moment Figaro introduces himself into the room through the window, and brings a letter to her from the Count, forewarning her of his visit. She gives to Figaro the letter which she was writing, and the barber, hearing Bartolo returning, disappears through the window.



THE PUBLIC PLACE

11 Bartolo returns and has a scene with Rosina, having discovered some ink on her fingers. She assures him that she has written nothing, but the old fox shows her the pen still full of fresh ink, and while Rosina is protesting that she has used the pen to trace over the design of her embroidery, Bartolo counts the leaves of letter-paper put upon her table and makes her confess that there are but five sheets on the table where there were originally six. It is then impossible to deny it. A stormy scene takes place, but it is interrupted by the arrival of Almaviva, disguised as a soldier.

12 Almaviva presents to Bartolo his lodging certificate. A comical scene, during which the Count, while trying to counterfeit drunkenness, attempts to pass a letter to Rosina. After several fruitless attempts he finally succeeds. Bartolo refuses to receive the soldier, his profession of doctor exempting him from lodging men in the army. He drives Almaviva from the house. During this time, Rosina, who had placed in her corsage Almaviva's letter while she had observed Bartolo watch her, hastens to take out the letter of the Count, which she hides under a blotting case, and to substitute for it the letter which she had received that morning from her cousin.

13 Bartolo, after having driven away Almaviva, scolds Rosina and asks for the letter. She firmly refuses, and after an exhaustive altercation pretends that she feels ill. Bartolo, in great fright at first, seeks smelling salts to revive her, but he changes him mind and strives to profit from her fainting fit by reading the letter which she has concealed. He takes it from her corsage and smiles with pleasure when he finds that he has been mistaken and that the letter is wholly insignificant.

He puts it back into Rosina's corsage, laughing still at his foolish fear and reproaching himself for his brutality. He makes Rosina revive by throwing himself on his knees and begging pardon. The latter, laughing up her sleeve, says to him: "You are very anxious to see this letter," and she offers it to him. Bartolo refuses to read it this time, protesting that he has faith in her word. Then he sends her to her bedroom, while advising her to take a rest after such exciting scenes.

14 At this moment somebody knocks at the door and Bartolo goes to open it. Entry of Master Basil, organist and singing teacher of Rosina, friend and adviser of Bartolo, a false, mercenary and wicked man. Bartolo relates to him his troubles and his fears, and says that if he should meet the lover of Rosina he would kill him. "Take care," cries the hypocritical Basil, "that would throw you into a bad mess." Then he relates to the downcast Bartolo that the best means of ridding one's self of a troublesome enemy is to employ calumny. "Calumniate, calumniate, something will always come out of it. And calumny which has begun to slip into one ear very, very softly, will soon swell into a crescendo and finally crush the victim." "What chattering is that?" cries out Bartolo, "you have not so many affairs that you cannot go to my notary and tell him to come here this evening to sign my marriage contract?" "At your orders," replies Basil.

Then Bartolo offers a purse to Basil, but he blandly refuses it. He retires while extending his hand behind his back to accept the money, with a protest against taking it. Bartolo then says to Basil: "I accompany you." He puts on his cloak and his hat. Amusing exit, in which the two personages overwhelm each other with polite deference in wishing not to go out first. Basil goes out last, but he is obliged to double up in order to go under the doorway, which is far too low for his tall figure and his enormous hat. During all of this scene Figaro, who entered by the window, has hidden himself so as to hear the conversation. He tells Rosina of the intentions of her tutor and promises her to strive to prevent her marriage with Bartolo.

Fifth Tableau.

15 The Public Place. —*One sees Bartolo and Basil come out of the house of the doctor. The latter orders his servants, L'Eveillé and La Jeunesse, to station themselves together at the door and not to let anybody enter during his absence. As soon as Basil and Bartolo are gone Figaro leaps from Rosina's balcony into the street, and approaching the two lackeys, of whom he is the regular physician, he solicits them to take some medicine, which he offers them while he tells them that they do not look well. He gives to one a sleeping powder and to the other a medicine for sternutation. The two unfortunate footmen begin immediately the one to yawn, the other to sneeze continually. Figaro nearly bursts with laughter, but when he sees Bartolo returning he conceals himself in the place.*

16 *Bartolo asks his footmen what has happened in his absence, but neither of them is able to reply, the one yawns and the other sneezes alternately. Bartolo, in a rage, drives them into the house and follows after them.*

17 *Figaro then makes a sign to Count Almaviva, who enters concealed in a new disguise which Figaro declares to be superb. Figaro knocks at Bartolo's door. La Jeunesse opens. Figaro presents Almaviva under the name of Don Alonzo, pupil of Basil, who comes in the place of his master, who is ill and in bed, to give the singing lesson to Rosina. La Jeunesse leads in Almaviva, who enters followed by Figaro.*

Sixth Tableau.

18 The Singing Lesson — Arrival of Figaro and Almaviva, the latter disguised as a singing teacher. Bartolo learns with surprise of the illness of Basil, who has left but a few hours ago. Suspecting some farce, he insists that the lesson shall take place in his presence. He seats himself in an arm chair and orders the professor to begin the lesson. Rosina sings, Bartolo beats the time and quietly falls asleep. The two lovers approach and hug one another behind the old man's back. Bartolo awakening, Rosina and Almaviva suddenly start up and begin to sing. The same play is renewed a second time, when suddenly, to the amazement of all, Basil appears in person to give the singing lesson.

19 Bartolo requests him for information, and Figaro, Rosina and Almaviva make violent efforts to compel him to be quiet, and above all to persuade him that he is ill, that he has a fever and that he did wrong not to stay in his room. In his be-

wilderment Basil exclaims, "What deception is being practised here?" Almaviva slips a purse into his hand and whispers in his ear, "You are ill." "Ah, I understand," cries Basil. He pockets the money, and assuming an afflicted expression, he announces that he does not fell well. "Go to bed, Basil, you have a fever," cry all three together, and at the same time, gathering around him, each in turn gives him a push, which finally sends him to the door.

20 Figaro pushes forward an armchair and gets ready to shave Bartolo. The latter tries to keep his eye on Rosina and Almaviva, who have got near one another and are making love, but Figaro half strangles him with the napkin, cuts him while shaving, fills his eyes with lather; in short, puts him in such a way that it is impossible for him to see what is going on. Bartolo, in a rage, drives everybody to the door and sends Rosina to her room.



THE SINGING LESSON

21 Return of Basil who, while having pretended to obey by going home to bed because he has received Almaviva's money, has carefully come back to warn Bartolo. He enters, soaked to the marrow, carrying a lantern and a dripping umbrella. It is storming firecely without; he has come to take shelter in Bartolo's house. Bartolo has not time to listen to anything; he has not a minute to lose, for he fears that Rosina may escape him. In spite of the rain Basil and he will go at once to find and bring back the notary in order that the marriage may take place at once. They go out.

22 Figaro reappears by the window. He tells Rosina that he is bringing Almaviva. The two lovers fall into one another's arms. Arrival of the notary, preceded by footmen bearing torches and accompanied by his secretary. Chairs and a table are brought; the notary sits down and asks who are the contracting parties. Figaro presents the Count and Rosina. Both sign the marriage contract and Figaro signs as a witness. At this moment Basil enters.

23 The notary remarking that two witnesses are necessary, Figaro asks Basil to sign also. The latter, astounded at what is taking place under his eyes, refuses alleging that he has promised his aid to Bartolo, and that his conscience does not permit him to go against his word. Almaviva gives a purse to Figaro, who throws it to Basil right over the notary. The latter catches it, of course, and pockets it. "That is for your conscience, Basil," says Figaro, "and now will you sign?" "Ah,"

replies Basil, while lifting the purse, "You have arguments of such a weight." He signs.

24 Bartolo, who has seen Figaro and Almaviva enter by the window, has rushed for an officer. They enter and the enamored old man orders everybody to be arrested. The alguazils put their hands upon the collar of the notary, but they are profuse in their excuses when they recognize them. They arrest, then, Almaviva, who throws off his cloak, and, to the confusion of all, discloses a gorgeous costume and announces that he is the Count Almaviva, governor of the Province. Everybody bows respectfully. The alguazils, angry at having been disturbed for nothing, withdraw, followed by the notary, the lackeys, the Count, who escorts his Rosina, now become his bride, and by Figaro, who puts Bartolo into derision. The sly Basil, ill at ease, seeks to sneak away without being seen, but Bartolo seizes him in his passage to the door and reproaches him bitterly. Basil, a moment discon-



THE MARRIAGE

certed, recovers his composure, and assuming the air of a spiritual adviser, exclaims: "What do you want, Doctor? It is that such was the will of God. I always bend submissively before it." And he fled away, leaving Bartolo in his armchair absolutely collapsed.

Seventh Tableau.

25 The Marriage. — *The place before the church has been invaded by a merry crowd acclaiming the sumptuous cortège which accompanies Count Almaviva and Rosina in their exit from the church. The cortège, preceded by a master of ceremonies and terminated by the ladies of honor and the Count's friends, crosses the square. Figaro follows while giving his arm comically to Marcelina, ridiculously burdened with her holiday attire and wincing in a most laughable manner. The boy and girl students dance gleefully. Figaro, always a jester, returns with a mannikin dressed up to represent Don Basil, his perpetual enemy. Basil is hung in effigy above the square in the midst of approving yells. At this moment the real Basil, crossing the place by accident, perceives what is taking place, and seized with a foolish and cowardly terror of being dragged into the crowd, bounds away at full speed and bumps into Bartolo, who is hurrying to prevent the marriage if there is yet time. Both roll upon the ground. Basil picks himself up and starts on running. Figaro forces Bartolo to dance with the others. The unfortunate old man, depressed and baffled, falls down all out of breath, and the crowd dance around him an hilarious jig.*

626–627 The Animated Costumes. Length, 165 feet.....$24.75

The scene represents the shop of a costumer who rents garments for masquerades and fêtes. A young student presents himself for the purpose of selecting a costume for a masked ball. The proprietor shows him several, which he refuses, one after the other, for one reason or another, but principally because of their doubtful cleanliness and of the nauseating odors which emanate from them. The costumer, furious at having found nothing to suit his client, who seemed hard to please, opens a hamper from which he draws the clothing of a clown, of an acrobat, of a musketeer, of a danseuse and of various other personages, which, as soon as he throws them down beside him, begin to move about and become animated. These animated costumes seize the student, deal him some hard blows and shut him in the hamper from which they have come out. After terrific efforts, the unfortunate student extricates himself from the basket and throws himself upon what he supposes to be human beings, but his hand only grasps some tatters without consistence. They fall to the floor and he flies away in astonishment.

628–631 Simple Simon's Surprise Party. Length, 295 feet.....$44.25

The Simple Simons have determined to give a dinner to their friends in honor of the birthday of the Madam. They call their chef, who, just as he is on the point of presenting himself to them, is headed off by Mephisto, who has come to make a brief tour of the earth and to amuse himself at the expense of mortals. Mephisto appears to Mr. and Mrs. Simple Simon in the costume of a cook; he receives their orders. Then he rapidly withdraws from an inexhaustible basket the table, the cloth, the napkins, all the service, and even all the chairs necessary for the guests. The latter arrive and joyously seat themselves around the mangnificently appointed table; but, at the moment when they begin to eat, everything disappears in the midst of flames. The guests, amazed at this spectacle, rush off, followed by Mr. and Mrs. Simple Simon, who are at a loss to account for such an exhibition.

632–633 The Astonishing Frame. Length, 133 feet $20.00

The Count of Cagliostro, who occupies his spare time in working magic, has invited one of his friends to be present at an exhibition which has for its aim the object of showing how much the sense of sight can be abused and deceived. In the centre of three fans he arranges a rose-window in which there appears a young page, who is suddenly transformed into a marquis of the time of Louis XV. The count brings a large frame, the marquise arranges herself in it, and it seems to the visitor that she is changed into a nymph. He then approaches it to verify the fact, but he perceives that it is the count in person who is in the middle of the picture. But in order to assure himself that he is not mistaken, he strives to grasp him, but the latter disappears mysteriously, and the frame, in the centre of which he finds himself, is absolutely empty. What he has seen was only a marvellous illusion.

634–636 The Wonderful Rose-Tree. Length, 200 feet.....$30.00
Extra for coloring ....net, $40.00

The Brahmin, Iftikar, who enjoys a great reputation in India, has determined to surpass everything which he hitherto has done and to make a creation which shall place the seal upon his renown. He sows some seeds upon the carpet, prostrates himself, and in the course of his invocations, in less than an instant, the grains germinate. A small rosebush at first appears; it grows and produces beautiful roses which cover it. Aided by his servant, the Brahmin gathers the roses and makes of them a magnificent bouquet, which is changed into a single enormous rose. The flower spreads out its opening petals and from its centre there darts forth a young and lovely woman, whom the Brahmin strives to embrace. But she eludes him in his pursuit and she dances before his astonished eyes a fascinating and bewildering serpentine dance. Iftikar, entranced, would like to grasp her again; but this time the dancer disappears and the rosebush laden with roses resumes its place. The Brahmin is in despair; he tears the roses, destroys the rosebush and he confesses himself conquered, for he has been able to create but not to preserve.

This adaptation to scenery of the poetic Hindu legend was made especially for coloring. Its charm and its delicate beauty are very materially enhanced by the intelligent and harmonious coloring of our artists.

637–638 The Shadow Lady. Length, 177 feet.....$26.50

This view represents a grand transformation scene of several tableaux, the more interesting and the more surprising in the order of their presentation.

639–640 A Wedding by Correspondence. Length, 135 feet.....$20.25

Mr. Peter Jones has vowed to get married. In his efforts to secure a desirable wife he has inserted some advertisements in the newspapers. So we find him in the act of going through the vast number of replies which his advertisements have called forth, the letters having been just brought in by a messenger. Hundreds of missives lie before him, and he thrusts aside disdainfully the greater number of photographs accompanying the answers. One letter finally finds favor in his eyes; the writing is excellent, the phrasing is pleasing and the photograph which he extracts from the envelope shows to him the likeness of a young girl, pretty, smiling, lovely, in every way ideal for a life's companion. But while he dreams with half-open eyes of the joys in store for him, and while he plans for the future, it seems to him that old Truth comes out of a well in the middle of the room, and that she presents to him a mirror in which he may see reality. He casts into it his eyes and he seems to see the faithful reproduction of the one whom he is going to love and whom he is going to make his wife. It was an illusion. He draws nearer and nearer to it, and to his intense horror the features of the woman which he sees are transformed. Reality he sees in the mirror of Truth, and what has been found there is a woman, old, toothless and cross, presenting more the appearance of a crabbed old mother-in-law than that of a woman with a charming and good character. The vision disappears, and Peter Jones pushes aside from him with horror, papers, letters and portraits which he has received, and swearing to renounce the means of the press for securing the companion he hopes to find.

641–659 AN IMPOSSIBLE VOYAGE. Length, 1,233 feet.....$185.00

Duration of exhibit about 25 minutes.

641–661 The same with new finish. Length, 1,414 feet.....$212.00

EXTRAS:

Coloring	Extra	$245.00
Coloring with new finish	"	$280.00
Set of 24 Photographs (5x7)	"	$4.00
Special slide	"	.50

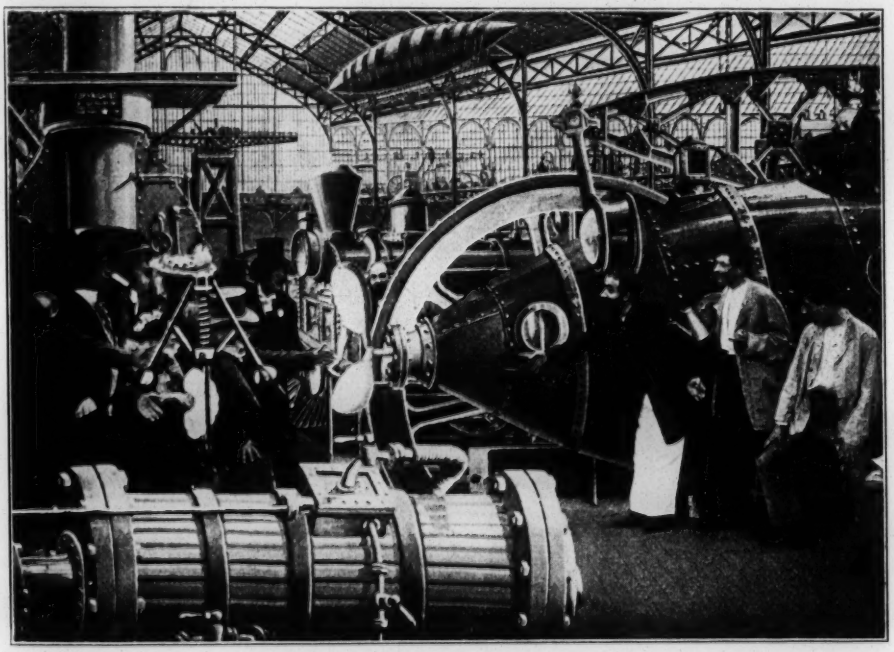
1 The Institute of Incoherent Geography.—At the first tableau we find ourselves present at an extraordinary meeting of the members of the Institute of Incoherent Geography, gathered to discuss various propositions of the most influential members upon the subject of a proposed voyage which must surpass in conception and invention all previous expeditions undertaken by the learned world. Under the presidency of Professor Polehunter, assisted by Secretary Rattlebrains, by the Archivist Mole, by the Vice-president Humbug, the members of the office, Easily-fooled, Daredevil, Schemer, etc., etc., are discussing upon a map of the world, a project set forth by Professor Daredevil for making a tour of the world, but they soon reject it as being played out.

2 The Plan of the Engineer Crazyloff. — The president announces the arrival of the engineer Crazyloff, originator of a marvelous scheme. Introduction of the engineer, who explains his project, in which he is to employ all the known means of locomotion—railroads, automobiles, dirigible balloons, submarine boats, etc., etc. The engineer makes a sensational demonstration, which rallies all the votes. He is immediately empowered to construct the material; the scheme of the voyage is voted upon. The wives of the president and the engineer, Mrs. Polehunter and Mrs. Crazyloff, and the servant of the society, are so filled with enthusiasm that they decide to set out with the savants.

3 The Machine-Shop.—Superb decoration representing the interior of a machine-shop in full blast. Everything is in motion; flywheels of steam-engines, hammers, stampers, cranks and pistons; steam floating in the air. The entire scene is marvelously realistic. Crazyloff is plunged into algebraic calculations. The servant Bob brings him his breakfast. Crazyloff, exasperated by his insistence, lets go a kick of the foot into the tray held by the servant, and sends tea-pot, bread,

finger-bowl, napkin and the rest into smithereens. Arrival of the members of the projected expedition, coming to examine the progress of the work. The engineer shows them a unique train of his own invention, which will be surmounted by two dirigible balloons, and which will contain an automobile on a new plan, a submarine boat perfected, an ice-box and a thousand other accessories, the purpose of which we will divine later.

4 The High Furnaces.—Crazyloff leads his auditors to another part of the machine-shop. He makes them watch the casting of a colossal piece of a machine. Mrs. Crazyloff, who has been standing too near, is suffocated by the smoke and faints. Somebody calls for water. An overzealous workman sops her face with a sponge which he has saturated in a bucket of water. The lady comes to her senses and becomes excited and enraged when she finds herself inundated with water; she



THE MACHINE-SHOP

slaps the workman and throws the bucket of water at his head. Violent altercation. Crazyloff puts himself between the belligerants.

5 The Station of the "Paris-Righi-Sun" Railroad.—The preparations are terminated. In a most remarkable setting, in which a modern station is truthfully depicted with all its commotion, one sees arrive the members of the expedition, who go and purchase their tickets. The servant, laden with parcels, bags, band-boxes, etc., is successively turned head over heels by an employé, who bumps against him with a box, and by a baggage truck which sends him rolling before a carriage pushed by another employé. The irascible servant administers the unwilling author of the accident with a severe correction. Everybody embarks in the train excepting two laggards, who arrive just in time to see the door closed in their faces. The locomotive whistles and smokes. The train departs.

6 In Switzerland. The Snow-Capped Mountains.—The train of the Paris-Righi-Sun, after having left the frontier, traverses a superb landscape amid rocks almost perpendicular and falls of natural water. One sees it pass far away in the distance, then it comes to the foreground over an iron viaduct. It is the special train of Crazyloff, with all its accessories which give to it a strange aspect.

7 Aboard the Train.—The coach containing the travellers is seen in cross section with its various compartments. The wheels roll round, the train seems to speed onward at a high rate. The telegraph lines, following the optical illusion,



THE DEPOT OF THE "PARIS-RIGHI-SUN" RAILROAD

ascend and descend. Suddenly, the three doors of the compartments open together, and three employés announce "The Jungfrau. Everybody gets out." Then they shut the doors simultaneously. The travellers make ready to get out.

8 At the Foot of the Jungfrau.—One sees here the outside of the station at the foot of the mountain. Picturesque decoration. The inhabitants of the country



EMBARKING ON THE "AUTO-CRAZYLOFF"

awaiting the coming of the geographical society, whose sensational arrival has been heralded. Disembarking of the travelers. Some freight handlers lower the auto from the train and push it outside the station. The members of the expedition come out acclaimed by the enthusiastic inhabitants, who have been excited by the audacity of the projected voyage, the accounts of which having been reported in the country for the month now past.

9 Embarkation in the Auto-Crazyloff. (System patented in France and in America.) The travelers, to the number of fourteen, embark in an impossible carriage decorated with colossal lanterns, with a monstrous projector and with a horn of unheard of dimensions. The top of the carriage is covered with the baggage of the savants. The servant takes his place on the back. The freight handlers receive



THE TABLE D'HOTE

their tips. Crazyloff in person assumes the duties of the chauffeur. The carriage starts up and darts off at a terrific speed.

10 The Inn of the Righi. (200 miles an hour.)—Crazyloff, relying on his machine, sends it driving at a breakneck speed. At the foot of the Righi there is an inn. The innkeeper and staff perceive the carriage whirling at a deadly clip and they make despairing signals to forewarn the daredevils that a catastrophe is imminent, the way making a sharp turn before this inn. Little lost, however, the auto arrives like a waterspout, and knocks down the wall of the inn into which it penetrates, amid a whirlwind of dust. (Setting very picturesque. Fall of snow. The wall which the carriage knocks down is real, and falls upon the travelers.)

11 The Table d'Hote.—We are inside the inn. Twenty-four persons are eating breakfast at the table d'hote. Suddenly the wall at the right falls in and the auto crosses the picture, while passing over the entire length of the table, knocking over everything. The guests, struck with terror, fall to the floor, the servant lets go a pile of plates which are broken with a crash. The unperturbed chauffeurs cry to the amazed guests: "Do not disturb yourselves. We are only passing through." The auto, knocking out a window upon the left, continues its course into the country. (A sensational tableau.)

12 300 Miles an Hour. — Grand panorama. In no wise disturbed by this accident, Crazyloff increases the pressure and darts on at a dizzy speed. The snow rages and falls in gusts. The carriage leaps over valleys and mountains while the

ranges move by with a fantastical swiftness. The members of the expedition are nailed to their seats, serene and unmoved. Suddenly the carriage ascends an almost perpendicular slope and arrives at the summit of the Righi, disclosing in the background a magnificent panorama.

13 A Fall of Two Miles.—Having reached the summit the rash travelers pass over the crest and the carriage starts on a terrific plunge, bounding from one rock to the other and finally falling into space.

14 A Terrible Catastrophe. The Guides. (A tableau most effective.)—The carriage, filled with its personnel, comes to rest at the bottom of a precipice, where it is smashed to pieces. The top falls in, sending the baggage in every direction. The unfortunate travelers are buried in the snow under the débris of the auto.



A NAUSEOUS PILL

But fortunately a party of guides and mountain climbers come to their aid and extricate them from their painful situations. The lame savants are borne away by the guides—a great cinematographic novelty.

15 Five Weeks in the Hospital.—Our savants are all lying in a hospital ward, tended by nurses. The president, Polehunter, undergoes trepanation. Five weeks later their wounds are healed. Cured, but not demoralized, they ask only to be permitted to continue their journey.

16 The Special Train of Crazyloff.—The exterior of the hospital. Before the entrance is the special train. The embarkation of the travelers. The fat Mrs. Polehunter is put in by force, for the door is too narrow for the unwieldly person. The train departs.

17 To the Summit of the Jungfrau at Full Speed.—Crazyloff, furious at not having been able to realize his projects at the Righi, sends his train to the summit of the Jungfrau. The train arrives in full blast at the summit, leaps off, and sustained by the dirigible balloon, flies off into space.

18 In the Clouds.—The train spins on among the clouds, which move in an opposite direction, throwing into the air a trail of smoke.

19 Among the Stars.— Night comes on gradually; the train still rolling at full speed, passes stars, asteroids, comets, nebulous constellations, planets, heavenly

bodies of every possible sort, all seeming to move at a rapid rate and sparkling in space like fireworks.

20 The Rising of the Sun. —Dawn appears; the clouds scatter themselves little by little; the sun rises. The rays brighten and the heavenly body slowly appears. The sun awakes—a face on the grin appears among the rays and yawns by dislocating his jaw.

21 A Nauseous Pill. — The train arrives, moving at full speed, and rushes straight into the mouth of the sun. The latter, after a series of comical grimaces, begins to spit fire and flames, result of indigestion caused by this disagreeable and unexpected pill.

22 Terrible Telescoping. — Fantastical solar landscape of the most curious effect.



A TERRIBLE TELESCOPING

The train falls in the sun. The locomotives, tender, the coaches, pile one upon the other in indescribable chaos. The catastrophe terminates with a volcanic eruption upon the surface of the sun mixed with projections of fire and masses of sparks of a superb decorative effect. (Absolutely new trick.)

23 The Debris of the Train. —All are safe and sound. Marvellous decoration representing the shattered wreck. The savants crawl out from under the heap, and after having been counted, recognize with joy that in spite of their unheard of adventure nobody has been hurt. Crazyloff comes out with a black eye, the others with scratches and contusions. The clothing of the heroes of the adventure are in tatters. Crazyloff, enthusiastic over the novelty of the landscape, leads the savants in the discovery of this unknown country.

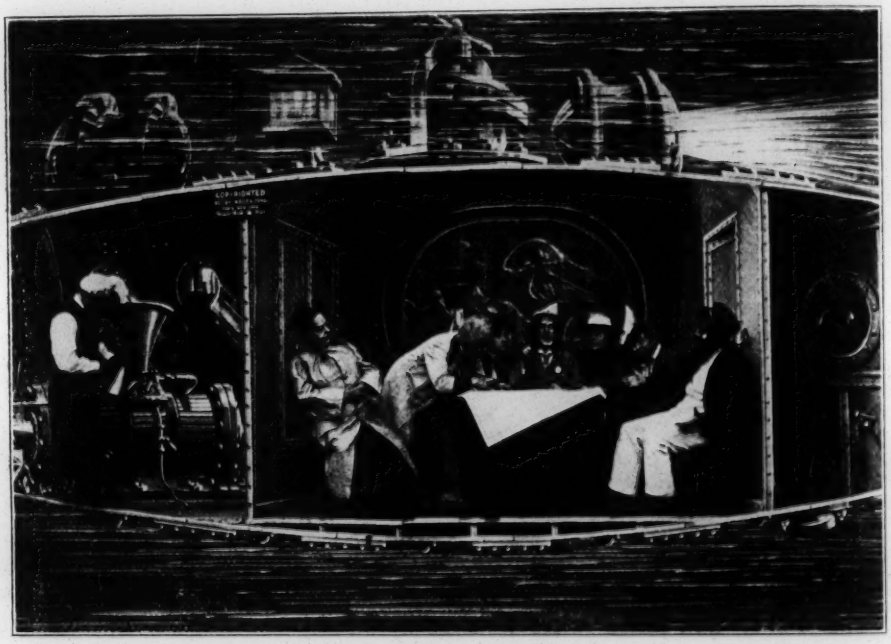
24 The Aurora Borealis. — The savants admire upon the horizon a magnificent aurora borealis, spreading upon the bizarre objects a weird clearness. The scene is covered with crystals in extravagant shapes, which strike with astonishment the members of the expedition.

25 The Solar Eruption. — Suddenly, while the savants are plunged in admiration, the warmth of the rising sun begins to make itself felt. The sun smokes, tongues of flames come out of every part, and the warmth begins to become intolerable.

26 A Temperature of 3,000 Degrees. —The temperature increases more and more, the atmosphere becomes suffocating. The unfortunate members, regretting their adventure, remove their clothing, dripping with sweat. The warmth increases always and the unfortunate see themselves doomed to certain death after a frightful agony, when the engineer, Crazyloff, recollects, quite apropos, that in the catastrophe the ice-box has remained intact. It is safety.

27 The Ice-Box. — The ice-box is brought out and all rush into the interior. Crazyloff, ready to collapse, has remained the last, and he is only too willing to go in when he sees that all are out of danger, but an appalling spectacle presents itself to his sight.

28 All Frozen: The Block of Ice. —The savants, suddenly frozen, are im-



INSIDE THE SUBMARINE

prisoned in a block of ice, in attitudes most grotesque. The intense cold which reigns in the ice-box has instantly rendered them rigid.

29 The Thaw. — The intrepid Crazyloff, listening only to his courage and seeing that there is not an instant to lose, surmounts his sufferings, and, drawing out of the débris of the train a bundle of straw, puts it in front of the ice-box and sets it afire. The flame crackles joyously and the heat produced, together with that of the sun, makes the ice melt and frees the savants. Crazyloff cries to them to get out and to leave at the earliest moment these inhospitable places. It is necessary to return to earth at the earliest possible moment.

30 Embarkation in the Submarine. —The savants, at a hustling gait, return to the scene of the disaster, and among the wreckage of the train they find that the submarine boat has been miraculously saved and injured only slightly. They open a hatchway and all scurry head over heels into the boat, which has remained upon the car where it was originally loaded.

31 On the Edge of the Sun. —The steam escapes. Crazyloff has put the helix in motion. The latter, striking the air, makes roll to the edge of the sun the car which supports the boat. The car thumps up against a rock and stops short. By virtue of the principle of inertia, the boat hurled forward continues its motion, leaves the car, slips upon the rock and falls into the vast waste of space.

32 Fall of the Submarine in Space. —The parachute. Happily the engineer has foreseen all. At the moment when the boat falls into space, a folded parachute

spreads out its upper part suddenly and retards the fall of the boat, which henceforth works slowly and majestically.

33 In the Open Sea.—The boat and its parachute, the descent of which has been steadily accelerated, arrives at the surface of the ocean. The waves back into foam and the boat and its passengers are engulfed in the sea.

34 The Unknown Depths. — Amid fish and marine algae, the submarine continues its course, propelled by its helix and lighting the way by a powerful electric projector.

35 Inside the Submarine. — One sees inside the savants happy at having escaped so great a danger and discussing the means for trying to find out where they are. Crazyloff insists that they are near the coast; a lively debate takes place, for the others maintain they are out in the open ocean. Crazyloff, in order to prove the reasons for his assertions, opens a movable porthole provided with a glass. Through the wide opening one sees pass by wreckage, aquatic animals, fish, medusas, anemones, octopuses, etc., etc.; and thanks to the lighting of the projector, the savants, with the aid of a long glass, descry the land a short way off. They believe that they are at last saved.

36 The Fire on Board.—But a final accident awaits them. Whilst the machinist, whose cabin one sees at the left, is oiling his machine, a cloud of smoke bursts forth. A fire is shouted. There is a great jostling. The savants make superhuman efforts to put out the fire with buckets of water.

37 The Explosion. — Suddenly a firece explosion takes place. The boiler leaps up and the boat is pulverized.

38 Thrown Back Upon the Land.—In a seaport the sailors are busy with their occupations. They are suddenly knocked over and laid flat by the explosion of the submarine, which has just taken place a short way out from the shore. A piece of the boat falls among them. The sailors leap up frightened, and rush to examine the singular thing which has just fallen from heaven. They are amazed to see come out the savants who, by a wonderful providence, have been sent into space with the remnants of the boat and have fallen back to earth without experiencing any very severe wounds. The servant, whom one seeks for a moment, comes smiling out of a smashed manhole.

39 A Warm Reception. — The savants, whose adventurous voyage everybody has heard of, are recognized by the crowd; they are acclaimed and borne away in triumph. Crazyloff, carried on the shoulders of some stalwart sailors, brandishes with pride the helix of the submarine, which he has just come across again upon the ground. He will keep it as a souvenir of his incredible expedition.

40 Return to the Geographical Society.—The savants, after having got calmed down, and having put on their gala attire, go back to the institute in state to report the experiences and the results of their voyage to the members who were too timid to accompany them. They are attended by all the notabilities of the land; generals, admirals, ministers, representatives, savants, women of society, etc., etc. A fanfare of trumpets and a grand procession. They mount the monumental staircase of the institute and advance into the council hall, where an enthusiastic gathering of spectators has assembled. In spite of their incredible rashness, they resume modestly their accustomed labors as if nothing had happened, without paying the least attention to the bravos which are shouted in their acclamation.

650–661 Supplementary Section of the "Impossible Voyage."

41 Crazyloff's Study. — The savants come and find the engineer Crazyloff, and, in spite of their fortunate return, bitterly reproach the wretched man for having lost in the course of the voyage more than half of the material which had cost them so much to construct. Crazyloff is suddenly seized with an idea something marvellous.

42 The Tower of the Institute.—He leads the savants to the top of the tower of the Institute and orders brought up an electro-magnet of an enormous size. By passing a current of 20,000 volts through the magnet he makes it strong enough to draw and pull back the automobile lost in Switzerland, the train lost in the sun, and the submarine lost in the sea.

43 The Triumph of Crazyloff.—The savants observe the summit of the tower equipped with gigantic electro-magnets. Crazyloff turns on the current, and suddenly

the train, the auto, the balloon and the submarine come back from the four corners of space and fix themselves upon the arms of the electro-magnet. Crazyloff triumphs and receives the enthusiastic felicitations of his colleagues.

662–664 THE WANDERING JEW. (*An Artistic Picture*)
Length, 200 feet $30.00

1 The Shore of the Dead Sea.—Isaac Laquedem, the Wandering Jew, enters driven by a relentless force, which will never permit him to stop and rest in his incessant wanderings. He is condemned to keep on walking throughout eternity, without respite, for having refused water to Christ on his way to Calvary. He is worn out from fatigue and falls upon his knees, but a voice from heaven, which perpetually pursues him, forces him to continue his way. "Walk! Walk!" These wearying words make him tremble. He gets up, but fatigue overcomes him and he falls back to earth and slumbers.

2 The Vision.— At this moment his brain is haunted by a nightmare. He perceives in the sky a vague vision. It is Christ, who ascends to the summit of a mountain, bearing his cross and followed by pious women, guards and people. Christ falls, and in his nightmare Isaac Laquedem sees himself again, when he was a shoemaker, in his youth, refusing to Christ the water which he asked of him, and replying, with a sneer, "Walk!" The vision fades away; the Wandering Jew gets up. He rebels against the divine power, but he is obliged to plod on in spite of his resistance.

3 The Cliffs of Despond.—The view has changed. Isaac Laquedem continues to move on always and comes among some wild cliffs. There he would like again to take a rest, but Satan appears and tears his cane from his hands and beats the old man with terrific blows, and then suddenly disappears. At the same time the voice from heaven orders the Wandering Jew to resume his journey, and, in space, the figure of an angel appears; the latter with an imperious gesture compels the accursed man to resume his wanderings.

4 The Elements Let Loose.—The Wandering Jew pursues his perpetual course amid a frightful storm. He is assailed by torrents of water; ashes of lightning blind him; the wind whistles furiously, but on he plods..... he plods..... he plods always throughout the succession of the centuries. (A strikingly effective picture.)

665–667 The Firefall. Length, 200 feet..... $30.00

This view introduces an entirely new and most startling trick. The movement of the scene is greatly intensified by some very effective transformations which are at once artistic and very amusing.

668 The Grotto of Surprises. Length, 125 feet..... $18.75

The setting of this view is a series of underground grottoes, a part of the marvelous realm of Satan, through which the latter escorts a gentleman and works many wonderful tricks to the profound astonishment of the visitor.

668*bis* INAUGURATION SUBJECTS.

No. 1. President-elect Roosevelt, Vice-President-elect Fairbanks and escort going to the Capitol. Length, 130 feet..... $15.60

No. 2. Taking the Oath of Office. Length, 215 feet $25.80

President-elect Roosevelt and Vice-President-elect Fairbanks arriving at the Capitol, escorted by Mayor Sylvester, Chief of Police; Fort Hamilton Artillery Band; Grand Marshal Leiut.-Gen. Chaffee and staff; and the Congressional Committee.

Chief Justice Fuller administering the oath of office and the President delivering his inaugural address.

President Roosevelt entering his carriage in front of the Capitol and receiving a great ovation while standing bare-headed. Also a splendid likeness of Vice-

President Fairbanks entering his carriage and saluting the crowd. These are the ONLY MOVING PICTURES obtained of the ceremonies at the Capitol and are a magnificent and faithful portrayal of this great national event.

No. 3. Leaving the Capitol. Length, 130 feet..... .....$15.60

President Roosevelt, escorted by Troop A and a detachment of Rough Riders, proceeding along Pennsylvania Avenue, standing in his carriage and bowing to the assembled multitude. A splendid and inspiring picture.

No. 4a. The Grand Inaugural Parade, Section I.
Length, 290 feet $34.80

West Point Cadets, Brigade Midshipmen Annapolis Naval Academy, Native Porto Rico Provisional Regiment, Native Philippine Scouts, Battalion United States Seamen, 3rd Battalion Field Artillery, 1st Squadron 7th U. S. Cavalry.

No. 4b. The Grand Inaugural Parade, Section II.
Length, 225 feet $27.00

Company A, 3rd Infantry, Connecticut; Massachusetts Naval Brigade, Battery F, at double quick; 1st Troop Cavalry, New Jersey; Gov. Pennypacker, of Pennsylvania, and staff; Brooklyn Naval Brigade, Squadron A, Brooklyn; Virginia Light Infantry—Richmond Blues; 23rd Regt., Brooklyn National Guard.

669–677 THE CHRISTMAS ANGEL. Length, 587 feet $88.00

1 The Poverty Stricken. — In a wretched garret a poor woman lies helpless from sickness upon a bed, besides which is her husband, an unlucky workman, and her little daughter, Mary. They are nursing her with the care that her malady demands. The window-panes are broken and the snow comes into the room. Misery has descended upon them with a heavy hand, for there now remains no wood nor coal for keeping up the fire. In the midst of this desolation a sheriff arrives to seize the poor furniture, for the proprietor remains unpaid. In spite of the entreaties of the tenants the sheriff performs his duties, and retires utterly unmoved by such misery. The father, in despair and without means, implores his daughter to go to the neighboring city to stretch out her hand at the church door to seek a penny or two from some charitable worshippers. Little Mary, full of courage, embraces her father and sets out boldly in spite of the snow squalls which whirl about in the darkness. She departs hoping, for it is Christmas eve, to bring back a few coins begged after the Midnight Mass.

2 The Wintry Landscape. — The snow has buried everything. The poor girl, shivering under her rags, hastens toward the city. She is numb from the cold, and the snow which surrounds her face blinds her and forces her to lose her way. But she finally finds it again and resumes her journey with the energy of despair.

3 The Midnight Mass. (Picturesque setting representing the porch of a large church.)—The steps of the church are covered with professional beggars who await the exodus of the pious souls who are almost always generous on that day. She comes along and takes her place beside them, but the latter drive her away, threatening her with their canes and crutches. The poor child, exhausted from fatigue, goes away and sits down by a gas-jet. Exit of the congregation, who give alms to the professionals. The footmen and servants bring umbrellas and cloaks to the ladies returning to their carriages. Poor little Mary stretches out her hand in turn, but very timidly. She is sternly refused, for they have exhausted their money by giving to the others and are quite wearied of solicitations. A gentleman from whom she persistently begs some money treats her brutally and pushes her away with a shove. She falls on her knees sobbing.

4 The Cook-Shop. Christmas Geese. (Beautiful setting with perfect realism.)—On the right the street fading away in the night. The lighted windows glim-

mer upon the snow cheerfully. At the front, on the left, there is a cook-shop in which the fire burns brightly. The assistants are busy plucking and roasting fowls. Some noisy groups of people, who are getting ready for a fine collation, enter and buy food. The poor little beggar in her turn comes along but she stays outside, her nose pressed against the window of the shop. She shakes from the cold and devours with her eyes those good things which awaken the tortures of her empty stomach. Alas, none of that is for her. When she decides to push open the door and to ask for a piece of bread, the boss thrusts her out. The two guardians of the peace themselves brutally drive her away to beg elsewhere.

5 Upon the Bridges. (Paris by night; upon the left the Palais de Justice outlines its form against the sky, which is lighted by the first streaks of dawn; in perspective the bridges of the Seine, illuminated by gas jets casting their reflections in



THE MIDNIGHT MASS

the river.)—Mary, driven off wherever she goes, reaches a bridge, falling down from exhaustion and fatigue. Some late pedestrians, blinded by the snow, flee away without paying any attention to the poor girl. Having the strength to go no further, she lies down upon a parapet and falls asleep. A ragpicker comes along, picking up the pieces of paper scattered over the bridge, and stumbles against the body of the ill-fated girl. He throws upon her the bright projection of the light from his lantern. The good fellow, in his pity, awakens her and tells her to hurry home so as not to get pneumonia from sleeping in a bitter snow-storm. Moved by her pathetic condition, he shares with her a piece of bread which he finds after rummaging in his pockets, and wraps the child in a piece of covering. Being very poor himself he can do no more. He looks sadly at the sorrowing child as she disappears, but not without having thanked him. He wipes away an escaping tear and resumes the course of his wanderings.

6 The Snow-Storm.—This time, Mary, hurrying along in the black night, has passed beyond the gates of the city. The country is white with snow as far away as the eye can see. The growing dawn lights but dimly her way. The storm increases in intensity.; the poor child, dazzled by the flakes of snow which bluster around her and finally overcome by the cold which she has bravely withstood all

night, can go no further and falls by the wayside, unconscious. The pitiless snow gently covers her up. Just at this moment an automobile enters. In it are seated a gentleman and his wife, who live in the neighborhood. They are moved to pity at the wretched plight of little Mary and carry her away with them.

7 The Christmas Angel.—The father and mother begin to lament over the failure of their daughter to return. The poor man, in his agony, falls upon his knees and offers up to God a fervent prayer for the restoration of his daughter. His prayer is heard. He beholds the Christmas angel, who forthwith consoles him and tells him that his misfortunes are at an end, on account of his faith in God and the filial devotion of his beloved child. The vision disappears and immediately their daughter returns accompanied by her benefactors, who, having heard from her the story of the sad condition of her parents, enter to pay the debts of these poor people and at the same time, bringing an abundance of provisions for their immediate needs.

678-679 The Living Playing Cards. Length, 160 feet.....$24.00

The stage setting represents a beautiful landscape with an ancient Roman Temple in the background. Upon a low table there is placed a large screen, and to the right is a small tabourette containing some of the properties of the prestidigitateur. As he enters he takes up a playing card, the nine of spades, and enlarges it in some mysterious way, to enormous proportions and then hurls it at the screen which immediately has outlined upon its surface the face of a huge nine of spades. This figure vanishes, then the prestidigitateur repeats the trick with a queen of spades. The figure on the screen becomes animated and steps down upon the floor—a real queen dressed in gorgeous robes of state, regal with a crown and sceptre. She returns to the screen, is at once transformed into a playing card, and the screen is bare again. Finally the wizard repeats his act with the king of clubs. This card becomes animated, and a real king steps forth from the frame. When he reaches the floor he turns his back to the audience, the wizard going off the stage at the same time. The king pulls off his wig and disrobes, and turning around he discloses himself to the audience as the wizard himself. This is a very clever trick so gracefully and admirably done that it evokes always well-merited applause.

680-682 The King of Sharpshooters. (Scene, a Moorish interior). Length, 225 feet..... .....$33.75

Among the properties is a massive candelabrum, eight or ten feet high, with five branches. The king of sharpshooters enters, followed by his assistants. He first takes some large playing cards, passes them to a young woman who holds them for him to shoot at. When he has put some holes through them, he takes them from his assistant, runs his arm into the bullet holes, and then sends the cards fluttering through the air in as perfect a condition as they were before he shot at them. After a few shooting tricks he removes his own head from his body, throws it to an assistant who places it in one of the sockets of the huge candelabrum. The instant the head is fixed in place, a new head appears on the sharpshooter and he throws this away to his assistants who put it into another socket of the candelabrum, and so on until all the sockets are filled. He takes his gun and shoots all the heads away except the one in the middle. Suddenly a body appears in the place of the middle head. It jumps to the floor; it is none other than the sharpshooter himself who, through a clever trick, had substituted one of the assistants for himself, while he was shooting at the heads. The sight of the five heads all absolutely alike dancing in the sockets of the candelabrum creates a sensation as mystifying as it is ludicrous, and the marvel of the trick is that the sharpshooter is able to get a new head as soon as he parts with the old one.

683-685 The Black Imp. Length, 225 feet.....$33.75

A Black Imp worn out by his hard and dirty work of the day has made up his mind to take a good night's rest in a comfortable bed. He sneaks into the bedroom of a small hotel and gets ready to stretch himself out upon the bed when he hears a

noise outside the door which forces him to run and hide. Some servants of the hotel are showing the room to a traveler who has just arrived. The servants withdraw and the traveler takes possession of the room. The Black Imp, exasperated to find that he has been dispossessed of a bed and a good rest, plays all sorts of tricks upon the guest until the latter becomes so mad with rage that he has to be carried away to a sanitarium. Rid of his annoyer, the lad gets into bed and immediately falls fast asleep.

This view is irresistibly comical. The tricks which the unfortunate traveler has to endure are most amusing and clever.

686-689 The Crystal Casket. Length, 300 feet $45.00
Extra for coloring $60.00

A juggler, clothed in an elaborate costume of the time of Henry III., makes some passes with a playing die and forces it to increase to huge dimensions while between his hands. He puts it upon a table which has no connections whatsoever with the floor. The four sides of the die fall apart and reveal a bunch of flowers which, in turn, are seen to separate and give forth a ravishing fairy. The noble lord seizes her, wraps her in a veil and shuts her up in a crystal casket. He sets it afire; the fairy is rapidly consumed by the flames, yet she is revivified more beautiful than ever. The personages salute the audience and withdraw, followed by the die which goes rolling after.

690-692 The Liliputian Minuet. Length, 200 feet..... .....$30.00
Extra for coloring.....$40.00

A magnificent marble statue is carelessly supported upon an amphora of the same material. Under the passes of a prestidigitateur, the statue becomes animated and serves him as an assistant. The latter takes a pack of ordinary playing cards and places them in a casket of glass. Four cards, the king of spades, the queen of hearts, the queen of clubs, and the king of diamonds, come out of the pack individually and go into the hands of the juggler without any apparent assistance. He places the four cards upright on a small platform and there the four figures on them become animated, leave the surface of the cards, advance to the middle of the platform, and dance a minuet gracefully and prettily, the figures preserving the diminutive size of those on the cards. The dance over, each returns to its place before its corresponding playing card, and is mysteriously merged into the card as at first. This latter is an entirely new trick, most cleverly executed, a wonder of gracefulness and prettiness.

693-695 A Mesmerian Experiment. Length, 200 feet.....$30.00

The famous savant, Dr. Mesmer, the originator of Mesmerism, has decided to make a new set of demonstrations with the tub already so well known in the learned world by the name of "Mesmer's Tub." With the cooperation of his assistants he fills it with water and then draws out of it, individually, eight costumes of women which are placed upon pedestals adorning the sides of the setting. The costumes, at a sign from Mesmer become animated and it is seen that the are on the celebrated "Snow-drops," the inimitable danseuses who have recently created a great furor at the Alhambra Music Hall in London. The team, under the leadership of the *première danseuse*, comes forward and executes the same number which it performed in London. The turn over, the danseuses return to their pedestals and disappear, leaving behind their costumes which Dr. Mesmer puts back into the *Tub*. The latter then has the *Tub* filled with water, but when he tips it over no water comes out,—only a flock of ducks, geese and chickens.

696-698 Mr. Dauber and the Whimsical Picture.
Length, 233 feet.....$35.00

Mr. Dauber, a painter very favorably known, receives a visit from Mr. Pierrot, a white clown enjoying a popularity as wide-spread as that of the painter himself, who comes to request a sitting for his portrait. The painter sets out promptly to execute his order, and in a few minutes he sketches upon a blackboard the portrait of his new patron. Hardly has he finished when the painting, nothing but that of a jumping-jack, begins to move its arms and legs and afterwards springs out of the frame. There follows between the three an irresistibly comic scene during which a number of

amusing incidents take place, producing bursts of laughter from the audience. This view is one of the most comical which have been given to the public for a long time.

699–701 The Venetian Looking-glass. Length, 215 feet.....$32.25

In a laboratory an alchemist is at work amidst smoking retorts and the customary appliances. From time to time he consults his mysterious books. He is disturbed in his experiments by a usurer who seeks to have the alchemist show in a vision the face of his future wife. The alchemist accedes to his wishes on condition that the usurer give up a large sum of money. The latter regretfully hands over his bag of silver, and would like to get it back again after it leaves his hands. The alchemist brings forth a casket covered with cabalistic Persian characters. When the casket is opened there is revealed a Venetian mirror in which appears the head of a lovely young woman: after the head the body comes into view, and she then steps forth from the frame where she is replaced by the head of an old woman. The former advances to the arms of the usurer, but when he speaks of love to her whom he considers his fiancée, she at once disappears, and he finds in her stead in his arms the toothless old woman. Enraged he dashes for the mirror to break it, but beholds therein with horror his own image hung in effigy to a gibbet. He smashes the mirror, and then finds himself before a veritable gallows beside which is the executioner ready to hang him. Maddened with fear, he scrambles away while the alchemist shares with his colleagues his spoils.

702–704 The Chloroform Fiends. Length, 220 feet.....$33.00

A respectable fellow has quietly taken a seat upon a bench in a park, and worn out from the excessive heat of the day, has fallen asleep. Two ramblers happen upon him and, seeing him an easy prey, chloroform him and proceed to rob him even to the extent of removing his clothes. The fellow under the influence of the drug has a pleasant dream while imagining himself surrounded by the *houris* of the seventh heaven of Mahomet. But he is quickly brought back to realize his actual situation by two policemen who, in the course of their rounds, have observed this man asleep in the park, only partly dressed. They lead him away to the station to the delight of the two thieves who, from afar, have watched his arrest. While they themselves follow with their eyes the departure of their victim, a third thief sneaks up and snatches their booty which he successfully gets away with. The two prowlers accuse each other of the theft of the booty and come to most violent blows. The last scene shows us the heads of the three rogues in their natural size,—three fine specimens of ruffians who swarm about the environs of Paris.

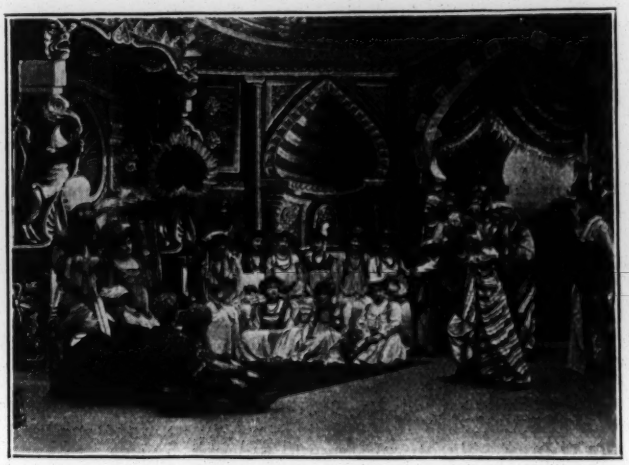
705–726 THE PALACE OF THE ARABIAN NIGHTS.
(Complete). *Duration of exhibit about 28 minutes.*
Length, 1400 feet $210.00

705–721 The same shortened. *Duration of exhibit about 22 minutes.* Length, 1100 feet $165.00
EXTRA for coloring, complete edition ..... net....$280.00
" " " short edition ....net...$220.00
Set of 18 photos (5x7) extra .....net.... $3.00

1 The Rajah's Audience.—Into a superb hall the court enters and each takes his place. The *Rajah* arrives and ascends to his throne; the queen follows accompanied by her daughter, the princess. Then comes in the prince who has asked an audience of the *Rajah*.

2 The Prince Asks to Marry the Princess Aouda.—The *Rajah* listens to the desires of the prince who confesses his love for *Aouda* and then asks for her in marriage. The *Rajah* becomes enraged at the request of the prince, for the latter has no money; and besides, he has promised his daughter to his old friend, the usurer *Holdfast*, whose wealth is fabulous. The princess, because of her great love for *Charming*, begs her father to renounce the marriage with the old man whom she holds in horror. But her father is relentless and orders the guards to drive away the prince and his suite; in spite of the tears of his daughter, he insists that his orders must be executed.

3 Prince Charming's Chamber.—The prince, accompanied by his friends, reenters his apartment and gives himself up to his grief. He refuses the consolations of his friends and drives the latter away, preferring to be alone. He sinks down upon a seat placed near a table upon which an incense-burner is sending forth wreaths of fragrant smoke. *Charming* weeps bitterly. With an unintentional movement he overturns the incense-burner which falls to the floor sending forth thick clouds of smoke out of which there gradually appears the sorcerer, *Khalafar*.



1 THE RAJAH'S AUDIENCE

4 The Sorcerer Khalafar and the Enchanted Sword.—The sorcerer inquires about the causes of despair of the prince and consoles him. The former hands over to *Charming* a magic sword and at the same time tells him that it will render him invincible, and also that he takes the prince under his protection. If the prince has courage and pledges himself not to shrink back before any ordeal, the enchanter promises to pilot him in the acquisition of a mighty treasure, the location of which is known to him alone. Once in possession of this wealth, the prince will force the *Rajah* to bend before him and to give him the one whom he ardently loves. The prince binds himself to do anything which will secure to himself *Aouda*, so he accordingly follows after the sorcerer. The prince's friends who had remained at the door of the apartment determine to follow him in his quest, fearing that he might do something desperate.

5 The Temple of Siva.—Buddhist Rites.—The Vestal Virgins.— Some Buddhist priests are on the point of terminating a ceremony of sacrifice upon the altar of *Siva*. All around the temple sacred vases are sending forth streams of perfumed smoke. The vestal virgins on their knees are praying to the goddess. After the ceremony the priests bear away the remains of the sacrificial victim; the vestals follow after in procession and disappear when they have thrown flowers upon the altar. The sorcerer, *Khalafar*, after having assured himself that the temple is entirely empty, leads the prince up to the altar. When he has forced the followers of the prince to retire,—they in their curiosity have kept close to his heels—he urges the prince to fall upon his knees at the feet of the goddess and to supplicate her to provide him with the means whereby he may acquire the treasure.



4 THE SORCERER, KHALAFAR.

6 The Miracle of Siva.—*Charming* invokes *Siva*. The statue of the goddess becomes animated imperceptibly. She grants the prayer of the prince, and at once makes a most extraordinary Indian pavilion emerge from the ground.

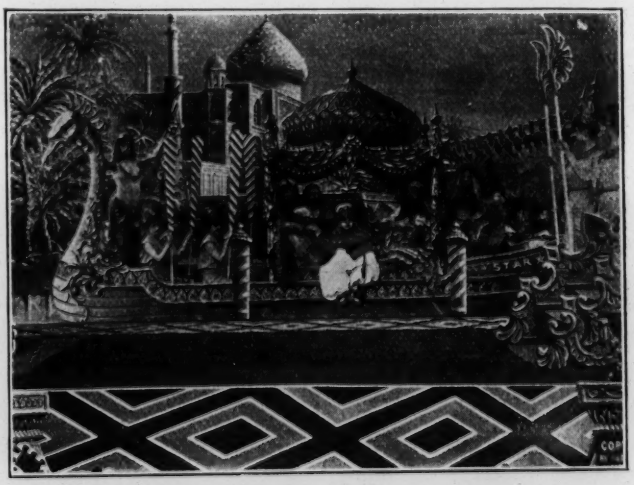
7 The Boatmen of the Sacred River.—The draperies which close the entrance to the pavilion are separated, and there come forth a group of boatmen who place themselves at the service of *Charming* upon his voyage.



8 THE BLUE DWARF.

8 The Blue Dwarf.—Some Brahmins, at the command of the goddess, bring forth a magic vase crowned with an enchanted plant. The plant opens and is transformed into a curiously fantastic frame, from the middle of which emerges a grotesque dwarf who is no other than the chief of the boatmen of the sacred river. *Charming* hesitates to accompany this extraordinary being, but the goddess orders him not to delay a moment and to blindly obey the various guides whom she is going to send along. The dwarf leads out the prince who is followed by the boatmen. His friends dog the footsteps of the boatmen hoping to find out where he is being led; they consider him a fool to risk himself thus in so hazardous an adventure into the unknown regions.

9 The Banks of the Sacred River.—Upon the banks of a marvelous river upon the surface of which are reflected the Indian palaces with their fascinating architecture, one sees arrive the *High-priest* of the magic forest who having been fore warned, comes to meet *Charming*. The *High-priest* is accompanied by the *Protecting Nymphs* of the forest—a forest into which no mortal is permitted to penetrate.



10 THE GONDOLA OF THE BLUE DWARF.

10 The Gondola of the Blue Dwarf.—The gondola of the *Blue dwarf* arrives. The bow is ornamented with a lovely head and neck of a swan. Upon the prow there sits a fascinating fairy holding the standard of the *Blue dwarf*. The oarsmen bring the boat to the side of the quay. Under a magnificent canopy placed in the middle of the boat, there are gathered *Prince Charming*, his suite and the *Blue dwarf*. Upon the stern is the pilot. (This scene is most dazzlingly beautiful)

11 Procession of the High-Priest and the Protecting Nymphs of the Magic Forest.—The dwarf disembarks and confides the prince and his suite to the new guides. The

latter set out in a procession and lead *Charming* toward the magic forest. The dwarf, having ended his mission, mounts into the gondola and goes away.

12 The Magic Forest.—The *High-priest* leads the prince to the borders of the magic forest. It is impenetrable. Century-plants, lotuses, palms, phenixes, all the specimens of oriental vegetation intertwine themselves into an inextricable network. The stems and branches of the various plants are so interwoven that passage is impossible. Suddenly, at the command of the *High-priest*, the trees begin to move. First the long stems begin to disentangle themselves, then the branches gradually and imperceptibly separate, revealing other intertwined plants which in their turn dislodge themselves. Some old Buddhist statues crumbling from decay settle down into the ground, the long dangling stems rise up to the topmost branches, the wild animals disturbed in their lairs sneak docilely away. And finally the last trees bursting apart disclose the ruinous entrance to the wonderful caverns. And there at the opening is the *fairy of gold* resplendently beautiful as a statue.



11 PROCESSION OF THE HIGH-PRIEST.

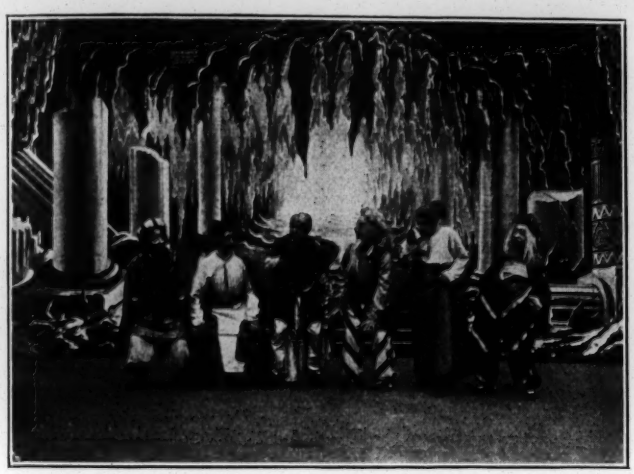
13 The Entrance of the Wonderful Caverns.—The Fairy of Gold.—The guardians of the forest rejoin the *High-priest;* the prince's friends gather closely around him, The *fairy of gold*, taking a lighted torch, commands the prince to follow. *Charming* and his friends penetrate into the cavern. The *High-priest*, having finished his mission, traverses again the forest with his suite, the guardians of it, following. The trees of the forest close behind them as densely tangled as at first. (This decoration which was made only after considerable labor is a veritable marvel of achievement. It possesses a great artistic beauty).



13 THE ENTRANCE OF THE WONDERFUL CAVERNS.

14 Descent into the Crystal Grotto. — A dazzling grotto with a thousand sparkling facets. A spiral way winds down from the top of the picture even to the bowels of the earth. Guards stationed at regular intervals watch over the road absolutely unknown to the mortals. The *fairy* descends slowly with an imposing gait, followed by the prince and his suite. One of the personages of the suite, astonished at the immobility of the guards, becomes a little facetious before one of them, but the terrifying attitude of the latter instantly precipitates him into flight.

15 The Crystal Grotto.—The personages arrive at a striking grotto in which crystal stalactites depend from all sides. The floor is strewn with a lot of antique columns in ruins. They advance with precaution in this unexplored place, the *fairy of gold* having disappeared and left them momentarily abandoned to themselves. Suddenly they hear a mysterious noise, and seized with a panic they hide behind the ruins of broken columns. They are hardly concealed when the genii of fire begin to manifest their presence; and they make ready to resist and oppose with force the intrusion of the profane.



17 THE WILL-O'THE-WISPS.

16 The Genii of Fire, Guardians of the Treasures.—The grotto is suddenly invaded by mysterious beings who hurl from all sides torrents of fire and sparks. Deflagrations and numerous explosions mingled with fantastic apparitions take place, filling the cavern with sulphurous vapors. Then suddenly the place becomes silent.

17 The Will-o'the-Wisps. – The prince and his suite, being reassured at hearing nothing any more, emerge from their hiding-places, but a frightful explosion suddenly takes place and hurls them all to the ground. They get up and are appalled at the terrifying dance in the air of the will-o'the-wisps and sparkling flames. They look for an outlet from this dangerous passage.

18 The Phantoms.—A Spectre Combat.—In a twinkling of the eye the cavern is invaded with shadowy spectres which come out of nothing; they begin a wild dance. The prince and his suite rush upon the phantoms but they go through them and are not able to seize them. They wind up by running against one another while the phantoms vanish. They recognize their error; and huddling close to one another, they leave the grotto.



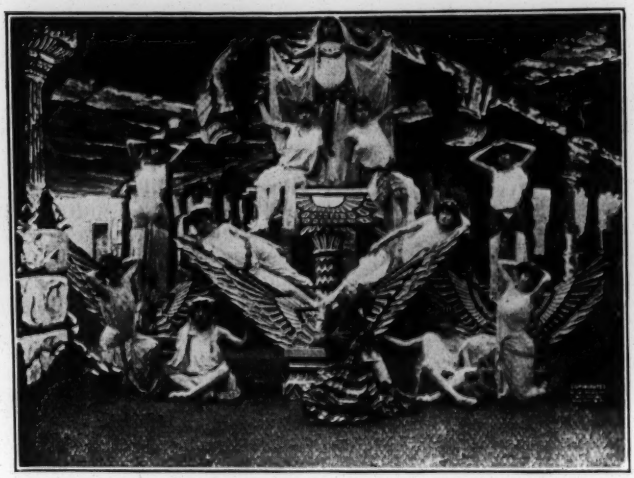
20 THE FANTASTICAL DRAGON.

19 The Miraculous Caves.—The personages penetrate into the ruins of a vast subterranean temple the colonnades of which extend far into the distance until they are lost from sight. (Exact reproduction of the celebrated "Elephantine Cave" in British India). After assuring themselves that they are alone, they examine the places where chance has brought them.

20 The Fantastical Dragon and the Toads.—The earth yawns and gives passage to a dragon whose enormous mouth vomits forth flames and sparks. The prince's friends are astounded and flee, leaving him alone. The latter, faithful to the promise which

he has made to the sorcerer, *Khalafar*, remains firm, and arming himself with the magic sword, forces the terrible beast to retreat into the earth. He afterwards struggles with a host of enormous toads which emerge from all sides and again he puts them to flight.

21 The Monsters of Stone.—The toads, standing on their hind legs, are transformed into monsters of stone. From one of these comes out the enchanter, *Khalafar*, who compliments the prince on his courage, and announces to him that he will receive his treasures as a reward; the horrible visions are going to terminate and give way to some charming apparitions; the period of trial is over, and, henceforth, *Charming* will advance from surprise to surprise.



23 THE GODDESSES OF THE LOWER WORLD.

22 The Mysterious Lotus Leaves. — Imperceptibly the monsters of stone are changed into lotus leaves which slowly unfold one after the other. The *fairy of gold* springs out of one and ascends into the air.

23 The Goddesses of the Lower World.—The other leaves, upon opening, let out other goddesses of the lower regions, companions of the *fairy of gold*. When the transformation has been effected, an apotheosis is thus most charmingly formed.

24 The Fountain of Fire.—The ruins of the temple slowly fade away to give place to a magnificent rotunda supported by richly decorated columns. The group of goddesses disappears in its turn and is transformed into a bewitching fountain upon the shelves of which charming young girls and living sphinxes are symmetrically arranged. From their hands come forth jets of sparks which fall in cascades into the basins of the fountain.

25 The Temple of Gold.—At this instant there springs up from the ground a temple of surpassing splendor which increases in height and breadth until it completely covers the picture. The doors fly open, and a group of dancers representing nymphs of gold come out and seek the goddess, and escort her into the temple.

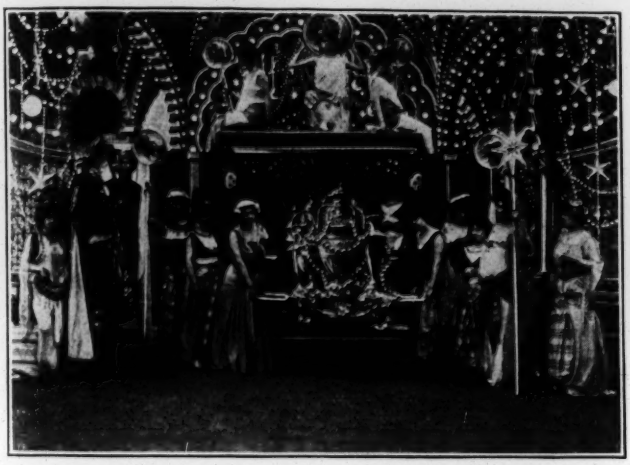


26 THE PALACE OF THE ARABIAN NIGHTS

26 The Palace of the Arabian Nights.—After the entry of the prince the temple disappears beneath the soil, and accompanied by the nymphs, he advances into the Palace of the Arabian Nights, the *temple of gold* being merely a vestibule to it. There a splendid spectacle greets his eyes. The palace lies before him with its thousand glistening columns, stretching far into the distance, all gleaming in the many-colored

rays of the myriad lamps. Everywhere hang ropes of precious stones all sparkling—a truly enchanting scene of surpassing splendor. The prince takes his seat upon a throne which the nymphs have prepared for him.

27 The Fairy of Gold and the Fairy Vaults.—The *fairy of gold* reappears; at her command, a huge vault adorned with living personages in picturesque poses comes into view, created out of nothing. The prince darts forward, but instantly become despairing when he finds that the strongly bound vault is firmly locked. He returns to his seat at the request of the fairy, who then waves her wand and thus opens the sides of the vault.



29 GRAND DISPLAY OF THE TREASURES.

28 The Acquisition of the Treasures.—The *fairy of gold* tells the prince that his courage has been rewarded by the bestowal upon him of the magic vaults with their fabulous riches. Henceforth he is its sole and rightful proprietor.

29 Grand Display of the Treasures.—At this moment, before the astonished eyes of the prince, there files out of the vault a sumptuous cortège of Bayadères, vestals, priestesses, and others, bearing upon litters treasures of princeless value. Chests filled with gold, vases adorned with precious stones, necklaces, jewels,and vessels of gold and of silver, comprise a stupefying mass. The prince cannot believe his own eyes when the strong treasure vault is transformed into a rich palanquin, borne by four Indian servants, upon which he is invited to sit. The cortège starts upon its way followed by a considerable number of servitors who are to become the retinue of *Charming*. The latter thanks the *fairy of gold* and moves away. And finally the fairy herself, with her nymphs, disappears imperceptibly from view.



30 MARRIAGE OF THE PRINCE.

30 Return to the Palace of the Rajah and the Marriage of the Prince.—The day of the marriage of the princess has arrived. The usurer, *Holdfast*, accompanied by his witnesses, presents himself at the gate of the palace to bear away the princess, his fiancée. The latter, with her father and mother appears; she is supported by her attendants and is all in tears. At the moment when the *Rajah* is about to present his daughter to the old man, a sounding of trumpets bursts forth. There is general surprise. An imposing cortège approaches, it is the prince with all his riches and

his servitors. The *Rajah* cannot believe his eyes; dazzled by so many treasures of wealth, he takes back his promise which he had given to the usurer, and bestows upon the prince the hand of his daughter. The userer, under the press of the crowd, is thrown out of the enclosure of the palace. The heralds proclaim the marriage of the prince who ascends to the terrace of the palace where he receives the felicitations and the oaths of his people, amid the wildest acclamations.

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727–731. A Crazy Composer. Length, 335 feet $50.25

Seated before his piano, *Mr. Bang-the-Box* is trying to improvise a bit, but his muse somehow refuses to work. He starts on his theme, but he cannot develop it satisfactorily, and he begins anew several times. At last, overcome by fatigue, he falls asleep in his armchair while beating the time of his embryonic composition. The goddess of music appears before him. She bears him away to a lovely palace where the men and women dancers, inspired by her music, revel in the pleasures of the ball. *Mr. Bang-the-Box* continues to beat the time most energetically as he recovers his senses. To his despair it finally dawns upon him that the wonderful composition he has created was only a fantasy of his overwrought imagination. In his rage he seeks to end his life by trying to stick his baton into his heart. Finding this an impossible feat, he becomes so furious that he shoves his head into the piano with such force that it kills him and causes the piano to explode.

732–737. THE TOWER OF LONDON.

Length, 427 feet..... ....$64.00

The Death of Anne Boleyn, Queen of England.

Dramatic Composition in 5 Scenes.

Henry the Eighth, King of England, had six wives, and it is well known that he had several of them put to death, some by the axe, some by poison, and another by the rope. The following view is the reproduction of the death of Anne Boleyn in the Tower of London, the celebrated prison of state in the sixteenth century.

1 The Interior of the Tower.—For several weeks Anne Boleyn has been shut up in that part of the tower known as the Tower of Beauchamp. This cele-



INTERIOR OF THE TOWER.

brated dungeon where so many noted characters have been incarcerated is most faithfully reproduced on the screen; even the inscriptions which the hapless inmates have cut into the stone blocks of the walls may be seen. The inconstant and cruel Henry VIII. has decided to have his wife put to death. Anne is alone. Her bed is merely a pallet of straw. There is only a crust of bread to nourish her, and a jug of water to quench her thirst. Her jailors are moved by her misfortune, and they

show to her their sympathy. After saying her prayers, she stretches herself out on her cot and falls asleep.

2 The Vision.—In her sleep she dreams that she is still queen of England. She again finds herself in the Hall of Honor of her palace, receiving the lords and ladies of the court whom she and the king have just entertained at a banquet. At the end of the repast, the lord chamberlain rises to propose a toast to her. The guests stand up, and as she is on the point of responding the scene changes.

3 The Condemnation.—She finds herself in her vision in the midst of the lords who have been transformed into white penitents, clothed in cowls, with their hoods drawn down over their faces. They are in the Tower of Beauchamp. The cup slips from her fingers. The High Chancellor, accompanied by two judges, advances to proclaim to her the decision of the king that she has been condemned to be beheaded at once. She struggles with the executioners who drag her off to the scaffold.

4 The Courtyard of the Tower of London.—The setting is an exact reproduction of the courtyard where the queen was executed. Anne Boleyn is led away to the fatal block; the two assistants lay her down by main force and place her head upon the block; the executioner raises his axe which makes a revolting gurgling sound as it falls.

5 Reality.—At this moment the queen, struggling, awakes. She is in the Tower of Beauchamp. It is only a frightful vision which she has had. She falls upon her knees, and after a fervent prayer she becomes calm. When the chancellor comes, this time in reality, to announce to her the sentence of the king, she listens with resignation. Alone, she advances to the scaffold with majesty for she has placed herself in the hands of God. Her jailor, moved with compassion, sheds tears as he gazes from the window out upon the execution of this unfortunate and undeserving victim.

738–739. The Enchanted Sedan Chair. Length, 185 feet.....$27.75

This view contains a series of very bewildering transformation scenes, increasing in interest as they progress. They are obtained through the medium of a sedan chair of the period of Louis XV. and of different personages. The subject is elegant, and one of the best of its class.

740—749 AN ADVENTUROUS AUTOMOBILE TRIP.

Duration of exhibit about 13 minutes.

Length, 660 feet.....net...$100.00

EXTRA for coloring.....net...$130.00

Set of 12 photos (5x7), extra.....net... $2.00

Special slide, extra.....net... $0.50

The explanation of the view which is a representation of an automobile exploit is as follows: King Leopold, of Belgium, has come to Paris to renew his acquaintances among the dainty "Parisiennes" who now, for some time past, have known how to appreciate his great fondness for their society. He ardently desires to make a trip to Monte Carlo, the celebrated watering place and gambling resort in the principality of Monaco, but his time is so limited that he cannot give up the seventeen hours necessary for the trip by express from Paris to the Riviera. He chances to meet, wholly by accident, an automobile manufacturer who makes a proposition to accomplish the journey in three hours, and it is this surprisingly rapid journey which is portrayed by the cinematograph.

1 The Preliminaries.—The automobile manufacturer and his royal companion provide themselves with an ample supply of gasoline. Unfortunately the King is a novice at running a machine, and when he starts out he drives it backwards instead of forwards and runs over a policeman, who, by the passage of the automobile over his body, is flattened out as thin as a sheet of paper. The august



1 THE PRELIMINARIES

traveler is not disconcerted by so trifling a matter. He takes his pneumatic pump, adjusts it to the body of the crushed man, and with a few vigorous strokes of the handle he succeeds in starting him to swell; but as he has no time to lose, the king sets out leaving the work of pumping up the policeman to his original size

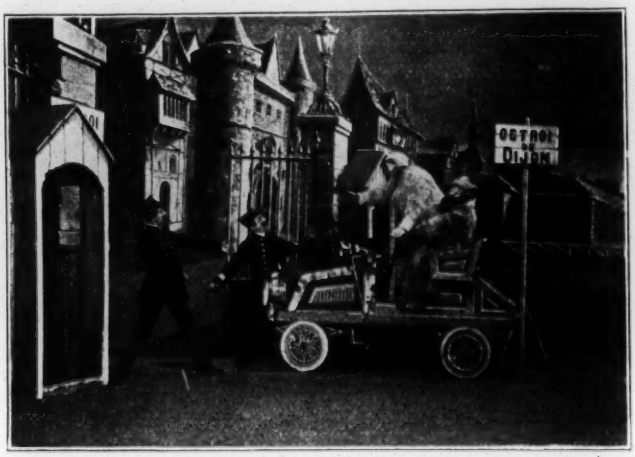


2 KING LEOPOLD STARTS FROM THE OPERA HOUSE

to the numerous bystanders, but the latter become so animated in their efforts that they cause the poor unfortunate to explode.

2 King Leopold starts from the Opera House in Paris.—The journey begins in front of the Grand Opera House of Paris. The two travelers, clothed in furs, get into the

machine. Numerous friends come to wish them a safe and pleasant journey and to shake hands. Among these friends, the habitués of "Gay Paree" will recognize Mr. Notté, the celebrated singer of the Opera, Mr. Galipaux, one of the best French actors, Mme. Jane Lyon, *The Giant Swede* in company with Little Titch, finally Mr. de Cottens, the author of the play then running at the Folies-Bergères—



5 THE TRAVLERS ENTER DIJON

the latter is much beloved by Parisian theatre-goers. The automobile starts on its way and is soon out of sight.

3 A Rapid Descent.—In the third scene one sees the automobile descend, at a breakneck speed, a precipitous slope at the bottom of which it knocks over a postman who has remained deaf to the tootings of the danger horn.

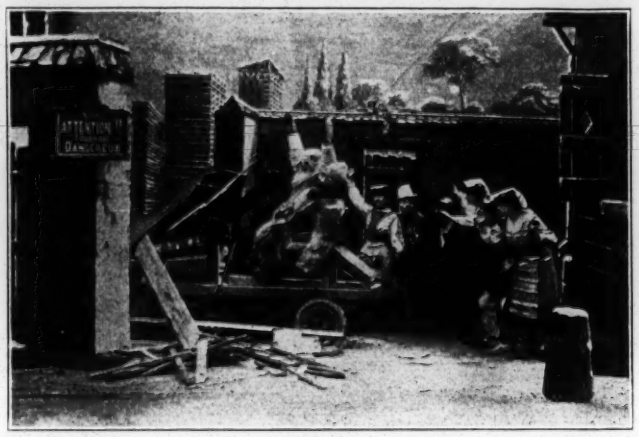


6 THE MEDITERRANEAN COAST

4 Scaling the Alps in an Automobile.—In the following scene one observes the automobile pursuing its way over mountains and valleys, ascending the steepest slopes at full speed, penetrating space in its bounds from the summit of one mountain to the other. Suddenly the vehicle climbs an almost perpendicular

incline, arrives quickly at the crest, makes a double leap of a most dangerous sort, and lands most happily upon its wheels, only to resume its swift journey, all the while the two automobilists remaining rivetted to their seats, preserving a serene and calm demeanor.

5 The Travelers enter Dijon.—Certain cities of France, notably Dijon, still have



7 A DANGEROUS TURN

town-dues, where everybody who enters the city is forced to pay fees, in order to have admitted combustibles, no matter whether it be charcoal, wood, petroleum, or gasoline. It is not rare to find that interminable discussions often arise between the officers appointed to collect the revenues, and owners of automobiles, who try to profit from the speed of their machines in attempting to escape from the payment



8 OVER THE CONSERVATORY

of the taxes which they owe, because of the stock of gasoline which they have on board. It is at one of such scenes that the fifth view entertains the spectator. In this view a too zealous officer wishing to stop the machine with his body, is knocked into a thousand pieces by the terrible blow which the rapidly moving automobile deals him.

6 The Mediterranean Coast.—In the sixth scene the auto reaches the coast of the Mediterranean. There, too, it pulverizes, it overturns everything, and an unfortunate fruit-woman sees her oranges thrown to the ground and used as missiles by the crowd of promenaders.



9 A SORRY MEETING WITH A WAGON

7 A Dangerous Turn.—The seventh scene shows us a dangerous turn of which the auto takes no account, preferring to destroy obstacles rather than to lose any time in navigating about them.

8 Over the Conservatory.—In the eighth view the automobile throws in all directions a pile of wood, shatters a conservatory over which it passes, and falls upon



10 THE ARRIVAL AT MONTE CARLO

a table around which several diners are seated; then it leaps to the ground and continues its mad course while it produces a general confusion in its flight.

9 A Sorry Meeting with a Wagon Filled with Tar.—Continuing their wild course the travelers have rushed along into the country. They knock against a wagon filled

with tar. The force of the shock creates a terrible explosion, which throws the tar over the spectators who flee away, more or less used up by the catastrophe.

10 The Arrival at Monte Carlo.—The tenth and last view shows the magnificent gardens of Monte Carlo, where a bevy of pretty women are waiting for the arrival of the royal traveler and his guide.

Finally the journey is ended. The course has been run in the alloted time, but the speed of the machine is so great, that the king does not succeed in stopping it at the proper time. The auto quickly climbs the stair case of the *tribune of honor* where are gathered all the dignitaries. Upon reaching the top, it makes a prodigious bound backwards, then comes forward again from the tremendous momentum it has acquired and clears away everything in its path.

The king and his companion are acclaimed by all the spectators, and receive their enthusiastic felicitations upon the magnificent exploit which they have just accomplished so brilliantly.

750–752. The Mysterious Island Length, 226 feet.....$34.00

Calypso could not console herself over the departure of Ulysses. However, Ulysses comes back for the last time to the island where she dwells, and during his sleep is discovered by the nymphs of the goddess, who determine that he must be kept with her at any cost. She covers him with flowers and causes the most voluptuous airs of a heavenly music to resound. At his awakening, Ulysses strives to pursue Calypso into the interior of a grotto, but he is stayed by the giant hand of the monster Polyphemus, the hideous cyclop with one eye. The latter crawls into the grotto, and with his head toward the opening, he blocks up the entire entrance. The bold Ulysses seizes his spearhook; he smashes in the eye of the giant who disappears. Ulysses then decides to leave this mysterious island, and resists the solicitations of Calypso who succeeds in taking possession of his cloak only.

753–755. Unexpected Fireworks. Length, 200 feet $30.00

As night approaches, a drunkard, belated, can no longer find his way. He falls before the shop of a pyrotechnist and goes to sleep under a gas-jet. There come along some of those fellows who swarm the streets of Paris in the evening, fellows who are fit for nothing and good at anything. At the sight of this belated sleeper the idea comes to them of making sport with him. They force open the door of the pyrotechnist and grab different pieces of fireworks which they place around the hapless sleeper. It is intensely funny to see the leaps and the astonished expressions of the unfortunate fellow when the pieces of fireworks go off around him all at once. Exceedingly comical subject.

756–775. RIP'S DREAM.

Duration of exhibit about 22 minutes.

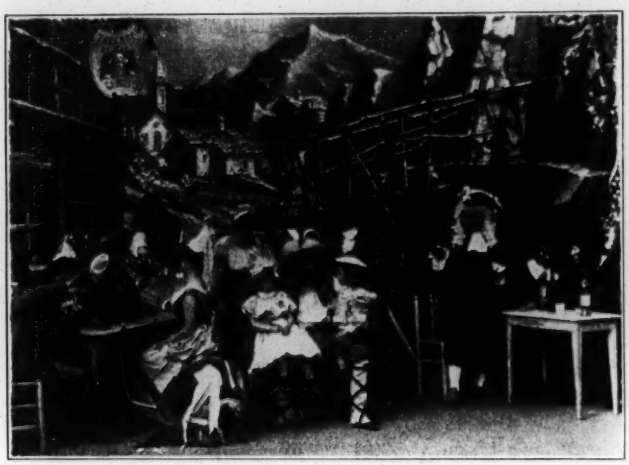
Length, about 1086 feet $163.00

EXTRA for coloring ....net...$215.00

Set of 18 Photographs (5x7)... .....net... $3.00

1 Before the "George the Third Inn."—The scene shows the inn to the left, with tables neatly arranged, around which some village worthies are discussing local gossip. In the distance the peaks of the lovely Kaatskill Mountains may be seen. The village maidens dance merrily, and their jollity is heightened by the antics of a simpleton clothed in rags. This latter is very fond of Rip and afterwards renders valuable assistance to him when beset with difficulties. The maidens retire and Rip comes down a rustic staircase and takes his seat before the inn. His wife, Dame Van

Winkle, leads out her two pretty children and Rip caresses them while holding them on his knees. As soon as the crowd congregates about Rip to hear his funny stories, the sheriff, Derrick, who has been sitting at another table on the right of the scene calls Rip aside and informs him that he must go to prison if he has not the money to pay his taxes. Rip at first tries to appear perplexed as to how he is going to raise the money, but presently he winks significantly and produces a bag of silver. He is very careful to exact a receipt from the tricky sheriff, who is determined to get Rip out of the way so as to make love to the latter's pretty wife. The sheriff opens the bag and discovers that the pieces are very old and must have been stolen from some treasure. So he calls in the soldiers to carry Rip off to prison. A mêlée follows, and through the intervention of his numerous friends Rip manages to escape and flees to his old haunts—the fastnesses of the mountains.



BEFORE "GEORGE THE THIRD INN"

2 The Pursuit.—Rip first appears upon the scene which is laid among the densely wooded slopes of the mountain side. Hurrying among rocks and entangled underbrush, he makes his way to a secret cave. Hardly has he had the time to hide himself in the cave when the soldiers sent forth in pursuit of him under the leadership of the sheriff advance, keeping step together. As they have lost all trace of him in this locality, they go away in another direction, hoping there to find the object of their quest. In their turn, the friends of Rip, men, women and children, under the guidance of his faithful wife, Dame Van Winkle, after having provided themselves with lanterns, set forth at nightfall to find the fugitive hiding in the forest. They pass and repass at a rapid gait before his hiding-place while calling out for him at the top of their lungs. But Rip does not disclose himself for he supposes that they are anxious to prevent him from pursuing his search for the hidden wealth upon which he counts so much. So he remains quiet.



THE ESCAPE OF RIP

Finally, his friends give up all hope of finding him. They disappear by the tortuous paths of the mountain, calling and running as they go. They are followed by Rip's youngest child, a little tot, carrying in its hands a lantern far larger than its own body. As soon as everybody has gone away, Rip emerges from his vine-covered hiding place and begins to dig again for more money. But, worn out from fatigue occasioned by his rapid flight up the mountain, he throws his pick aside and falls to the ground exhausted. Presently he is fast asleep.



THE PURSUIT INTO THE KAATSKILL MOUNTAINS

3 Rip's Dream.—A cry, "Rip Van Winkle! Rip Van Winkle!" reverberates through the forest. He awakes, lifts up his head, and sees a strange little man in a jerkin, with a keg on his shoulder, come bounding down to the path along which Rip is lying. He beckons to Rip, then he helps him up, and after making promises of showing him a larger and richer treasure hidden in another part of the Kaatskill mountains, he leads poor Rip away up the steep and rocky hillsides. As they go along, the gnome occasionally hurls a big ball down the slope. As it crashes down into the valley, the echoing sounds return with such terrific peals that Rip thinks it is the cause of the thunder which is often heard in these regions.



RIP'S DREAM

4 The Amphitheatre.—They arrive at a hollow, like a small amphitheatre, surrounded by perpendicular precipices, over the brinks of which impending trees shoot their branches so that one only catches glimpses of the azure sky. The gnome steps into the amphitheatre and begins to turn somersaults, when suddenly he is changed into a huge, grotesque serpent which wriggles about with the most marvelous reality. Rip seizes an axe and chops the serpent into three pieces, but, wonderful to relate, these parts continue to twist about with the same vigor as at first. Rip stands amazed. Presto! the three parts of the snake are transformed into gnomes. They dance wildly for a moment; two dis-

appear, the third is changed into the original little-man-of-the-mountain who first appeared to Rip in his dream. The latter now grasps hold of the gnome's hand and is borne away to the spot where the pirates' loot lies buried.

5 The Treasure.—The scene which now flashes upon the screen is another part of the mountain, even wilder and rockier than before. The gnome points to crevices in the rocks and Rip rushes to collect the money. But suddenly ghosts dart up from beneath the hoards of silver.



THE HALF MOON" CREW.

6 The "Half Moon" Crew.—They are the crew of the "Half Moon," and Hendrick Hudson himself is the ghost on the central pedestal of rock. At first Rip thinks it all a joke, but when the ghosts become so numerous, he is paralyzed with terror. He crouches down upon a stone in his perplexity, alone in this weird spot. Presently a lovely woman enters with a large drinking-cup and pitcher. She pours out a liquid and presents it to Rip to sip. In his fondness for drink, he drains the bowl and falls almost instantly to the ground, heavy with sleep. While he is closing his eyes, some of the ghosts unveil themselves, thus showing that they are members of the crew of that famous ship, the "Half Moon." They come forward, bend over the sleeper's body and vanish. The potion in the cup proved so strong that the latter lay buried in a death-like slumber for *twenty years*.



TWENTY YEARS AFTER

7 Twenty Years After.—This scene shows a densely wooded forest. The trunks stand close together, and the branches are so closely interwoven as to be almost impenetrable. In the foreground, down in one corner, there is a movement among the underbrush, and lo, an aged man with long hair and beard is seen to be in the act of disentangling himself from the leaves and branches which have been accumulating for a score of years. It is Rip. He leans upon his gun which, having rotted, collapses under him. After getting

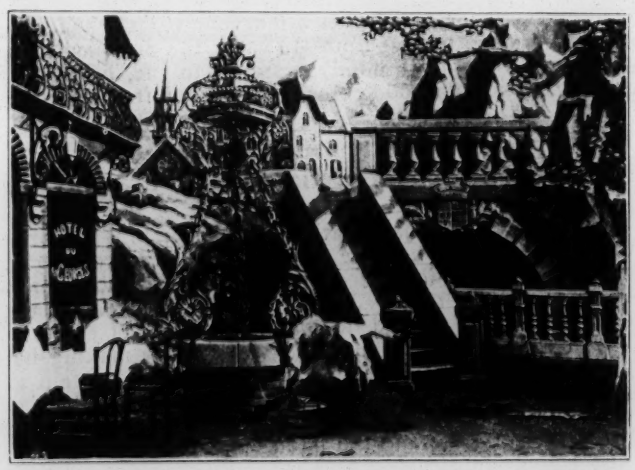
upon his feet he winds his way out from this lonely forest and seeks the village where his friends, his wife and children are living.

8 **Sad Recollections.**—He comes down the steps leading to the "George the Third Inn," where he had spent so many idle hours in days of yore, drinking and chatting with men, women and children. He is astonished to find in place of the rickety old wooden bridge a solid one of stone, and that the old inn has become a fine new structure and known as the "George the Third Hotel." The people of the place know him no more, everybody pushes him aside, and when he tries to explain himself he is rebuffed.



RETURN OF RIP

He sees his daughter; she bears such a resemblance to his wife, that he mistakes her for his termagant spouse. In his efforts to embrace her, he is pushed off his feet. He craves for a drink for he is almost dying of thirst. His daughter points to the well—Rip draws a bucket of water, but when he stoops to drink, he starts back at seeing the reflection of an old man in the glassy surface of the liquid. He insists upon talking to people; his story is so strange that he is declared a nuisance and he is thrown out of the place by an impatient crowd.



SAD RECOLLECTIONS

9 **'Twas but a Dream.**—This scene is exactly the same as number two. Rip is lying asleep by the path where he had fallen from exhaustion just after he had emerged from his cave and had begun to dig for more treasure. "Simple Simon," who was so fond of him, comes down the slope with lantern in hand looking vainly for him. He stumbles over Rip's body in his quest. He shakes Rip and makes him get up. His dream has been so vivid that the spirits still seem to haunt his vision. He draws his mantle to shield his eyes from their baneful gaze, but "Simple Simon" tells him that he has only been dreaming and he is reassured.

10 Home Again! Simon drags him back to the town. His wife and children are overjoyed at his safe return. All embrace him and when Rip says that he had fallen asleep up on the mountain and has had such an awful dream, which showed the results of drunkenness, that he would never again drink another drop of liquor, they shout for joy.

776–779 The Angler's Nightmare, or, a Policeman's Troubles.

Length, 290 feet.....$34.80

A fisherman has taken a comfortable position on the bank of a river; he has thrown his line into the water to see what good fortune awaits him. But the heat is so intense that he becomes drowsy, and finally he is lulled to sleep by the murmur of the gently flowing current of the stream. His rest is disturbed by strange dreams, and as a result of a sudden movement he pitches into the water. A policeman who happens to be passing at this moment rushes to his aid, but the angler has already gained the shore before assistance reaches him, and the latter immediately starts to return to his house to change his clothes. During that time, the policeman, who has jumped into the river, is overtaken by two officers, who arrest him, thinking that he has been bathing in a place where it is forbidden. They lead the poor man away to the station-house without concerning themselves about the fact that he is a representative of the public force.

780-783 Life-Saving Up-to-Date. Length, 304 feet.....$36.48

A dispute takes place between some travelling musicians while they are giving a concert in a courtyard. The Janitor of the house, who mixes himself up in the hubbub which follows, gets pushed into a well. One of the tenants rushes to his aid and he is assisted by others. They strive to pull the man out by a rope let down, but the rope breaks and he falls back to the bottom of the well while his rescuers topple over backwards. They call the firemen to aid the drowning man. There is nothing more comical than the sight of the extraordinary methods employed by these latter for extricating the hapless janitor from his sorry condition. Doctor Deathcheater applies a marvellous treatment,—which had remained a profound secret up to that time—to cause the drowned man to eject the water he had swallowed. He is promptly restored to life, happy at having escaped death so cheaply. This is a good comedy, and a yell from start to finish.

784-785 The Scheming Gamblers' Paradise. Length, 180 feet. .$21.60

Some gamblers have gathered together in a gambling-house to enjoy roulette, faro and poker. They are forewarned of the coming visit of the police, and instantly transform the place into a millinery shop; and, to add to the deception, the women have removed their hats meanwhile. When the police captain enters he is astonished to find, in place of a band of excited players, a well appointed shop in which the women are at work busily making hats or engaged in showing their goods to intending customers. But the captain is bound not to be tricked again by these clever devices, so he retires with the determination to watch very carefully this unsavory house. Hardly has he departed when everything is restored to the former state and the games are renewed with energy. But they are most unexpectedly interrupted by a second visit of the police. There is no time to clear away the outfit, so the men and women gamblers put out the lights and vanish in the darkness. The officers poke their way around the hall, but in the obscurity they run into the furniture and tumble over one another. In this mêlée the captain succeeds in restoring the lights. But when the latter beholds that his much-sought game has escaped, leaving their cards and chips behind, he takes the place of the banker and invites his party to sit down and try their luck against him. A most animated scene follows, with the officers of the law striving to win against the captain of the police. This is one of the most entertaining comedies in our series founded on a true incident.

786-788 The Inventor Crazybrains and his Wonderful Airship.
Length, 197 feet.....$23.64

Overcome from weariness incidental to his prolonged and arduous studies and experiments upon the problem of aerial navigation, an inventor determines to take a rest, for he thinks that he has arrived at the complete solution of a perfect machine for penetrating space. He stretches out and almost instantly closes his eyes. But he is hardly asleep when he thinks that some spirits have shut him up in the net which is to surround his balloon and he is helplessly assisting in the destruction of his plans upon which so many days and nights of labor have been spent, upon the cherished ambition of his life. By degrees he becomes calm. Then he sees his balloon rise into the air with the motor in motion. The machine soars with ease and moves about, complete mistress of the air, while the clouds pass by at a high speed. His overexcited imagination creates strange indistinct forms in his balloon. These forms assume the aspect of women who escape from the apparatus and hover about in the air. A comet with fiery tail passes through space. With horror he sees it approach his balloon charged with inflammable gas. The collision takes place, an explosion ensues. Now nothing remains of that wonderful invention which was to hand his name down to posterity. The imagined noise starts the inventor from his sleep, and he finds himself again in his workshop. But the vision has been so vivid that he actually believes that his apparatus exists no longer. He destroys his plans and his calculations in his delirium. Demoralized and conquered, he throws himself out of the window.

This scene is exceedingly spectacular in the cleverness of strangely weird inventions upon a subject which fascinates many from its possibilities and its dangers.

A great film for colored effects.

789-790 A Mix-up in the Gallery. Length, 183 feet.....$22.00

This extraordinary film is one of the most comical ever placed before the public and provokes rounds of laughter. A young bride, accompanied by her spouse, both still in their ceremonial garments—the bride in immaculate white and the groom donned in broadcloath—repair to a photographer to procure a lasting memorial of the wedding day. At the moment of their posture before the camera, the photographer's assistant, mounted on a ladder, slips and falls together with the apparatus to the floor, with the unfortunate couple struggling beneath the avalanche. While extricating themselves from the debris the camera with its stand is thrown through the window and falls to the street. It is in this street scene where the laughter reaches its maximum. The apparatus strikes a passing pedestrian who succumbs under the blow, and his head goes through the frame of the camera. We see two legs of the tripod, which by their extraordinary movements menace the passersby. During the mirth-making scenes which follow it will suffice to cite the epic "the new toreador," sustained by a policeman struggling with this strange monster which exercises such unexpected usage of its horns.

791-806. CHIMNEY SWEEP.

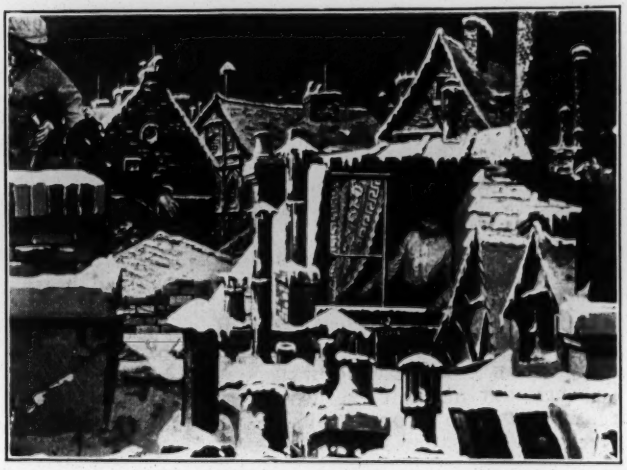
Duration of exhibit about 20 minutes.

Length, about 1000 feet.....Price.....$120.00
EXTRA for coloring.....200.00
Set of 18 Photographs (5x7).....net.....3.00

1 The Roofs of Paris.—The snow falls in abundance. Jack the Chimney-sweep, who was kidnapped, pops out of a chimney; his eye meets a fellow-apprentice, who happens to work for another man, emerging from the chimney of a neighboring house. Jack bombards the latter with snowballs and his friend retaliates. An ill-aimed snowball smashes through the window of a house, and immediately the woman tenant appears and calls for Jack's boss who is within. The latter mounts up to the roof and gives his assistant a berating for having wasted his time in play.

2 Lawyer Gabbler's Parlor.—At the back of the parlor there is a fire-place. Jack, threatened by his employer, is frightened and re-descends into the room through the flue. He finds himself in the parlor of a worthy attorney, Lawyer

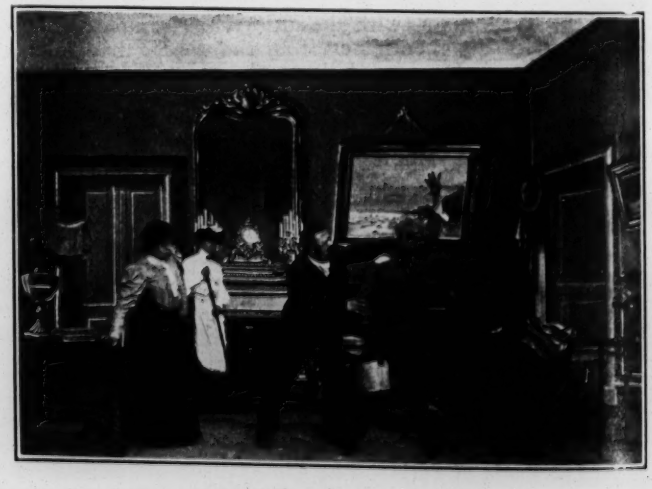
Gabbler, but for the present he is alone. Shortly the employer comes down from the roof and administers to the boy a sound thrashing, in spite of the protestations of the lawyer, his wife and his servant, who, incensed at the man's brutality, have sought to interfere. The chimney-sweep weighs the boy down with his basket and coils of rope and all the other utensils of the trade. The child bends under the load and his master kicks him out. Lawyer Gabbler, choked with rage, threatens the brutal employer, but the latter angrily commands him to mind his own business.



1 THE ROOFS OF PARIS.

3 The Hard Master: The Garret.—Jack arrives, bruised all over, at the garret where he lives with his employer. A big fire is blazing in the huge fire-place and lights the room with weird reflections. The chimney-cleaner beats the boy again and then throws him on his cot. The child sobs while his master goes away, but the former at last succombs to weariness and closes his eyes in rest.

4 The Dream of the Chimney-sweep.—As soon as the boy has found peace in repose, he wanders back to the days of his childhood when he was with his mother in Savoy and he recollects the fairy tales which used to delight him. He sees in a vision the fireplace grow black and cold and in its place there looms up a beautiful sight which he imagines to be a reality.



2 LAWYER GABBLER'S PARLOR

5 The Fairies and Gnomes.—A superb star appears in the fire-place, and upon its branches are supported the *Fairy of Dreams*, strikingly resembling his mother, the *Fairy of Beauty*, and the *Fairy of Riches*. The *Fairy of Dreams* makes emerge from a basket a coachman all bedecked in gold; some gnomes and some lackeys come out of the earth and bring and pile up in the middle of the scene various pieces of furniture. The *Fairy* and her train together with the coachman take their places upon this improvised scaffolding; the gnomes take Jack up from his couch and lay him in the arms of the *Fairy of Dreams*.

6 The Golden Car Drawn by Butterflies.—The dream continues. To Jack's amazement the pile of furniture is transformed gradually into a chariot decorated in the style of Louis XV. most gorgeously. At the command of the *Fairy*, some butterflies draw away the car followed by the fairies and gnomes.

7 The Blue Lake. The Sylphs, the Swimming Maidens and the Fairies of the Air.—Superb decoration representing a large lake. The moon is reflected in the water. In the sky groups of diaphanous fairies pass along, sylphs and other fairies are swimming in the water.

8 The Swan Boat.—The *Fairy of Dreams* and the chimney-sweep cross the lake in a large shell drawn by swans and followed by swimming maidens, whose movements are readily perceptible in the transparent water.



6 THE GOLDEN CAR DRAWN BY BUTTERFLIES.

9 The Wonderful Grotto.—By way of ending their voyage Jack and the *Fairy* come to a grotto all studded with glistening diamonds, they are both seated upon a huge but docile snail. The fairy swings her wand over Jack, overwhelmed with astonishment, and his black and tattered costume becomes a suit of white satin. With another wave of her wand the *Fairy* makes a superb throne out of one of the rocks. The chimney-sweep cannot believe his eyes.

10 The Chimney-Sweep Metamorphosed into a King. The Pages.—Some pages come and go, bringing the royal ornaments. They make Jack put on a fine juste-au-corps, they throw about his neck the royal decorations, they girth about his body a belt to which is attached a costly sword, and they fasten to his shoulders the royal mantle. The *Fairy* takes Jack by the hand and makes him ascend the steps of the throne.

11 The Dream Palace: The Ministers.—The *Fairy* again stretches forth her wand and the grotto becomes a grand palace, ablaze with lights. The ministers of justice, of public instruction, of foreign affairs, of finances, of war, and of the navy, solemnly swear to the king their oaths of allegiance.

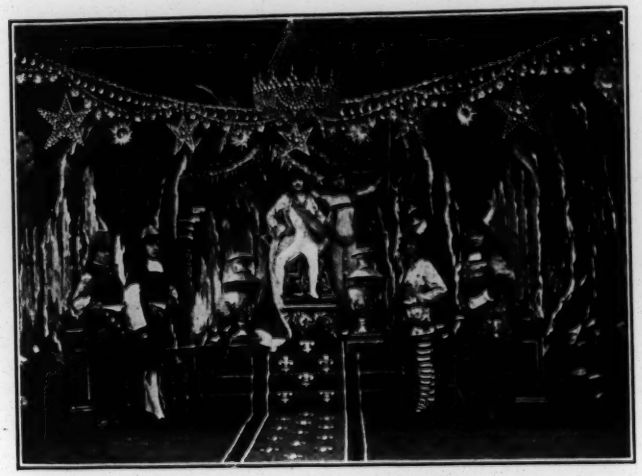


7 THE BLUE LAKE.—THE SWAN BOAT.

12 Manoeuvres of the Troops of Dream Country.—At the command of the minister of war, the trumpeters, the drummers, the standard-bearer, and the troops file past the king. The troops perform manoeuvres to the rhythm of martial music. (*English danseuses, the Ping-pongs.*)

13 Grand Coronation Ballet.—The nobles and the people, as a mark of great rejoicing, come and perform various dances in celebration of the coronation. (*Corps de Ballet from the Châtelet Theatre, of Paris, under the personal direction of Mme. Stichel.*)

14 Coronation Ceremony.—Pages bring the sceptre, the crown, and the royal orb, and the *Fairy of Dreams* hands them to Jack. The palace servants bring a palanquin, and obsequiously escort the king thither. The latter composes himself upon it, and then the ministers and all the gathering humbly pay their respects to their sovereign.



11 THE DREAM PALACE.

15 Sad Awakening.—Gradually the dream fades away. The garret reappears. Jack is roughly awakened by his employer. It is 7 a. m.; the chimney-cleaner gives the boy a whack. "Sluggard! not up yet! Get a move on you, for we must be at work!!"

16 To Work! The Inside of the Chimney.—Jack, broken-hearted at having seen the end of his pleasant dream, works sorrowfully in the pit of a chimney. He climbs up with difficulty, making the soot fall by using his scraper. He is almost choked by the pungent dust.



12 MANOEUVRES OF THE TROOPS.

17 The Dream is Realized. Jack Discovers a Treasure.—Suddenly the cleaning-ball is pulled up to the top of the chimney by the cleaner, and in its course it knocks down soot upon the head of Jack and tears away, incidentally, some bricks. The young chimney-sweep reaches the damaged spot and discovers in a hiding-place a box filled with gold and bank-notes. This treasure was hidden away long years ago in troublous times, and the owner has been resting for years in his grave. Jack is, therefore, the legitimate owner of the "wind-fall".

18 Divvy Up!!—But Jack has not counted upon his fierce master. As he climbs out of the chimney, happy in the contemplation of his lucky find, his boss tries to tear

the box out of his hands. The cover alone remains to the cleaner who rolls down to the ground. He tries to follow after Jack, but the tenant, his wife, and his servants jump upon him. The scene degenerates into a veritable scrimmage. Meanwhile Jack has gone far away. The chimney-cleaner succeeds in disengaging himself and darts on in hot pursuit, followed by all the people in the house who try to catch him.



17 JACK DISCOVERS A TREASURE.

19 A Hot Chase.—Jack scampers off at a breakneck pace across the walks of the garden and he is closely followed by his boss. The valet of the house, the cooks, the other servants, in brief, the entire menage bring up the rear.

20 Animated Pursuit.—The pace quickens to a terrific speed. Jack keeps his headway, since his employer has unluckily slipped and made a show of himself by wallowing in the mud.

The people of the neighborhood become excited and swell the number of the crowd who seek to head off the chimney-cleaner.

21 The Escalade.—Jack, in his quest to find a means of escape, spies a pile of boxes and casks up against the wall. In three leaps the urchin clears the wall, for fear has given him strength and speed. His employer scales the wall in turn, and the breathless crowd fly after in the merry chase.



22 THE SCAFFOLDING.

22 The Scaffolding.—Suddenly Jack sees his passage barred by a wall under repair. By good luck a hole in the masonry, just large enough to admit him, gives him a means of escape. His employer is too large to get through it, but he espies a ladder. Quickly he mounts to the scaffolding of the bricklayers and is on the point of leaping

down on the other side when he finds himself forced to repel the attacks of the pursuing mob.

23 The Poultry-House.—The other side of the wall now comes into view. Jack, through the hole, has crawled into a poultry-house. The fowl fly about in fright, while the chimney-sweep seeks an exit from his prison. He flees. In the meantime his employer, in his efforts to get over the wall, most lamentably slips upon the zinc roof of the poultry-house, butting up against it. He falls with a thud into a pit. The solution of filth spurts up on all sides. While the frightened peasants come to his aid, the crowd leaps over the wall. The man is pulled out of the trench covered with slime in the midst of general hilarity.



24 A DRASTIC BATH.

24 A Drastic Bath: The Rinsing.—Four burly young men descry a cask filled with water and open at the top. Seizing the chimney-cleaner, they pitch him in head first, and the water spatters them. The man is pulled out half-drowned and quite disconcerted at his experience.

25 Jack with Riches: Forgiveness. — Some days have passed away. Jack, by great good fortune, happens to return to his family. The chimney-cleaner, after his strenuous bath, has had to take to his bed; he is led by force to his former drudge. He recognizes his wrong and throws himself at the feet of his former apprentice. The latter forgives him and generously shares with him a part of his fortune. Jack is warmly congratulated, and his penitent employer —well, he is led away in a rather rough manner—would say, a little discourteously.



25 FORGIVENESS!

807–809. Professor Do-mi-sol-do. The luny musician.
Length, 225 feet $27.00

Professor Do-mi-sol-do, a doctor of music, who is a little "cracked", is thoroughly absorbed in his studio over some musical compositions. All sorts of ridiculous

adventures come to him through the musical instruments which he makes use of. The music, slide trombone, violin, ophicleide, piano, and even the bass-drum, league themselves against him. The piano among them starts upon a furious jig whirling around him. The doctor is dumbfounded at this infernal phenomena. As the piano falls upon him and bursts into pieces, he is appalled to find himself buried in the debris. The antics of the animated piano produce roars of laughter.

810–812. Old and New Style Conjurers. Length, 240 feet.....$28.80

Excellent subject showing the different methods employed by wizards of conjuring from the very earliest up to the most recent times. There are four scenes with absolutely different tricks in each.

This film is one of the best mystical films ever produced.

813–817. Who Looks, Pays! Length, 350 feet.....$42.00

A red hot comic hit in four scenes.

1. The Music Hall.—The first scene shows a music hall with the stage in the background and tables in front. While the various "turns" are enacted, spectators come and go, the chairs that are emptied by one set, being filled by another. At one of the tables in front a man of considerable years takes his place, and he is accompanied by a young and beautiful woman elegantly dressed. Two young men take seats at a neighboring table; one begins to flirt with the lady and he finally succeeds in passing to her a card upon which he has hastilly scratched a few words. The old man who has seen the action, jumps up and slaps the young man; the latter retaliates, and a fight is started. The police are called in to stop the scrimmage, and as a result the two combatants are arrested and carried off to the stationhouse. The companion of hasty young man lavishes his consolations upon the young lady; these two go away together.

2. The Prison.—This scene shows the two combatants in prison. They are thrown with robbers and drunkards who give them a warm reception.

3. The Seconds of the Duel.—On the following morning the prisoners are released from the stationhouse. The young man receives, in his parlor, two friends whom he has asked to second him in a duel, for he expects that the old man will challenge him by sending his supporters to arrange a trial at arms. Indeed, two men come to demand apologies for the insult which the young man committed upon their friend the evening before. A duel is the result. Arrangements are quickly made: the duelists are to use pistols at first, and if no one is injured the sword is then to be resorted to until one is disabled. The meeting is set for the following day at two o'clock.

4. The Duel.—This scene takes place in a forest. The duelists enter, each followed by his two assistants and a doctor. The distance is measured off, and the two adversaries fire at the word from the referee. Alas, it is the doctors who are hit. Wounded about the hips, they rush off holding their hands upon the injured parts with the terrified expression of one who has been kicked—in pain, but not in danger of death.

The pistols are loaded a second time. And this time, the heads of the two first supporters receive the bullets and are blown to pieces. Finally the duelists take up their swords. The two remaining seconds catch a glimpse of the advancing police, and they make tracks for a place of safety, leaving the combatants to fight it out alone. The guardians of the law interpose, but each is pierced by a sword and impalled to a tree, hard and fast. With their weapons out of use, the duelists shake hands, appalled at the frightful casualties of the combat—two physicians wounded, two seconds killed, two policemen pinned to the trunks of trees!—All onlookers.

818–820. The Tramp and the Mattress Makers. Length, 246 feet...$29.52

A party of mattress makers, a man and two women, are shown at work, outdoors, engaged at that trade. After working some time, they get cold and go into a café to get drinks to warm up. While they are inside, a tramp, who happens to pass there and who also is very cold, sees the mattress and creeps within to warm up. While he

is reposing inside, the mattress makers come out and continue their work of sewing up the mattress, which they had left undone. They have completed the work of sewing the mattress on the outside, and proceed to sew the centre part of it. While busily sticking their needles through the center part they unknowingly pierce the tramp, who had been in the mattress. He raises a rumpus while in the mattress and sticks his feet out through an unsewed part. The mattress makers become frightened and run away, people passing by are also frightened and think it is the evil one.

With the mattress over him he walks into a café, where a number of people are drinking. They are all frightened and run out. A policeman tries to arrest him, but he falls down and the tramp gets out of the mattress, covers the policeman with it and piles on tables, chairs and partitions. He then appropriates several bottles of good liquor and is seen drinking to his delight.—This film will make a horse laugh!

821–823. The Hilarious Posters. Length, 200 feet.....$24.00

This is a comical film showing a big sign on which are posters of several lines of trade. Among them are those of china dishes, liquors, corsets, paint, meat, face powder, kerosene and theatres. On all these posters are depicted pictures of men and women, illustrating the different trades. A man passes by and happens to look at these posters and is surprised by the change from illustrations to live people. Two policemen, passing by, try to arrest all the personages, but are thwarted in their efforts by the sign, on which the posters were pasted, being thrown upon them. An iron fence is then shown, behind which are seen the real people who are represented in the posters. The policemen and the onlooker try to catch them, but they all manage to escape.

IMPORTANT.

NOTE. Three beautiful lithographs depicting the dramatic sensation **A DESPERATE CRIME,** has been made by the DONALDSON LITHOGRAPHING CO., of Newport, Ky. An excellent half-sheet has also been made by HENNEGAN & CO., of Cincinnati, O.

824–838. A DESPERATE CRIME. Length, 1,000 feet.. .....$120.00

Duration of exhibit about 20 minutes.

EXTRA for coloring. 200.00

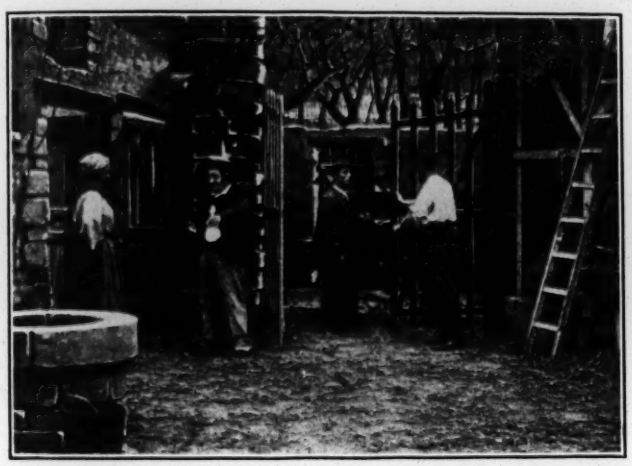
Set of 18 Photographs (5x7)..... 3.00

1 Nightfall.—This drama is unfortunately real and we are going to give a faithful and exact reproduction of it in all its details. The first scene takes place in the court-yard of a farmhouse, just at the close of day. The gateway leading to the highway is closed, and the farmhands spurred on by the farmer's wife are hurrying their labors to an end. The little daughter of the farmer is running around trying to assist the laborers, but her tiny hands, unused to work, are of little avail. Darkness has crept on, the day's work is done, and each one withdraws to take his well-deserved rest.

2 Reconnoitering.—Four bandits, their faces covered with black masks, enter the yard by scaling the gate and they examine the place with the intention of robbing it. Between the boards of the half rotten shutters upon the windows of the living-room, they observe the farmer's wife putting her child to sleep.

3 The Farmer's Return.—At a command from the leader, who has heard some noise on the highway, the four robbers sneak out of sight. It is the farmer returning from market, bringing back in a bag the receipts from his sales. The farmer, in the moonlight, accompanied by his wife, who came out to greet him, returns to the house, while his men put the horse in the stable and push away the carriage. Just when one of the hostlers passes by the leader of the robbers concealed behind the curb of a well, the latter jumps out and gags him before the poor fellow has time to call for help; with the aid of his confederates he throws the man to the bottom of the well. Then seeing everything in the house is quiet, they begin their bloody work by breaking open the door and window.

4 The Interior of the Cottage.—At the right of the scene one may see two beds, placed one above the other like bunks on ships; these beds are very common in certain country districts of France. In one the farmer is sleeping, and in the other the hostler. The wife was working at her spinning-wheel, but she has now dozed to sleep. Peace reigns where sleep has overcome all. A feeble light is burning.



3 THE FARMER'S RETURN

5 The Triple Murder. The robbers enter by the door and window. They then gag the woman and bind her firmly to a chair placed by the window. A ray of moonlight lights up her terrified countenance. The farmer awakes at the din, he leaps out of bed. He sees his dwelling invaded, his wife bound. He immediately seizes his hunting gun, suspended at the head of his bed, but before he has had time to use it, he is disarmed, bound, thrown brutally upon the floor and rendered helpless. A man servant and a maid, attracted by his cries, rush boldly to his aid, but both die victims of their devotion, stabbed by the assassins.

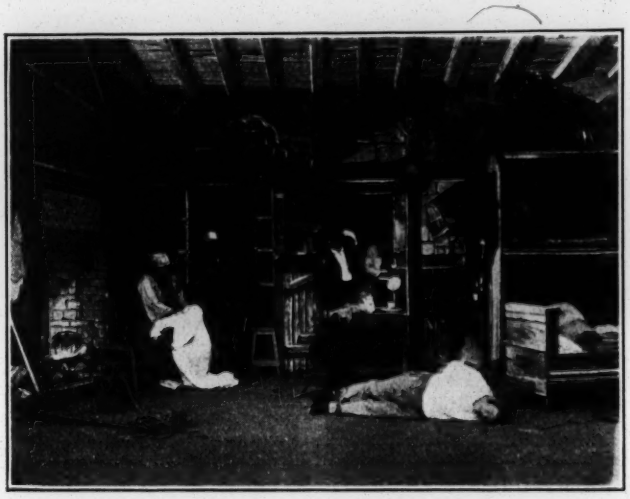
6 The Torturers.—The bandits then return to the farmer. They threaten him with their revolvers and daggers, while demanding of him the place where he keeps his money concealed. The farmer persistently refuses to speak. They drag him before the fireplace and stir up the smouldering embers. They burn his feet before the eyes of his terrified wife, who is helpless and an unwilling spectator of the cruel proceedings. In spite of the atrocious sufferings, which he has to endure, the farmer utters not a word. Although his will is stronger than pain, physical agony triumphs and he faints away, without divulging the secret.



5 THE TRIPLE MURDER

7 The Robbery.—The plunderers are furious at having been foiled in their operations. One proposes to burn the feet of the woman, because she is not as strong as her husband and cannot endure so great torture as he. But the chief is more cruel than the others; he orders the child, who is asleep in the next room to be brought, so that they may burn her feet. The strong maternal affection will force her to give way under the tortures of the little girl and to divulge the hiding place of their savings. This treatment is effective, for at the moment when fire is about to be applied to the feet of her daughter, the mother by superhuman efforts frees her arm and points distressfully to the large vase over the fireplace, which contains the money. The robbers triumph. They hurriedly gather up the booty, while the little girl throws

herself into the arms of her mother and helps her get free of the cords which bind her. Laden with the money, the rogues start to escape, but just as the leader goes by the window the woman, with a sudden dash tears the black mask from his face, thus disclosing the features of the villainous chief. Mad with rage at having his face exposed, the latter immediately takes measures to avenge himself in a terrible way and to annihilate those who could accuse him and bear witness against him.

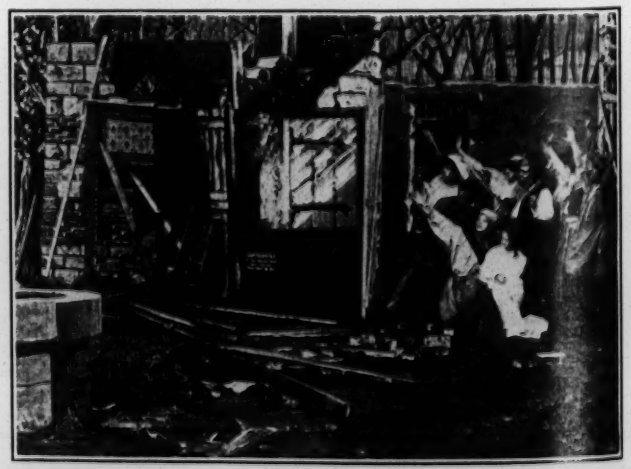


6 THE TORTURERS

8 The House on Fire!—With the assistance of his accomplices, he heaps up things that make a quick, hot fire—straw, wood, and fagots. They are piled up at every exit, and then the conflagration is started. Huge clouds of smoke foreshadow it's work of destruction.

9 The Alarm.—The glare of the conflagration attracts the people of the neighborhood. They take in the hapless mother who with the help of her little daughter has been able to extricate herself, and who has fled through the flames with the child in her ams. The robbers escape, bearing away their loot, while the house falls in, burrying in ashes and charred wood the bodies of the farmer and his faithful and courageous servants.

10 The Robbers' Den.—The following scene transports us to the den of the robbers—it is in an abandoned quarry, where they are in hiding. Some are counting the rewards of their thefts, others are drinking, and still others are gambling away their money. A dispute arises between two of the gamblers; daggers glisten, and blood is about to flow, nothwithstanding the intervention of their friends, when the chief of the brigands appears, followed by his companions. He announces that the police are right upon their tracks, and that within a few minutes their abode will be discovered and invaded.

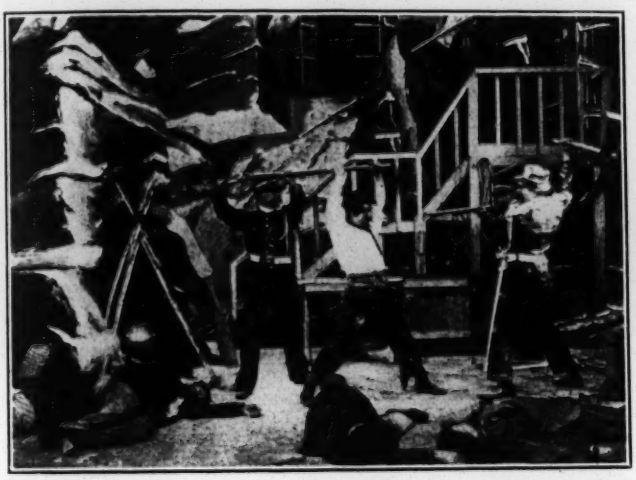


8 THE HOUSE ON FIRE

11 Tracked by the Police.—Doors and windows fly into pieces from the shots fired by the police. The armed force appears on the scene, while the brigands are trying to hide in a subterranean cavern everything that would compromise them.

12 The Battle with the Outlaws.—At their refusal to surrender, a terrific struggle ensues. Whatever is at hand is used as a weapon of combat. Very soon members of both sides fall dead. One of the robbers reels over with his head split to pieces by a terrific blow of an axe, which remains firmly imbedded in his skull.

13 The Pursuit in the Quarry.—The leader of the robbers, accompanied by three or four men—all that remains of the gang—manages to escape. The police follow in hot pursuit, for they have determined to capture the gang dead or alive. By one of the openings of the old quarry the robbers dart out, followed by the police in hot pursuit.



12 THE BATTLE WITH THE OUTLAWS

14 In the Mountain.—The robbers have reached the fastnesses of the mountains, but they have diminished in number to only two, one of whom is the chief. He displays wonderful powers of strength, skill and agility, in his extraordinary efforts to elude his pursuers.

15 The Capture of the Archfiend. — Finally the chief makes his appearance from behind a hut. He is alone, and thinks that he has succeeded in gaining his liberty. He is not even wounded. He makes gestures of defiance and victory. He has put off the scent the spirited pack that was on his track. But suddenly he is surrounded, seized, bound and fettered. In spite of desperate efforts and mad rage he is taken. Now he has got to render account of his unbridled doings to the courts of law.

16 The Great Court-room Scene.—Several weeks have passed. The day for the beginning of the trial has arrived. We see the Supreme Court in session. The solemn judges arrayed in robes of state, hear the facts of the case. The State first presents its side, and then the attorney for defense argues for his client. There are no witnesses to be found except the farmer's wife, and she having become raving mad, has beeen put in an asylum. Acquittal for the bandit seems absolutely certain!



15 CAPTURE OF THE ARCHFIEND

17 The Accusation. — The prosecutor once more enumerates the charges of which the robber stands accused, and he demands the introduction of witnesses, who desire to be heard.

18 The Sensational Witnesses. **"T is He!!"**—A woman, dressed in deep mourning, with a heavy veil over her face, enters the hall of justice. The prisoner leans forward and anxiously gazes upon this apparition, so gloomy and so ominous in aspect, fearful that he is about to combat with truth and inevitable condemnation. At the command of the chief justice the woman raises her veil and the robber in despair recognizes the farmer's wife. She points with a tragic gesture to him

and denounces him as the perpetrator of all the terrible crimes of which he is accused. The dismay of the villain is complete when the sergeant leads in the little girl to identify him. In terror she flees to her mother, and, while in the arms of the latter, she points to the cringing bandit as the murderer of her father and the ary of their home.



16 THE GREAT COURT-ROOM SCENE

19 The Verdict.—After the sitting has been interrupted by these sensational bits of testimony, the jury withdraws to deliberate upon the case. Within an exceedingly brief period they file back and announce to the court that they have agreed upon a verdict of guilt—murder in the first degree.

20 The Sentence.—After the announcement from the jury, the judge passes sentence which according to law is death by the guillotine. The condemned becomes defiant and struggles with the guards when they start to lead him away.

21 The Cell.—Two months have passed since the trial. We now see the prisoner asleep in his cell, tossing restlessly upon his cot.

22 A Night of Terror.—Every night his sleep is disturbed by horrible dreams. He sees again and again the spectres of his victims. The recollections of his crimes harrow him, and the thoughts of the punishment which awaits him produce gloomy forebodings. He seems to see the guillotine stretching forth its red, sinister arms to grasp him. He awakes haggard, covered with sweat, dazed, trembling from fever and fear. He hopes that the petition which he has addressed to the President will be favorably acted upon. This thought consoles him and he falls asleep.



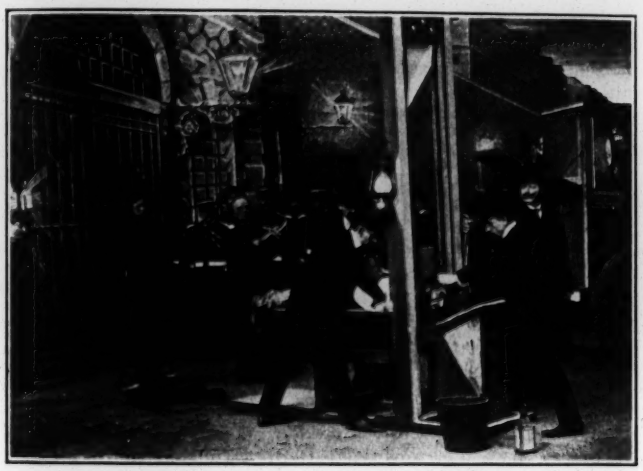
23 REJECTION OF THE PETITION

23 The Rejection of the Petition. — When he is sound asleep, a man enters his cell, and with a slight tap on his shoulder awakens him. It is the warden who has come to inform him that the hour of expiation has come. He exhorts the condemned to have courage. Several persons enter; they are accompanied by a priest, who offers to him the consolation of religion. It is announced to him that his petition has been rejected. The executioner with his assistants overcome his resistance, and bind him with fetters. The gloomy procession starts on its way to the court-yard, where the execution is to take place.

24 Morning in the Courtyard.—The first rays of dawn appear on the horizon. By the uncertain light of a smoky lantern, the assistants of the executioner set up the

direful machine, which is soon to rid society of so undesirable and bloodthirsty an individual.

25 The Guillotine.—The servant of the law, who carries out its mandates stands by, cold and impassive, watching the setting up of the apparatus. He gives occasional orders to the men, when they do not work to his satisfaction and finally he tests the machine to assure himself that it works perfectly. The fatal hour has come. The executioner rings and disappears within the prison.



27 THE EXECUTION

26 The Last Resistance. The door of the prison opens again. The priest first appears, walking backwards before the condemned, thus concealing from the latter the sight of the guillotine. The robber and murderer, attended by guards, advances slowly and with difficulty. At the moment when the priest moves aside, the wretch sees the instrument of death and shudders frightfully. He makes a last effort to escape, but in vain.

27 The Execution.—The body is quickly tied to the plank. The board swings in its place and the neck is placed in the frame under the knife. The executioner pulls the lever and down slides the knife, severing the head from the body. It falls into the basket. Justice has at last been done! The basket containing the remains of the criminal is put into a wagon and hurried off to the graveyard.

28 The Cemetery of the Executed.—In a corner of the cemetery two grave-diggers under the superintendence of a sexton are just finishing the excavation of a trench, which is to contain the remains of the murderer, who has just expiated his crimes.

29 Three Feet Under Ground. — A coffin is brought in and the body is placed in its final resting place without the presence of a friend, without a wreath, without a single flower and without a souvenir of any sort.



28 THE CEMETERY OF THE EXECUTED

30 The Nameless Grave. While those who have borne in the body withdraw the grave-diggers throw earth upon the coffin and fill up the grave. At the head of the grave they set up a plain stone, with no name or inscription, thus blotting out to future generations the existence of all traces of this bandit's career. Law and justice are above crime and disorder and in the foregoing scenes we have truthfully represented the punishment for **"A DESPERATE CRIME!"**

839–840. Punch and Judy. Length, 140 feet.....$16.80

Upon the left side of the scene the spectator perceives a small cabinet for a Punch-and-Judy show; there are arranged in front some well-behaved boys and girls who are patiently waiting for the curtain to be drawn aside. The performance begins, and the marionettes delight the children with their antics. They start to beat one another with sticks, and in their excitement they leap out of the box on to the floor in front, meanwhile becoming living midgets without letting up on their scrapping. The manager of the show comes out from behind the curtains and strives passionately to beat back his marionettes into their places where they ought to have remained. But they push the impresario aside and suddenly become the size of natural men. Then they rush at him with redoubled blows, and finally hurry away. Afterwards the children pommel the unfortunate director and bury him in confetti.

841–843. A Spiritualist Meeting. Length, 250 feet $30.00

This view has been admirably conceived and executed. It is the proceedings of a spiritualist séance. A table whirls around, spirits appear and disappear, and other marvelous feats savoring of the supernatural are performed. The spirits are made to appear in an absolutely new way so that the presentation of this scene cannot fail to astonish the beholders.

844–845. A Roadside Inn. Length, 230 feet $27.60

This film is destined to be as great a success as the celebrated "*Inn Where no Man Rests*," for it is equally as original and as funny.

The setting is divided into two parts: that on the left is the landing of a hotel staircase from which ascends a flight of stairs leading to the rooms of the guests; on the right, is one of these bedrooms. At the moment when the view begins, a traveler who has ascended in order to go to bed, is trying to put his key into the lock of a room which is not his own. He tumbles back and forth from door to door in his endeavor to get into the right room, and he finally succeeds, but not without some timely assistance from obliging guests. He goes to bed at once, but he becomes indisposed and is forced to get up and leave the room. This is precisely the opportunity which the others have been waiting for in order to play a good trick upon him. During his absence, with the greatest possible haste, they rig up a dummy out of a bolster. They put a cotton cap on the head of it and lay it in the bed of the absent lodger. The latter presently returns and starts to get into bed, but just at this moment the fellows who are hidden above the canopy, pull the strings which are fastened to the dummy and it immediately rises up and terrifies the unfortunate guest. There then follows an irresistibly comical scene in which the guests come to the rescue of the drunken traveller, and, finally, toss him in a blanket until he bursts.

846–848. Soap Bubbles. Length, 230 feet.....$27.60

This charming view is a little marvel of mystery. It is a cure for sore eyes to see the soap bubbles, made by the personage in the scene, rise up and transform themselves, in mid-air, into living beings. Most marvelous of all is the way in which the soap-bubble maker is changed into a huge bubble which gradually ascends, much to the bewilderment of the assistants in the scene. This is positively one of the most mysterious of mysterious views.

849-865 THE MERRY FROLICS OF SATAN.

Duration of exhibit about 22 minutes. Length, 1,050 feet...$126.00
ADDITIONAL for coloring 210.00
Set of 18 Photographs (5x7) 3.00

1 The Workshop of the Engineer.—The engineer, William Crackford, is in his workshop surrounded by the models of innumerable inventions: automobiles, balloon-cars, submarines and locomotives. He is absorbed in seeking new means of rapid transit to break the record in a trip around the world. He is in the act of designing the model of a new machine which he firmly believes will enable him to attain the unheard-of speed of four hundred miles per hour.

2 The Messenger from Pluto.—He is suddenly interrupted by the arrival of a crafty personage who presents himself as the emissary of a celebrated alchemist who hopes that he may induce Crackford into purchasing a wonderful talisman whereby he may encircle the globe at any speed he may choose, for the alchemist has heard of Crackford as being "daft" over rapid transit. "Leave alone your ridiculous machines and follow me to my master." Crackford allows himself to be tempted and follows with his servant John.

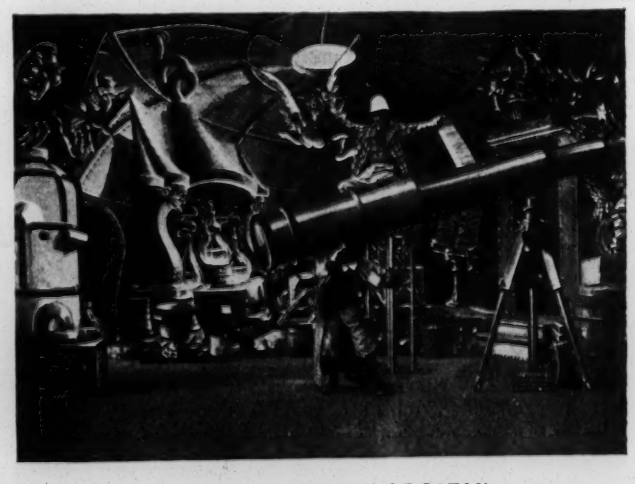
3 The Laboratory of Satan.—Kaulsbach introduces the engineer and his servant into an extraordinary laboratory. They gaze in deep bewilderment at the weird objects which surround them. The emissary goes to seek his master, the renowned alchemist, whose power knows no limits.

4 The Bewitched Furniture.—The engineer and his servant who are seated one upon a chair and the other upon a cask, begin to experience strange sensations. Crackford's chair stretches out to an enormous height and bears him away to the cupola whilst the cask suddenly disappears beneath the floor. Suddenly everything in the laboratory becomes animated; enormous boots emerging from the wall strike unmercifully the hapless servant, and the hand with huge telescopes balance, and, suddenly lengthening out, overwhelm him. The two men begin to experience true fear. The alchemist enters and laughs at their fear. With a gesture he brings down from the ceiling Crackford who has been clinging desperately to his mighty chair, and having informed himself of their desires announces that he will gratify their wishes. Comical entry of laboratory boys; the alchemist brings a mortar in which he makes, with a fantastical mixture, the pills of enchantment.



2 THE MESSENGER FROM PLUTO.

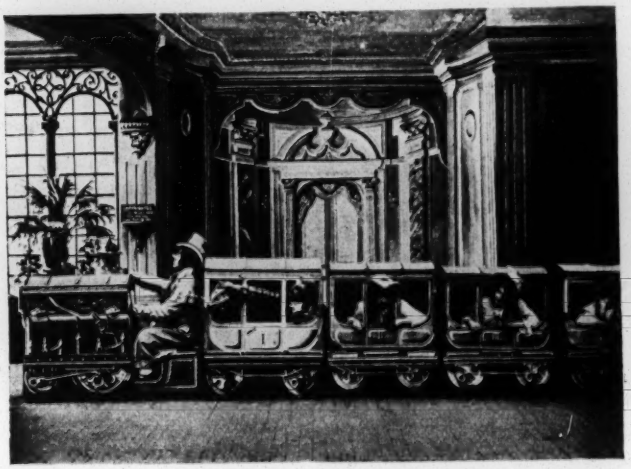
5 The Imps at Work.—The laboratory boys are no other than the seven cardinal sins. At the alchemist's command, they pound in the mortar the philters, whilst Satan mumbles over some weird incantations.



3 THE LABORATORY OF SATAN.

6 The Pills of Enchantment.—Satan, arming himself with a huge spoon, extracts from the mortar his magical composition, and transforms it into large pills. Crackford and John would like to touch them, to examine them, but the alchemist deters them from doing so. Satan seizes a pill, and in order to show their power he throws it upon the floor. The pill bursts, and in a cloud there appears a lovely fairy. Crackford, dazzled by her beauty, advances to kiss her hand, but she is changed into a monster, hideous

to behold. Satan announces that, in throwing each pill to the ground, Crackford will be able to gratify any desire whatsoever. The latter, in his enthusiasm, would like to pay for the pills, but Satan declines to accept any fee, he merely asks for his signature. Crackford, believing that he has only signed a receipt, does not read the contents of the paper which has been presented to him, but, alas, he has sold his soul to the devil. Crackford and John go out, carrying their precious pills. The demon and the seven cardinal sins resume their true shapes, and Satan orders his imps to pursue unremittingly the rash Crackford who has delivered himself to him. Satan rejoices at his success.

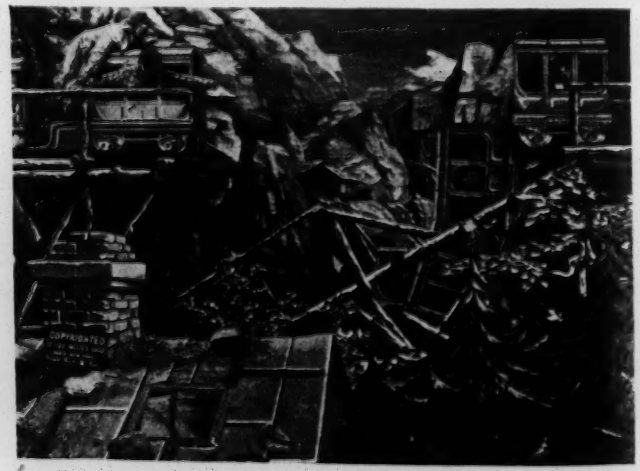


10 THE GRAND TRUNK RAILWAY.

7 The Power of the Pills Demonstrated.—Crackford, followed by John, returns to his home. All his family are seated at the table. Anxious to see the power of the pills, he throws one of them upon the floor to test them.

8 The Nested Trunks.—The pill bursts and a trunk appears into view; from this trunk two servants leap out. The latter pull out from the first a second trunk, and from this new trunk there emerge two other servants. The manoeuvre is repeated rapidly so that in almost an instant the dining-room is full of servants and trunks. These servants pile the trunks around the room.

9 A Novel Packing-Up.—Before Crackford and his family have time to stop it, the servants take down pictures and clocks, and in a twinkling all the furniture is piled into the trunks. The wife, her daughter, Crackford himself and his servant are likewise shut up with their furniture.



12 THE WRECK.

10 The Grand Trunk Railway.—The servants line the trunks up one behind the other, and presently a train appears. The first trunk becomes a locomotive, and one sees in the coaches, through the windows, the engineer and his family comfortably installed. John is changed to an engineer and occupies the seat in the locomotive. The train whistles and departs. As soon as it has disappeared, Satan reappears. At his

approach, the liveries of the servants vanish, and all resume their demoniacal forms. Satan, followed by his infernal servitors, returns to the lower regions.

11 The Ravine in the Alps.—The train after an exceedingly rapid voyage arrives in the Alps, above a deep ravine through which flows a roaring torrent; a rustic bridge spans the gap of the valley.



14 THE VILLAGE SQUARE.

12 The Wreck of the Grand Trunk Railway.—The bridge is worm-eaten so that at the moment when the train reaches the centre, the beams fall with a crash and that part of the train carrying the Crackford family is hurled into the abyss. The locomotive and the car containing the Englishman have miraculously remained upon the bridge which has withstood the load.

13 Nothing Stops Them.—John leaps down from the locomotive so as to aid his ill-fated employers, but Crackford is determined to continue his journey and not to be delayed by attempting to make a rescue. The locomotive and the single coach speed on their way.

14 The Hotel Courtyard.—The train arrives in the middle of a village square where there are hosts of drinkers, washwomen, and tenders of geese, the train makes a sensational entry.

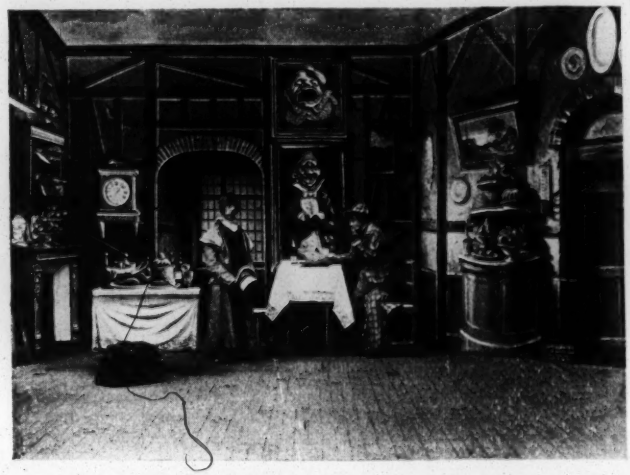


15 THE DISEMBARKING.

15 The Disembarking.—The travellers come out of the train. The locomotive and the car become trunks again and are carried off by the porters. The inn-keeper overwhelms his new guests with exaggerated courtesy and shows them into the dining-room. Both are hungry. As soon as they enter, Satan, who appears in the role of innkeeper, resumes his form and brings out of a well demons to torment his victims. Henceforth they will never be able to eat during the entire voyage.

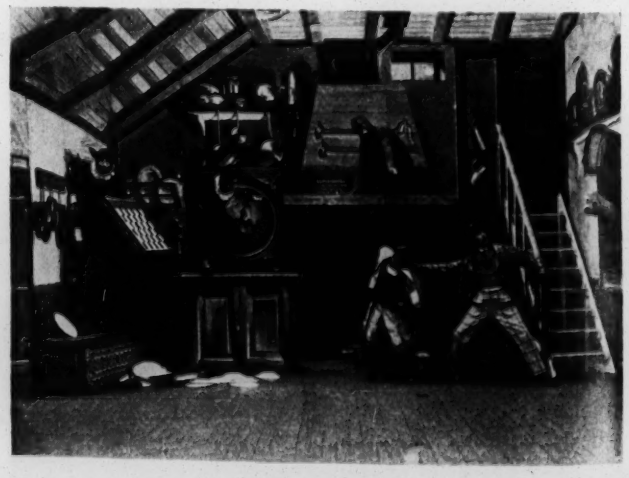
16 The Enchanted Dining-Room.—We see our travellers enter the dining-

room but there numerous surprises await them. They sit down at a table: the table vanishes through the wall; the guests go toward another table laden with food; the chairs fold up and disappear beneath the floor, the victuals vanish, and there follows a hurried pursuit, but the food flees before them: platters, plates, fruits, and cakes fall upside down. Two demons make their appearance and dart in pursuit of Crackford and John.



16 THE ENCHANTED DINING-ROOM.

17 The Demoniac Soirée in the Kitchen.—Then they make their way into the kitchen. A large table is surrounded by cooks, servants, waiters, etc.—not a place vacant. Our famished travellers are refused access to the table. Suddenly some apes appear, overturn dishes, bottles, chairs, and everybody flees; the way is clear, so Crackford and John advance to obtain something to eat, for the tureen full of soup has remained upon the table. They relish the repast in advance, but they have not counted upon their persecutors being present. The fiends leap upon the table and crash the tureen down upon Crackford's head. The tablecloth disappears under the table and the table itself soars away to the ceiling. When Crackford succeeds in ridding himself of his cumbersome coiffure, they are assailed by apes and demons who pursue them with energy and pommel them. The fiendish characters traverse walls, buffets, staircases, mantelpiece, etc., tumbling over every obstacle in their way while performing astonishing acrobatic feats. All these imps finally disappear beneath the floor, then our heroes are pursued by the scullions and pastry-cooks; the latter also drive Crackford and John away.

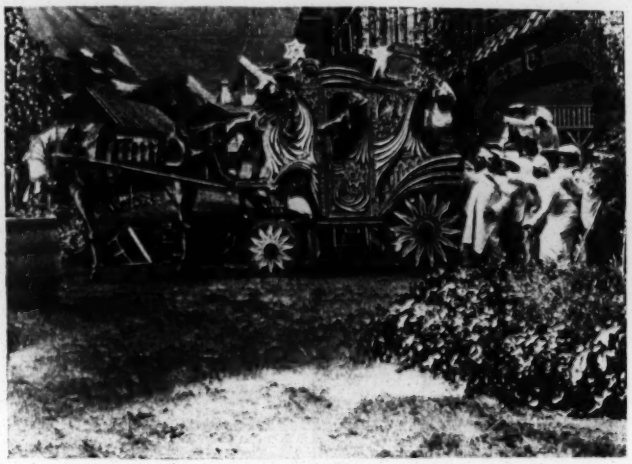


17 THE KITCHEN.

18 The Stage-Coach.—Just as our heroes rush out of the kitchen, the two unfortunates behold in the square an empty stage-coach. The driver is asleep on his seat; John leaps upon him, throws him down from the vehicle, and whips up the horse so as to fly away from the village with his master who has climbed inside. They ask only to leave the accursed place, but Satan

reappears through a cask in which he shuts up the driver who has not yet recovered from his surprise.

19 The "Skidoo" Horse.—With a majestic wave of his hand, Satan transforms the living horse into a mythological monster. The coach becomes an extraordinary carriage composed of stars and comets. John lashes the horse with his whip, but it makes no attempt to move.

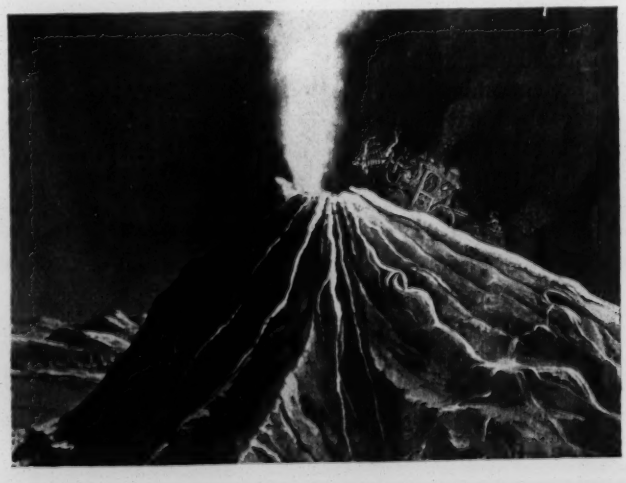


19 THE "SKIDOO" HORSE.

20 Satan's Auto.—At this moment, Satan reappearing in an automobile, bumps into the strange carriage with such a shock that he knocks over the "skidoo" horse so that its legs point up in the air and its head hangs down. The unfortunate beast lashes the air furiously with its legs and the grotesque vehicle starts on pushing the disabled horse which cannot right itself.

21 Mt. Vesuvius in Eruption.—The equipage and the auto ascend the slopes of Mt. Vesuvius which unrolls itself gradually as the travellers advance, reaching the crater at the precise moment when an eruption is about to take place. The first explosion sends the astral carriage and its occupants whizzing into the clouds whilst the auto mobile of Satan goes rapidly down the crater to bear him to his abode.

22 The Fantastical Aerial Trip.—After they have arrived among the clouds, the disabled horse has become righted upon its legs. The emaciated animal, animated by its contact with the infernal fire, starts on its way dragging the chariot through the clouds at a good rate of speed. The coachman John, while passing close to a star, seizes and lights his pipe with it; Crackford grabs a body in the shape of a crescent and bites into it with hunger.



21 MOUNT VESUVIUS.

23 The Living Stars.—Now begins a fascinating and comical procession of stars, meteors, comets, etc., which become animated as the chariot goes by. Saturn in his planet, appears successively. Then enormous living heads become visible in the heavens much to the delight and bewilderment of the voyagers. The speed of the

carriage slackens. the horse stops, after some vigorous applications of the whip, the horse starts on again rather sulkily but not until it has given some very comical kicks; it springs forward at a rapid gait.

24 A Storm of Fire.—Suddenly a violent storm bursts forth, tongues of fire fall promiscuously, sparks strike the faces of the travellers; Crackford opens his umbrella to protect himself; an enormous ball of fire, whirling around, darts flames into John's face, as he lifts his hands to protect himself he lets fall the reins, and thereat the horse's head drops down suddenly dragging the equipage after it.



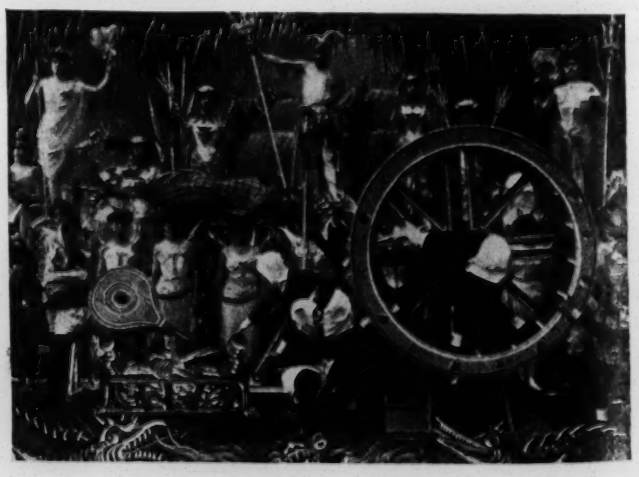
27 THROUGH FLOORS.

25 A Break-Up in the Sky.—A shock is felt, the carriage falls apart and descends through space. Now one sees the clouds rise with great speed while trunks, valises, horse and carriage tumble topsy-turvy.

26 The Parachute. Return to Earth.—John comes down to earth head first. Crackford is more fortunate, for he, by the aid of his opened umbrella, descends slowly.

27 Through Roofs and Floors.—In a superb dining-room where several servants are busy setting a table, suddenly the ceiling breaks open in two places, and Crackford and John fall through; the latter, upon the table, breaking the dishes, and the former upon the floor.

28 The Fatal Reckoning.—Crackford gets up undismayed and thinks only of reviving himself. The cover is laid, and he will be able to eat at last. But just when he tastes the delicious flavor of the soup, the table suddenly opens and Satan comes out to the horror of the engineer. The demon shows him the contract which he has signed.



30 SATAN'S TURNSPIT.

29 The Descent to the Inferno.—In spite of his protestations, Crackford is seized by his legs and thrown into the earth head foremost. Satan accompanies his victim to Tartarus. One sees them descend into a bizzare country at the bottom of which flows a river of fire, the Styx. Demons come forth from every region to receive the new arrival.

30 Satan's Turnspit.—The demons bring an immense turnspit adjusted with a large wheel; Crackford is placed on the spit and roasted amid *The Merry Frolics of Satan.*

871-873. A Seaside Flirtation. Length, 238 feet.....$28.56

A young lady in a bathing suit enters a bath house situated on a beach near a seaside restaurant, and while she is there a young *bon vivant* comes along and intimates a very keen desire to know the young lady who had just entered the bath house. He sits down at one of the tables nearby and orders pen and paper. While he is absorbed in writing an apparently very affectionate note, the lady calls her husband, who is in another one of the small bath rooms and explains to him quickly that he is to change rooms with her. This is quickly done, and soon the young flirt has his note ready. He tries to slip it in at the top of the door, and begins to explore for an opening where he can insert it. He finally bends down with the intention of slipping it under the door. The husband, who is inside, now pokes his head out and drops the contents of a large water pitcher over the person of the kneeling young dude, who, becoming very much excited, upsets the little bath house. It falls upon a group of diners close at hand and they indignantly seize him, lock him into the little shelter house, together with all the chairs and tables they can pile in. They lift it high into the air, and the poor fellow inside gets a severe shaking up. They only stop when he drops out, a sorry looking sight; but as a grand finale the cook comes upon the scene and empties the contents of a bag of flour over the unfortunate Lothario. Now the young woman who is the cause of his folly and incidental discomfiture comes out of the dressing room in her street costume and she joins all assembled in mocking the would-be gallant in his pitiable plight.

874-876. The Mysterious Retort. Length, 200 feet.....$24.00

A chemist, after consulting his books, decides that he is on the road to a new, great discovery. He places a large retort filled with water over a fire in his laboratory, and orders his assistant to ply the bellows energetically until told to cease. The chemist seats himself in a chair, waiting for the water to boil. While reposing at ease he dozes off and finally falls asleep, and has a wonderful dream. From a small door in the furnace upon which the retort rests there issues a large green reptile, with crocodile-like head, and when this has dragged its entire length into the room it turns mysteriously into an imp. This emissary of the devil, after frolicking around the laboratory, places a large magnifying glass before the chemist, and causes him to look through it at the retort, which now grows to tremendous proportions. In it there suddenly appears an enormous spider's web, but instead of the spider there is seen in the centre a huge, grimacing human face, which soon vanishes. The chemist gazes on stupefied; and as he does, there issues from the boiling water within the now gigantic retort the figure of Ceres bearing the cornucopia of plenty, from which she pours forth gold, while the bubbles of the boiling water can be seen at her feet. The chemist extends his arms toward her, but she disappears. Suddenly the steam begins to issue from the retort, and large crystal drops fall from the spout into a receptacle near by; when there is no more water left, there rises from the distillation an ethereal, transparent human form, which ascends in the air, disappearing as misteriously at it came. Now the retort which was placed over the fire explodes from lack of attention, and the chemist awakes from his dream. His assistants rush to his aid, but the strain of the vision and the effects of his search for knowledge have been too much, and he falls to the ground. Now the oven bursts into a flare of fire, in the centre, of which sits enthroned the devil's messenger, who descends majestically from his seat and places his foot triumphantly on the chest of the prostrate chemist.

877-887. THE WITCH. Length, 820 feet $98.40

Duration of exhibit about 15 minutes.

EXTRA for coloring..... 164.00

Set of 12 Photographs (5x7)..... 2.00

I. THE TROUBADOUR AND THE PALMIST.

1 The Witch's Den.—In a gloomy tower of a tumble-down old castle a witch has taken up her abode. Surrounded by her retorts and books, she makes her customary incantations and starts to prepare poisons, philters and charms which she sells, at fabulous prices, to the various patrons who seek her wisdom and her baleful influence.

2 The Troubadour.—A young and beautiful Lothaire is the last survivor of a family of valiant knights who, because of long periods of fighting in many lands, have wasted their fortune. His only heritage is a guitar, and his purse is empty. He is too proud to stoop to manual labor, so he becomes a troubadour, leading a gay and careless life in wandering about from castle to castle, paying for his board and lodging by composing verses complimentary to his hosts or by singing ballads which celebrate the charm of love and the power of beauty.

3 The Palmist.—Since his wanderings have brought him to the abode of the witch,

he determines to have a peep into the future so as to know what fortune awaits him. The old hag examines thoughtfully and carefully the lines of his left hand and predicts for him the acquisition of great riches. It is not riches that he wishes to know of, it is love. When she has examined more closely the markings of his hand, she announces to him that he will be loved by a beautiful young girl who is now imprisoned in a cold, damp dungeon of her father's castle, who has locked her up so as to appropriate her inheritance. It is predicted that this lovely girl will only love and marry the man who rescues her from captivity. In undertaking to liberate her he will have to expose himself to terrible dangers which will probably cost him his life. The troubadour, although he has not a single penny of ready money, evinces no embarrassment; he accordingly requests the fortune-teller to show him the portrait of this unfortunate maiden so that he may be sure of his quest, and he promises to pay well for the rendering of such valuable services.



4 THE PORTRAIT

II. HIS FUTURE WIFE AND THE CHARM.

4 The Portrait.—Two deformed dwarfs, summoned by the sorceress, bring a frame; and, after a few passes by the old woman, there gradually appears the likeness of a charming girl fastened in a pillory. Then the vision slowly vanishes. Meanwhile, an ardent passion for this entrancing lady has sprung up in the breast of the troubadour and has kindled a keen enthusiasm to rescue her from her bondage and to marry her.

5 The Four-Leaf Clover.—He begs the witch to give him a charm which will overcome all obstacles, and thus enable him to succeed in reaching the object of his desires. The sorceress grants his request by handing over to him a four-leaf clover which possesses a marvellous power, but she does not deliver it until he has first made a heavy payment for it.



8 THE PURSUIT

6 A Clever Ruse.—When pay is demanded, the troubadour seems at first perplexed for his purse is empty. But while the old woman is looking through some of her books a clever idea occurs to him. He runs to the door, stoops down, and quickly fills his purse with sand; then, with a noble and dignified gesture, he gives to the witch his bulging purse in payment for the four-leaf clover. She is caught by the trick. She clutches her recompense with joy for the purse is heavy, and the coveted clover is so trifling to her. The young man rushes away with all speed fearing the rage of the sorceress when she should learn of the trick perpetrated upon her.

7 The Dagger of Fate.—The troubadour has hardly left the den, when the old woman is seized by a desire to examine the gold in the purse. She accordingly opens

it, but to her dismay she finds it stuffed with sand. Bursting into a furious rage and vowing eternal vegeance on her late guest, she immediately takes a brazier, lights a fire in it, and plunges the point of a dagger among the flames, and while doing so, she enchants it so it will fly of its own accord, while spurting out infernal fires to the one against whom it is aimed and thus do bloody work. Armed with this formidable weapon she dashes out in hot pursuit of the escaping Lothaire.

8 The Pursuit.—Once outside the tower, the troubadour takes measures to rid himself of the witch. So when she appears, he topples over upon her huge masses of rocks, and she succumbs beneath them, but only momentarily, for through her allegiance to the infernal spirits she is endowed with extraordinary powers, and they enable her to get from under the debris. She seizes her broom on which she rides to witches' vigils and starts in search of Lothaire, more and more determined to avenge herself upon him.



9 THE DRUID SACRED STONES

9 The Druid Sacred Stones.—In his rapid course the young man traverses an arid space over which are scattered, far and wide, huge monoliths which the ancient Druids erected for their religious rites. The witch quickens her pace and is soon close upon him, astride her broomstick.

III. THE WITCH CAUSES TROUBLE.

10 The Graveyard.—He reaches the cemetery. As he passes before a huge cross which looms up over the tombs, he recalls the dangers to which he is about to expose himself; and he sinks upon his knees before it to pray for the aid of the Most High in his perilous undertaking.

11 The Phantoms.—While he is at prayer, the tombs open, and out of their chambers there emerge shadowy phantoms which rise up and seek to bar his passage. But he lifts his magic four-leaf clover, and, at its appearance, the phantoms fade away into nothingness. The old witch, following behind, fumes more and more at the power which she has been cheated into giving over to Lothaire.



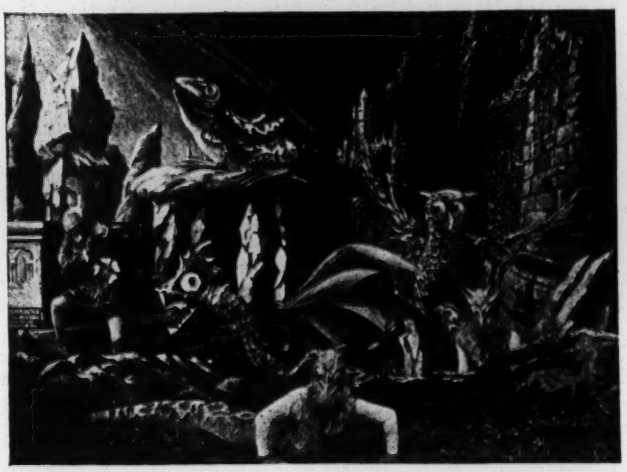
11 THE PHANTOMS

IV. THE HELP OF HIS ANCESTORS.

12 The Castle Dungeon.—Finally, after a thousand dangers have been safely avoided, the troubadour reaches the walls of the castle where she whom he is so ardently seeking is incarcerated. A large moat separates him from the grim tower in which the lovely princess languishes, bound to the walls of her narrow and dimly-lighted cell. One can see high up the small opening through which she receives air.

The place is deserted. There is, in sight, a tomb which contains the mortal remains of the founder of the family and the builder of the castle now so badly dilapidated. Nearby is a Druid altar where the knights' ancestors in bygone days performed the mysterious rites of their barbaric religion.

13 The Weird Reptiles.—The young man hastily rushes to plunge into the moat, but he shrinks back in horror. The approaches are all guarded by terrible monsters which the witch has sent before him. They do not fear the talisman, nor does it possess any power over them. A gigantic toad, an enormous owl with moving eyes, a dragon with a huge mouth bristling with teeth and vomiting fire and flames, and serpents crawling around him and threatening him with their fangs, advance upon him en masse to devour him.

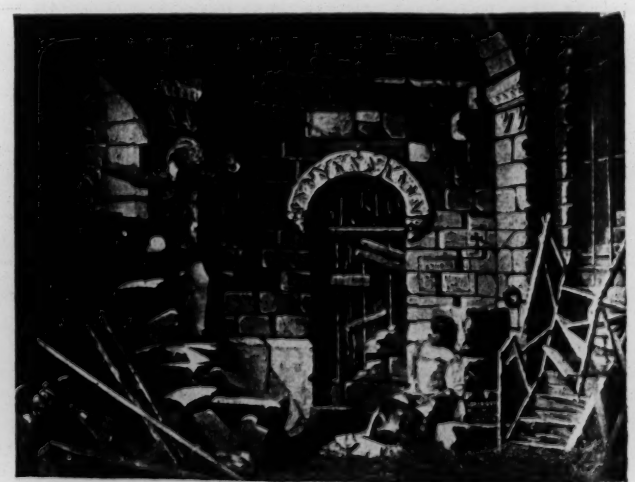


13 THE WEIRD REPTILES

14 The Druid Priest.—At the moment when he seems to be at the point of perishing under the attacks of these hideous monsters, a Druid appears upon the top of the rude altar, holding in one hand the golden sickle with which he cuts the sacred mistletoe from the oak, and holding in the other a branch of the venerated plant.

15 The Mistletoe.—He gives the mistletoe to Lothaire and tells him to use it against the monsters. As he holds it up, they stop, crouch, and cower beneath its divine influence, for it is vested with a power superior to that which has animated them. One by one they slink out of sight.

16 The Knight and the Sacred Sword.—But Lothaire is without weapons to combat the new dangers which await him in his descent into the moat and in his scaling of the walls of the dungeon. His ancestors have no intention of abandoning him when he is so near to the attainment of his longed-for goal. The top-stone of the sarcophagus which is in sight suddenly lifts itself, and out of the coffin a knight in full armor appears. The knight presents to the troubadour a sacred sword which was used in the crusades against the Moslems and which was always known to bring victory to the bearer who trusted in its power.



18 THE CELL AND THE RESCUE

17 The Ascent of the Walls.—The troubadour, with his sword between his teeth, goes down into the ditch which surrounds the castle, and then starts upon his perilous ascent up the crumbling and loose stones to the cell where his future wife is imprisoned, while the knight slowly descends into his tomb and while the Druid priest keeps back with his sickle the hateful witch who would like to prevent Lothaire from reaching the unfortunate prisoner.

V. THE ORIGINAL OF THE PICTURE.

18 The Cell and the Rescue.—The young man climbs up the wall and through the narrow aperture of the wall into the prisoner's cell. He rushes up to the fascinating maiden and breaks the chains which bind her. He wonders with anxiety how he is going to bear away the young lady. He knows that they cannot go back the way he came, for the passage is too dangerous for a woman, and, besides, the old witch is outside making the ascent herself.



20 THE ESCAPE

19 The Deliverance.—Love and imminent danger redouble the strength of Lothaire. Seizing a beam which happens to be lying on the floor he batters at the rusty door and forces it open wide enough to pass through. The two escape together. Presently the old witch comes in through the window only to find the cell empty. Furious at having been outwitted and outstripped in flight, she straddles her broom and darts through the window out into the air.

20 The Escape.—The troubadour and the fair prisoner grope their way among the passages of the old castle until they find an exit. When once in the open air, they flee as rapidly as they can from the accursed spot.

21 The Witch Riding the Broom—But the witch has vowed to wreak her vengeance upon the troubadour no matter what the cost may be. Astride her broom, she darts through the air seeking to catch up with the fugitives who have stolen the march upon her. Her presence among the clouds causes the elements to burst forth with fury. Amid terrific peals of thunder and blinding flashes of lightning she pursues.



25 THE BLESSING

VI. UNITED IN HAPPINESS.

22 The Beautiful Lake.—The fugitives have reached the borders of an entrancing lake whose blue waters are silvered with the rays of the rising moon. Upon a rock overlooking the placid surface the happy pair sit in peace planning for the future; they think that they have been fortunate to elude the pursuit of the revengeful old witch.

23 The Witch's Death.—Alas, their peace is of but short duration. The sorceress has caught up with them at last, and in the pale shadows of the trees, she advances with the enchanted dagger raised aloft. She is just on the point of hurling it at the object of her hatred and thus end his mortal career when the Druid appears upon the scene. He snatches the fatal weapon from her hands, and with a stroke of the broom-

stick he sends her into the waters of the lake where she is to lie buried forever. With a splash she sinks out of sight.

24 The End of a Dwarf.—One of her gnomes who was accustomed to accompany her is attracted by her cries and rushes to her aid. He is just on the point of hurling an axe at the Druid when the latter takes the enchanted dagger and aims it at the dwarf. Emitting sparks and flames it darts forward and pierces the heart of the witch's servant.

25 The Blessing.—The young people realize that they have nothing more to fear. So they fall upon their knees before their rescuer. The Druid holds his hands over them and invokes the protection of heaven for their remaining years.

26 The Nuptial Kiss. — Delivered of their hated enemy, the troubadour and his fair fiance swear an eternal affection. With tenderness and love, they exchange the kiss of betrothal.

888–905. ROBERT MACAIRE AND BERTRAND.

Duration of exhibit about 22 minutes.

Length, 1,060 feet.....$127.20

ADDITIONAL for coloring 212.00

SCENES

1. The Sneak-Thieves' Inn.
2. The International Bank.
3. The Interior of the Bank.
4. Behind the Scenes.
5. The Costume Room.
6. A Statue as an Accomplice.
7. The Railway Station.
8. A Small Way-Station.
9. A Terrific Earthquake.
10. The Market-Place.
11. Hurled Into the Clouds.
12. Planted on the Roofs.
13. The Police Always on the Trail.
14. Foiled Again.
15. Played Out.
16. The Farm.
17. The Murder of the Dummy.
18. The Death of the Two Heroes.
19. Resurrection.
20. The Balloon.
21. The Kidnaping of a "Cop."
22. The Start.
23. In the Air.
24. The Balloon-Car.
25. The Column of the Bastille.

1 The Sneak-Thieves' Inn.—Robert Macaire and his faithful pal, Bertrand, have been resting for a few minutes in a small restaurant. From the attractive menu they have ordered, after much hesitation, a nickel's worth of cheese and a bottle of wine. After their modest repast they are temporarily left alone, so they take a "sneak," carrying off everything on the table including the cloth.

The waitress discovers their theft, and gives the alarm. Immediately four policemen rush in, and as soon as they find out what has happened they dart off in pursuit of the thieves. Thus begins an intensely spirited chase, full of thrilling incidents and amusing situations.

2 The International Bank.—Hotly pursued by the officers, the two fellows arrive in front of the main entrance of the International Bank. To force the doors and enter the place is only a bit of a pastime for them; and the police follow immediately thereafter and invade the bank.

3 The Interior of the Bank.—Hardly have our heroes entered the offices of the bank when they attack the massive vaults. The strong door is opened and the sacks of gold pass from their snug berth into the capacious pockets of the two miscreants. They hear a noise, and then take to flight through a transom, but manage, however, to empty the vaults before escaping. What remains of the sacks Robert Macaire hastily throws to Bertrand. The police arrive just in time to behold Robert Macaire's foot disappearing through the window; they rush on through the same opening.



1 THE ISNEAK-THIEVES' INN

4 Behind the Scenes.—Peculiarly, the window through which the criminals have escaped opens upon the stage of a theatre, behind the scenes. They arrive in the midst of a performance. A trap-door is near through which they vanish. When the police come in, they butt against the sceneshifters who are busily at work. They all tumble over one another and are generally mixed up in the scenery. The police finally find the trap-door and disappear.

5 The Costume Room.—The place where Robert Macaire and Bertrand have landed is the room where the costumes of the actors are kept. An inspiration comes to them. They quickly remove their clothes and put on some suits which disguise them as tourists.



1 THE BEGINNING OF THE CHASE

6 A Statue as an Accomplice.—Then they cross a garden and hide their own clothes behind a statue, and here they hope to return at some future time when the police are not so busy.

7 The Railway Station.—A train enters the station where many passengers are gathered. The porters with baggage bump against the excited travellers so that

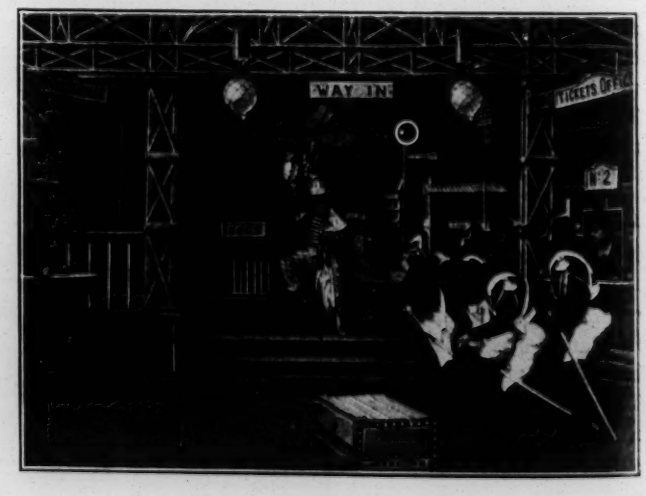
confusion reigns generally. Just as the train is about to draw out from the platform, Robert Macaire and Bertrand put in their appearance. It seems to be too late; they are going to miss the train and be captured by the police. No, they dart forward, they grab hold of the last car and hang on for dear life. As the train moves away the police show up; they gaze at the outgoing cars in disgust and bewilderment. But their determination to run down these bold thieves is as great as the desire of the latter to escape arrest. So the officers charter a special locomotive without any coach attached in order that they may have the greatest possible speed; they mount the engine hobby-horse fashion and start on as fast as the machine can carry them.



4 BEHIND THE SCENES

8 A Small Way-Station.—The train pulls up before a small station in the country. As the men have no tickets nor money, they have a struggle with the employees of the company when they alight. They finally extricate themselves and get out. The police, on their special locomotive, come in immediately afterwards. In revenge, the station hands point out the direction in which the criminals have fled, and thus the merry chase is resumed.

9 A Terrific Earthquake.—Robert Macaire and Bertrand reach the square of the village just as the first effects from an earthquake are felt. They hide under a stairway while the pursuing officers have bricks, tiles and blinds toppled upon their heads. The latter move on in a wrong direction; they begin to show the effects from fatigue of this furious chase.



7 THE RAILWAY STATION

10 The Market-Place.—The terrible convulsions from the earthquake continue. Market baskets are tipped over; the walls of buildings oscillate; the steeple of the church falls with a crash amidst the excited populace who take refuge in flight.

11 Hurled into the Clouds.—Just as the thieves are forced to desert the house where they have hidden themselves, a deafening explosion takes place. Both are hurled with dazzling rapidity into the air.

12 Planted on the Roofs.—On, on they go above the surface of the earth. They grab hold of buildings and trees in their course, but so great is the force of their velocity that nothing can hold them. But finally a chimney-top resists their impetus, and they cling to it with encircling arms while they rest their feet upon the roof.

13 The Police Always on the Trail.—Meanwhile the police have also been projected into the air. In spite of the rage of the elements, they remain faithful to their duty and keep up their pursuit.



8 THE SHERLOCKS HOBBY-HORSEING

14 Foiled Again. — Robert Macaire and Bertrand have succeeded in finding the stairway of the house against which they had been hurled. They rush out of the building, hotly pursued by the tenants. At this moment, the police unfortunately tumble from the sky right upon the enraged occupants of the house as they emerge from the doorway, chasing the sprightly thieves. A rough-and-tumble encounter follows, enlivened by some ludicrous episodes.

15 Played Out!—Robert Macaire and Bertrand have got back to the statue where they had hidden their clothes, which they find all intact. They pick them up and go away. The pursuers now put in an appearance. They lose track of the objects of their quest. With tired heads, tongues hanging out of their mouths, drops of sweat on hands and faces, and dragging their feet, these baffled officers decide to return to their barracks and "face the music." They confess that they have been outwitted.



9 A TERRIFIC EARTHQUAKE

16 The Farm.—At last worn out from exertion, Robert Macaire and Bertrand having eluded the police, reach a farmyard where they hope that they will have a little time for rest. They lie down in the straw of the grange and doze off. Their pursuers arrive, in turn, at this hospitable house; one of these latter removes his hat and cloak and hangs it upon a rack, and then he rejoins his comrades.

17 The Murder of the Dummy.—Bertrand awakes, and in the darkness mistakes the hat and cloak upon the rack for one of his late pursuers. Fortifying himself, he clutches his knife; with fixed eyes he advances toward his supposed enemy and punctures him with dagger thrusts.

18 The Death of the Two Heroes.—Robert Macaire and the police have been attracted by the noise, and all make their appearance. An officer fires his gun, Robert Macaire falls. A blow from a sabre finishes Bertrand who, whirling around, falls across the body of his pal. It was necessary to use force to secure these thieves, yet the police could not help shedding a tear over the bodies of the two knaves who had put up such a lively chase.



10 THE MARKET PLACE

19 Resurrection.—Hardly have the officers retired when Robert Macaire and Bertrand get up. They were not wounded by the police; they fell and feigned death as a ruse. They burst out in laughter and run away before the astonished eyes of the chief officer who has returned to make a report of the proceedings. And thus the chase is renewed.

20 The Balloon.—In their flight, the two friends run across a balloon which is already inflated. The car is held down to the earth by bags of ballast. It is ready to ascend into the airy regions of the clouds.



14 FOILED AGAIN

21 The Kidnaping of a "Cop."—The two pals jump into the car and throw out, with impetuous haste, the ballast. As the balloon is lightened it starts to rise majestically. Alas, the chief of police has reached the spot meanwhile. He makes an effort to seize the guide-rope. In the confusion, the anchor of the balloon catches onto one of its flukes the cross-belts of the latter's uniform. His weight holds back the car, yet he remains suspended.

22 The Start.—But after throwing out a few more sacks of ballast, the balloon begins to rise bearing away its three occupants, one of whom is most unwillingly in a very critical situation.

23 **In the Air.**—The rope on the anchor is broken. The chief has been precipitated to the ground much more quickly than he ascended. Now the two fugitives, free and happy, sail along through the air while making gestures of defiance and derision at the diminishing officers of the law.

24 **The Car.**—Upon the ground, the police watch the car float away bearing their enemies. They perceive the column of the Bastille, a very high monument, and toward that the airship is moving. Suddenly the thought prompts them to rush to it and climb the 375 steps which lead to its summit, and thereby capture the balloon if by any chance it should sail near them.

25 **The Column of the Bastille.**—But, alas, their last hope is shattered! Just when these faithful minions of the law, after terrific efforts, reach the summit and get out on the platform of the monument, a rope dangling from the car comes within range. They seize it, but they are deluged with sand from the remaining bags of ballast, and the police are constrained most reluctantly to let go of the rope, for their eyes are blinded and smart most atrociously.

906-908 A Mischievous Sketch. Length, 243 feet.....$29.16

An easel appears, and soon after a canvas "walks" up from the floor of its own accord and takes its place on the easel. Now an artist's portfolio is seen, it opens up and different parts of a sketch which are enclosed therein mysteriously fly from it upon the canvas until finally all the parts resemble the image of a man. When completed the picture becomes animated and comes down upon the ground and engages in some merry antics with its own skeleton which shortly after is changed into a lady. After frolicking around for an interval the man is changed to a sketch on the canvas; then it begins to dismember itself, one portion at the time. After all the parts of the sketch are in the portfolio, it folds itself up; then the animated person appears from some mysterious source and carries off the portfolio in which his own image is enclosed.

909-911 Rogues' Tricks. Length, 265 feet.....$31.80

After breaking a glass, two burglars enter a room through a window, and becoming alarmed, apparently, at the sound of footsteps, hide themselves in a wardrobe, closing the two large doors behind them. A man enters the room, and seeing something is amiss, begins a search of the house. Under chairs and tables he searches, finally coming to the clothes' closet. He opens one of the doors but it appears empty, the two rogues having taken refuge behind the other door. He now throws that one open, but the hidden thieves have been quick to jump behind the first one again, by which they succeed in avoiding discovery. While the man is searching another part of the room they make their way out of it when his back is turned. They tiptoe to a door which leads to the bathroom, in which the bathtub is covered with a large wooden lid. This they lift and, jumping into the tub, let it down again. The man meanwhile, apparently satisfied that his suspicion was the result of a mere fancy, now comes into the bathroom for a dip after having instructed the glaser to replace the broken window pane. He turns on the hot water, when suddenly the lid seems to spring into the air of its own accord, and through the clouds of vapor he sees two human heads, which pop out from the tub. He jumps on the large wooden lid with the intention of keeping the burglars in the bath; the burglars trying to release themselves lift the lid and the old gentleman is upset and finds himself in the steaming water. The two rogues escape from the bathroom, closely followed by the old man who is now armed with a rifle. The rogues again conceal themselves behind the wardrobe in the first room. The old gentleman, mistaking the female servant and the glaser for the rogues, shoots at the girl, wounding her. The burglars in the meantime hearing the old man standing in front of the wardrobe, upset it upon him and make their escape.

912-924 UNDER THE SEAS. Length, 930 feet..... $111.60

Duration of exhibit about 18 minutes.

ADDITIONAL for coloring..... 186.00

1 **The Fisherman's Cottage.**—A wretched interior in the middle of which is a mean cot; furniture in a dilapidated state is scattered over the room, and nets, fish-lines and ropes are hung up on the walls. It is the dwelling of the fisherman Ives who has gone out with his companions to fish.

2 **Return from the Sea.**—Ives comes back from his work accompanied by his friends, old sea-wolves, sturdy and brave. They bring the outfit and the catch in a tub which they set down at the foot of the bed. The trip has been fruitful, so they

propose to Ives that he go out with them and have a jollification. But as he is considerably exhausted from his labor, he refuses and prepares to go to sleep. The other fishermen go away while deriding him for his unsociability; they make for a saloon, and Ives throws himself upon his bed without taking the time to undress. He is played out, and quickly falls into a deep sleep.

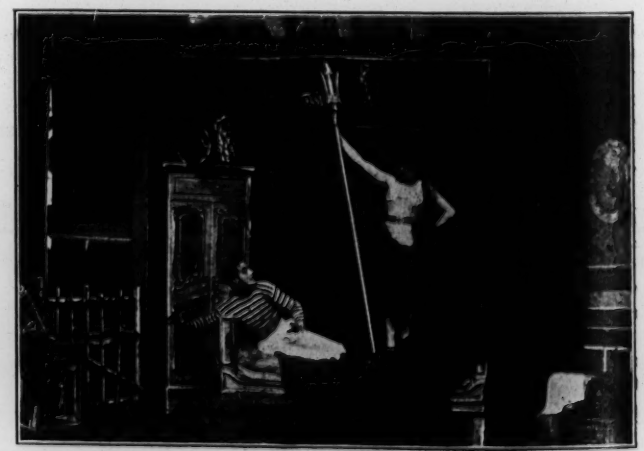


1 THE FISHERMAN'S COTTAGE

3 A Restless Sleep: The Dream.—After a few moments he begins to dream. His rest is troubled, and he becomes more and more agitated upon his cot. Gradually we are going to be spectators of his dream.

4 The Sea Nymph.—A vague image is formed above his bed; it gradually becomes more and more distinct until the figure is sharply defined. Then Ives in astonishment beholds the *Fairy of the Ocean*. He rubs his eyes and pinches himself to see if he is asleep. But no, he is perfectly awake. The nymph summons the fisherman to arise and follow her. Amazed at the apparition and powerless to resist, he gets up and follows her out of his hut.

5 The Port of Departure.—The nymph conducts the fisherman to a port unknown to him. There, in the water, with the hood and the upper part in sight, lies the submarine—a strange craft which has just made its appearance in these parts. Some people come in to watch the departure of the craft.



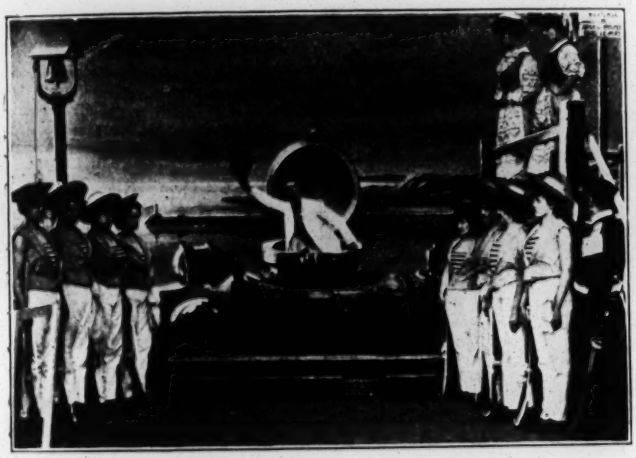
4 THE SEA NYMPH

6 Military Honors.—Sailors in arms march around and salute their new commander.

7 Lieutenant in Command!—A cabin-boy brings the uniform and the cap of an officer in command, and presents them to the bewildered fisherman. The nymph announces to him his rank and his responsibility as offier in charge of the boat. Ives can scarcely believe his eyes while admiring the lace on his coat. The chief of the detachment renders him honor to his great stupefaction. Convinced at last that all which is taking place is reality, Ives determines to assume responsibilities; he puts on his uniform and busies himself with his duties.

8 Going Aboard!—As soon as he has received from the officer of the sailors the necessary explanation, the crowd wishes Ives *bon voyage*, and the party go on board.

9 The Departure of the Submarine.—The detachment of marines withdraw, and the submarine submerges itself in the waves. The curious crowd tries to follow its evolutions in the transparent water.



7 LIEUTENANT IN COMMAND

10 Deeper and Deeper.—The submarine with great speed plunges into the abysses of the ocean.

11 The Algae of the Sea.—Very soon wonderful algae appear, and so dense are the enormous fronds that the boat makes progress with difficulty. Finally it disappears altogether in the strange vegetation of the ocean bottom. We shall encounter the submarine later.

12 The Wrecks.— One now beholds the hulks of wrecks which strew the ocean floor. By a series of clever transformations, views of the depths of the sea are disclosed, fascinating in originality.

13 Entrancing Grottoes.—Through beautiful caves we are now escorted. These grottoes are bewildering in shape and decoration.

14 Giant Shellfish— After this series of transformations, the ocean floor is again disclosed. It is now covered with shells of huge proportions. Gradually these shells open one after the other.



9 THE DEPARTURE OF THE SUBMARINE

15 The Awakening of the Sea Nymphs.—The shells contain lovely sea nymphs who seem to awaken from their dreams after the shells open. Presently naiads come and seek the divinities of the sea to get the beautiful dwellers of these strange abodes to join them in a frolic.

16 Marine Monsters.—Huge fish of picturesque varieties such as sea-urchins medusas, and whales, now swim back and forth among the nymphs, floating up and down the scene.

17 The Queen of the Starfish.—A colossal starfish emerges from the sands of the bottom and ascends to the top of the tableau. Imperceptibly the background becomes the wall of a splendid grotto.

18 The Sirens.—Little by little the starfish is changed into a huge ornamental star, and on its branches are gracefully posed creatures, which are half woman, half fish. Their tails are wound around the points of the star.



17 THE QUEEN OF THE STARFISH

19 The Naiads.—A grand ballet danced by the Corps de Ballet of the "châtelet" under the direction of Mme. Stichel. Ravishing naiads enter from every direction, and in front of the star they perform several dances. Meanwhile, a violent agitation of the water above their heads takes place. The dancers are terrified and flee.

20 The Shipwreck of the Submarine.—The eddying was produced by the submarine in which we have just left Ives the fisherman. The inexperienced officer has run into a rock and his wrecked boat settles down lamentably. A large hole in the hull sends forth huge air bubbles which ascend to the surface whilst living fish swim away in every direction.

21 Crabs and Monstrous Fish.—Ives, astonished at the sudden stop of the boat, appears at a manhole. Before his dazzled eyes, there pass by fish and strangely fantastical living things. He perceives some belated naiads running away from the sight of the submarine. He leaves the boat from the breach in her side and soon engages in a struggle with monstrous fish and mighty crabs. He flees away thinking that this dream of his is all a reality.



21 CRABS AND MONSTROUS FISH

22 Submarine Caverns.—The fisherman traverses vast caverns peopled with extraordinary beings. He is surprised at such unusual sights and his natural curiosity forces him to examine at close range the objects which surround him.

23 Anemones and Corals.—He observes some strange sea flowers and strives to smell of them, but a mysterious phenomenon takes place as soon as he approaches

them, the flowers which are alive lengthen out unmeasurably. He would like to examine some clumps of coral; but as he stands near, the branches surround his head and imprison him. He succeeds in disengaging himself, and, disgusted with the aquatic world, he seeks a passage to the surface. But, alas, he finds none!



27 ENTANGLED IN A NET

24 The Sea Horses.—Suddenly he glances at a number of sea horses that are swimming up to the surface. He says to himself, if he can only grab hold of one and mount it he may be able to reach the shore again. He succeeds in seizing one and mounts upon its back, but the fish is too powerful and throws him off. He tumbles down to the bottom while the fish quickly swims away to distant parts.

25 The Fishes' Revenge.—Just at this moment some large fish enraged at finding an intruder in their midst swim up to him and try to devour him. Poor Ives is indeed frightened for he does not know where to conceal himself.

26 The Octopus.—An enormous octopus now enters upon the scene and seizes with its tentacles the unfortunate fisherman. He struggles with the monster, and as fast as he frees himself, the creature follows after.

27 Entangled in a Net.—And another experience awaits Ives. In retaliation for all the fish he has drawn from the sea in his net, some marine divinities in their turn succeed in imprisoning him in the meshes of a net which they bring.



30 THE END OF THE NIGHTMARE

28 The Vicious Sponge.—The goddesses push the fisherman so that he falls head first into a big hollow sponge which immediately closes in upon him leaving only his legs free. He kicks furiously in his efforts to free himself from his painful situation.

29 Awake!—The nightmare draws to its end. Suffocated, he awakes struggling with himself, for the celebrated sponge exists only in his brain. Ives has simply fallen from his bed head first into the tub which his friends brought into his room during the first scene: it is only in his own nets and lines that he is struggling for freedom.

30 The End of the Nightmare.—The fisherman's friends come back and find him in this ridiculous situation. They go out and call in the people of the village, and in the midst of general hilarity they extricate him from his ludicrous predicament. Ives confesses that the drinks are on him when all is explained and understood. So he invites everybody present to adjourn to a neighboring café and clink the glasses at his expense. All's well that ends well.

925-928 The Skipping Cheeses. Length, 280 feet..... .....$33.60

The first part of this exceedingly comical view takes place in a surface car. The passengers are seated in their respective places, some reading, some chatting, and others gazing at the scenes which the moving car unfolds to them as it passes along the street. Suddenly the wheels cease to turn, the car stops, and a new personage gets aboard: it is a cheese-woman. Her clothes are hidden by the traditional white apron and sleeves. She carries on her arm a huge basket containing her merchandise. Way down at the end of the car, she takes possession of the only seat, and she puts her basket down in front of her. The odor from her wares is so strong that it penetrates the entire car making the place almost unbearable. The passengers look at one another with annoyance and suspicion, wondering who may be the cause of so much discomfort. One looks at the soles of his shoes, another accuses a child whom a nurse holds in her arms; the nurse furious that her baby should be suspected makes an investigation which proves that their suspicions are groundless. At last, all is discovered—the cheeses are the cause of all the odor. The conductor stops his car and requests the cheese-monger to get out. She flatly refuses to budge an inch: she has paid for her seat, and it is up to those who are not satisfied to move or clear out. The police are called; they enter the car, and with the aid of the conductor they eject her, but not without a lively resistance on her part. All the passengers follow after her while she is being taken to the police station. The cheeses, being greatly interested in the result of the proceedings, leap out of the basket in which they were placed and dart in pursuit of their owner.

The second scene takes place in the police station. The cheese-monger is led before the magistrate by some officers. While the travelers are expressing their grievances, the cheese-monger constantly interrupts the complainants with her side of the story—the magistrate is at a loss to know whom to listen to. During the confusion the cheeses make their appearance; one of them, a magnificent *fromage de Brie*, darts for the head of the magistrate, and the poor man dies from asphyxiation—a victim to duty. The passengers in terror rush away. The officers would like to avenge their chief. So they seize the cheeses, with drawn swords; they would pierce them with their weapons but they have not time, for they too, like the magistrate, are immediately asphyxiated and fall dead upon the floor. The cheese-monger is now left alone, victorious and absolute mistress of the situation. She puts her basket down upon the floor and, with a tender, coaxing voice, she calls her boarders back to their lodgings. The cheeses, slowly and regretfully, leave their victims and saunter back to their dwelling-place. The old woman, rid of her enemies, withdraws bearing gently in her arms the recalcitrant cheeses.

929-935 How Bridget's Lover Escaped. Length, 500 feet. Price $60.00

The first part of the view discloses the kitchen of a private house. Bridget, a large, fat cook is standing by the range watching the pots in which the dinner is being cooked. A young fireman in his uniform is sitting at a table eating a lunch and washing it down with some fine wine. He is Bridget's lover. Presently they begin to make love to one another, and in these pleasant moments the dinner is forgotten.

The dining-room of the house is next shown. The host and hostess and a guest are seated at table, waiting for a course. The delay is so long that they all make up their minds to invade the kitchen. Bridget hears them coming and instantly grasps the situation. She sits in a chair as if unconscious from a fainting fit, and the fireman conceals himself in the ice-box. The ruse works temporarily, but the facetious fireman emerges from his hiding-place and begins some ridiculous antics which force the family to call the police. The latter are for a while kept out by barred doors; but when they succeed in bursting through, the fireman rushes up the chimney. The police follow with some difficulty for the fireman empties bags of cement upon them.



We now are transported to the roof, and here we see Bridget's lover coming out of the chimney. He sees a scaffolding upon which are some mason's utensils. Instantly he takes off his own coat, hides it behind a chimney top, puts on the mason's blouse and begins to lay bricks upon the unfinished work. The police now crawl out of the chimney. They do not recognize the fireman in his disguise, and so they begin to crawl around the roof seeking for their victim. A very comical scene, capitally acted, takes place. The two policemen slip and tumble so that several times they are on the point of falling off. Finally they discover the fireman's coat and helmet hidden behind a chimney top. With knowing looks they rush to the ridge and as they attempt to look over, both fall to the street. The fireman laughs in triumph, puts on his uniform and disappears down the chimney.

The street in front of the house is now shown. One of the policemen is impaled upon the pickets of the high iron fence. With heels in the air, he kicks violently and gesticulates wildly until he is released from his pathetic situation by some pedestrians. The other policeman has fallen upon the pavement; battered and bruised, with bones broken, he is borne away to the hospital.

And now happy in unalloyed enjoyment, Bridget and her lover seek the distractions of the boulevards and the parks. We see the pair, dressed in their best clothes, walking arm in arm, while conversing with merry laughter.

936-950 TUNNELING THE ENGLISH CHANNEL.

Duration of exhibit about: 20 minutes.

Length, 1000 feet ..... Price.....$120.00
ADDITIONAL for coloring 200.00
Set of 18 Photographs 3.00

1. At the Elysée Palace.—The first scene is a sumptuous setting representing some state rooms of the beautiful residence in Paris of the president of France. King Edward of England and President Fallières are sitting at a table playing cards and engaged in an animated conversation over the proposition of digging the much discussed tunnel under the channel between Dover and Calais. It is late in the evening. Before taking leave of one another, the president of France orders a bottle of wine. After their drinks, the two rulers retire, each to his bedroom.

2. The Chamber of President Fallières.—The view shows the bedrooms of the

President and that of King Edward, adjoining one another. Fallières, after bidding his royal guest good night, prepares to make ready for bed. An imposing valet draws a curtain before the bed, and when he opens it again, the ruler of the French republic is seen comfortably stretched out on his gorgeous couch.

3. The Room of King Edward.—At the same time that the preceding scene is being enacted, King Edward is also preparing for rest. His valet folds up the screen, and we behold the portly bon-vivant of England ensconced in a state bed supported with a heavy canopy.

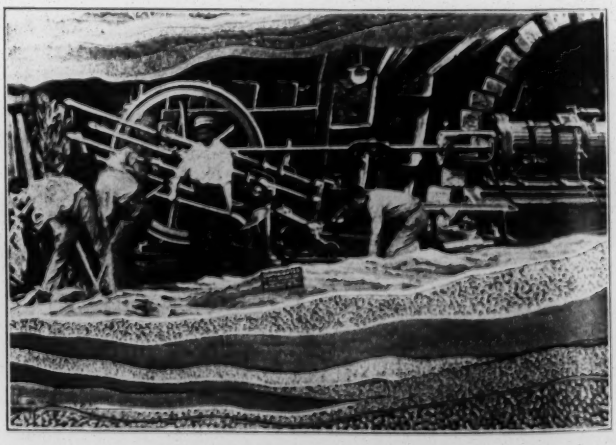


4. GOOD NIGHT!

4. Good Night!—Fallières and Edward put on their night-caps simultaneously, and fall back upon their pillows. Soon they are both in the land of dreams.

5. The Dream.—There is immediately projected upon the screen a cross-section of the English channel at Dover and Calais, such as engineers use in drawing plans of tunnels. Between the two towns there is the water, and below are shown the various strata of rock and clay formation quite true to scale. The surface of the water is choppy, and constantly agitated in a most natural manner. Fish and submarines move back and forth; boats and steamers ply along above, while in the air, balloons, airships, aeroplanes and flying-machines are constantly appearing.

6. Calais and Dover.—Upon the cliffs on either side of the channel, King Edward and President Fallières appear exaggerated in size. They bow and smile, and stretch forth their hands in the act of shaking but the distance is too great for their hands to reach across the sea. They continue their pantomime, and finally one arm of each is seen to abnormally lengthen out until their hands are locked in a hearty grasp. Their hands release their grasp and their arms resume their normal size.

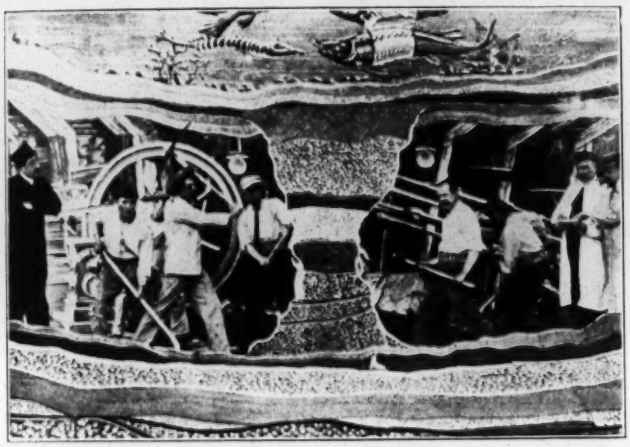


12. THE ELECTRIC DRILLS

7. The Rulers at Work.—Each ruler then seizes an enormous corkscrew, plants the point in the earth and begins to bore. This sort of work is too hard for hands unaccustomed to toil and they soon desist from their labors.

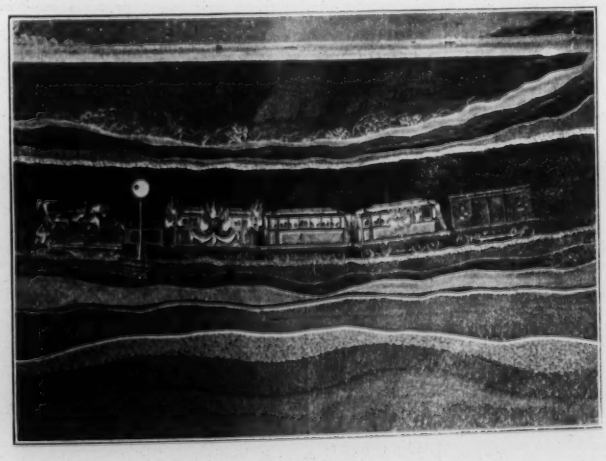
8. France and England.—Two workmen immediately relieve the rulers by grabbing the corkscrews. They execute their work vigorously.

9. The Tunnel; English Side.—The scene becomes dim for a moment, and then we are shown a cross section of the ground under the channel with the tunnel borers at work. The English half is almost completed. There are the plates all riveted into place. Some sandhogs are drilling their last holes prior to the junction of the tube with that of the French side. Water is leaking here and there through rifts in the rock, while laborers are piling up into small cars broken pieces of stone and dirt. At the top of the scene one may descry the bottom of the channel strewn with wrecks among which fish are leisurely swimming about.



14. THE POINT OF JUNCTION

10. Visit of the King.—In order that the end of the excavations for the tunnel may be celebrated in a manner commensurate with the vastness and difficulty of the undertaking, the king, followed by his ministers, guards and attendants, enters in robes of state. He is given an enormous pick with which to dig up the last dirt to be excavated. The pick is too big for him to wield, and he falls backward. His Majesty is raised, and is presented with a small silver hammer which he uses in a burlesque way. The ceremonies over, a barrel of Scotch whiskey is rolled in, decorated with English and French flags. All imbibe and smile graciously.



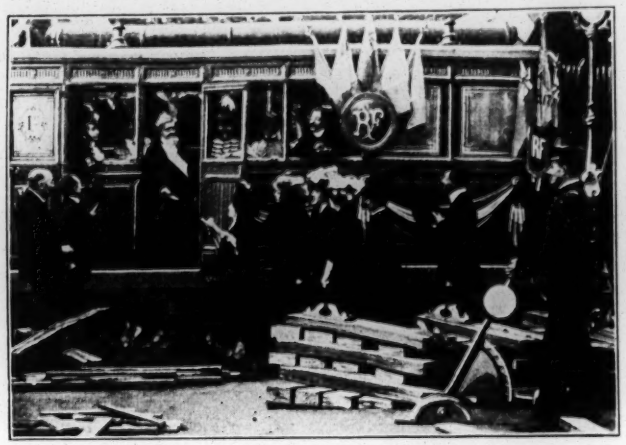
17. THE FIRST TRAIN

11. The French side of the Tunnel.—This view is similar to that of the English side.

12. The Electric Drills.—Huge drills are seen in motion. The cranks, wheels, and pistons are thoroughly realistic.

13. Visit of the President.—All is bustle. Drills in motion, workmen rushing hither and thither, water dripping from the soil above; a vivid picture is this scene. Presently the tunnel is cleared, and President Fallières enters followed by the en-

gineers and bosses of the undertaking. He compliments everybody, and then his valet comes forward with a dress-suit case. The president takes out of it some decorations and confers them upon all present. There is one too many. Not knowing what to do with this, he pins it upon the coat of his valet, a tall, awkward, and very humorous servant. The president's best vintage is wheeled in, and after refreshments, all go away.



18. THE TRAIN AT DOVER

14. The Point of Junction. — The next view shows the thin partition of rock which separates both sides of the tunnel. Men are busy in both the English and the French bores. They put in their final charges of dynamite and set them off.

15. The Explosion. — After the smoke has cleared away, the French and English workmen look through the hole made by the blast. A junction has at last been effected.

16. Enthusiasm!—The arduous task is about done. All enter into general merriment. Dancing, drinking, and congratulations are in order.

17. The First Train.—This view shows the tunnel completed. Presently a train moves slowly through from the French side to the English. It bears President Fallières and other important personages to England. The train moves on without a hitch. Everybody is excited, even the fish in the water above seem to know what is going on below.



19. CHARING CROSS STATION, LONDON

18. The Train at Dover. —As the train pulls into the station, dignitaries and many sightseers are present to do honor to the occasion. After a brief stay, all the passengers again go on board with hearty shouts of joy; the crowd hails the train as it continues its journey to London.

19. Charing Cross Station, London.—This view shows the entrance to the Charing Cross station at London. Royal guards are posted on either side of the doorway,

The crowd here is large, for the coming of the presidential train from France direct has been widely heralded.

20. The Royal Cortège.—President Fallières alights. Immediately King Edward with mantle of state, attended by state functionaries, advances to meet his guest. The two rulers embrace heartily and then depart arm in arm. Lesser personages follow in the order of precedence.

21. The Salvation Army.—Among the retinue is a body of delegates of female members of the Salvation Army. Some are fat, some are old. They go through some ludicrous military manoeuvres as they close up the rear of the procession.

22. The Outrider Troude and Lord Major's Coachman.—After the boot-blacks and the rabble have gone out of the scene, two coachmen, one from each suite, lock arms and follow after their exalted bosses with as much pomposity as the rulers themselves.

23. The End of the Dream.—Once more a cross section of the now famous tunnel is shown. Lo! too trains are seen approaching one another from opposite directions. An exciting episode is bound to follow.

24. Collision!—Right in the middle of the tunnel with water overhead and the main land some miles away, the two trains loaded with passengers, and rushing ahead at a terrific speed come together.

25. The Catastrophe.—The locomotives are smashed to pieces, steam escapes in all directions, the wounded and dead are scattered among the fragments of the cars, but their agony is not for long The force of the collision drives the engines with such power against the sides of the tunnel that the plates are broken. The water from above comes pouring in and completely fills the tunnel.

26. The Awakening.—The scene is changed to that in which King Edward and President Fallières retired for the night. We behold them sleeping in bed. Suddenly the frame holding the lining of the canopy falls, one corner of which hits King Edward on the nose and quickly awakens him. Then we see the posts of President Fallières' bed topple over and bury him with hangings.

27. Exchange of Impressions.—President Fallières is rescued by his valet. He visits the adjoining room occupied by the king and there the two relate their dreams. While they are both still in their dressing-gowns, a servant announces a gentleman who is exceedingly anxious to see the president.

28. The Engineer with the Plan of the Tunnel.—It is the engineer who has with him his drawings for the projected tunnel. As he insist upon being admitted, the president orders him to be shown in.

29. Get out!—The latter immediately unrolls a large chart and at the sight of it the rulers forcibly eject him, for they have already had enough of tunnel between England and France.

30. Breakfast is in Order.—The engineer terrified at the uncordiality of his reception flees through the rooms of the palace to the door to the street. The king and the president prepare for breakfast.

951-955 A New Death Penalty. Length : 400 feet. Price.....$48.00

The first scene shows a dressing-room in which a gentleman and his wife are making ready to go out. When the man takes up his shoes he finds that they are too old to wear. So he hurries to a shoe store and purchases a new pair. During the excitement incident to the arrival of some new customers, a sneak thief leaps up from behind the counter and substitutes his old ones for the new pair without being detected by the saleswomen. The box, supposedly containing the new shoes, is wrapped up ; the customer pays and departs amid bows and compliments. Returning to his room, he finds his wife very much agitated over his delay. Smiling, he sits down to put on his new shoes. When he finds in the box the old brogans of the thief, he rushes back to the store in a rage. A rough-and-tumble fight ensues in which the customer is ousted through the door. While everybody's back is turned, the thief springs up from his hiding-place and grabs the money-drawer and hustles off. He is seen just as he slips away. The proprietor chases him but he is hit on the head with a shoe and killed by the thief. The police are called and all strike out on a lively chase.



The thief is caught and carried to court. But meanwhile the gentleman who got the old shoes returns to his wife, covered with bruises from head to foot, and limping along on two improvised crutches.

During the trial of the robber, the old shoes lie on a table in front of the judge. Conviction is announced, and condemnation to death is the penalty. Forthwith the executioner in a showy uniform advances. He takes up one of the old shoes, and immediately clouds of smoke roll out of it. He pushes the shoe into the face of the condemned, who after inhaling the fumes falls dead upon the floor. Justice has been vindicated!

956-960 Drink! A great temperance story.
Length, 312 feet. Price. $42.80

Shows a drunkard in a mad man's cell, raving. He sleeps and dreams that he has a huge flask before him ; this he attemps to grasp, but awakens, finds that it was a vision and then falls back and expires. The last picture is a tableau showing Sisters of Mercy round the departed inebriate.

961-968 The Eclipse. Length, 560 feet. Price.....$67.20

An astrological professor is instructing his pupils and soon they note that the hour is due for an eclipse. They all ascend a ladder to the observatory tower where, through telescopes, they view the meteoric disturbance. They see countless comets,

each centered by a smiling feminine face, and shooting stars. They see old man Mars coming out of his planet to spoon with Venus, after which he goes back to his domicile again. All of the astral bodies are seen in curious bewildering performances, after which the eclipse takes place. The "man in the sun" is at one end of the heaven and dainty Diana at the other; they move toward each other until the sun is eclipsed, at which Diana shows her approval by a series of ecstatic facial expressions: then they each move on once more. The old professor in his joy at the successful view, now goes tumbling out of the window and lands in a barrel. The students lift him out, and try to revive him, but he remains limp, so they cover the form and fall to weeping.



969-973 The Bewildering Cabinet. Length, 370 feet. Price, $44.40

A hat, trousers and coat are placed on a chair, and they come to life with a man in them; he makes a cabinet of four slats and places his hat inside, when it pops out again; he puts it back and again this occurs, but the third time it comes out, bringing with it about twenty other hats, which come shooting out like cannon balls. The man makes several disappearances, when suddenly, on opening the cabinet, he finds two pretty girls cuddled in it. He calls his assistant and helps them out, but when they attempt to embrace them they find themselfs fondling two ugly ogres. The film concludes with a number of ingeniously arranged quick changes from ogres to girls, the manipulator of the cabinet being the sufferer by these.

974-979 Chopin's Funeral March Burlesqued. Length, 460 feet. Price, $55.20

It opens with a motley quartet of musicians inflicting the torture of their music on a law-abiding citizen, marching into the yard of his house and stationing themselves 'neath his window to do so. He eloquently voices his dissatisfaction by pouring a pitcher full of water into the horn of the big bass. The musicians retreat from the yard, but soon return for vengeance. They place their instruments on the ground, and soon succeed in dragging the water-spiller from his house, where he conducts an upholstery business. They throw him to the ground and three of them pile his own pillows and sheets on him, while the fourth turns the water pump on the entire effect;



then they run. The chase leads through a number of comical situations, a frenzied, howling populace, headed by a few courageous gendarmes being the pursuers. The climax of the pursuit is reached when the musical fugitives seek refuge in what is still standing of a building in the course of demolition. The pursuers follow, when suddenly a wall topples and the next second there is an avalanche of debris, rocks, timber, etc. The next picture now shows the funeral of one of the gendarmes who was killed in the wreck. Apparently the musicians' human feelings of brotherhood have overcome them, for they are now seen, with their instruments, at the head of the procession, which consists of a motley assemblage, in single file, of humans shaped in all the various forms that Nature ever attempted, including such artificial addition as red noses. Everybody is weeping, and there seems to be some competition for the largest handkerchief. The musicians strike their notes, and the funeral march follows, the grotesque mourners stepping as if their legs were made of dough, and were moved by machinery which at that time happens to be out of order.

980-987 Hamlet Prince of Denmark. Length, 570 feet. Price, $68.40

The melancholy disposition of the young prince is demonstrated to good advantage in the grave-yard scene where the diggers are interrupted in their weird pastime of joshing among the tombstones by the appearance of Hamlet and his friend. After questioning them he picks up one of the skulls about a newly-dug grave, and is told that it is the skull of a certain Yorick, who was known to Hamlet in his natural life. Hamlet slowly takes up the skull, and his manner strongly indicates "Alas, poor York, I knew him well!" The following scenes combine to show the high state of dementia of the young Prince's mentality. He is seen in his room where he is continually annoyed and excited by apparitions which taunt him in their weirdness and add bitterness to his troubled brain. He attempts to grasp them but in vain, and he falls to brooding. Now is shown the scene in which he meets the ghost of his father and is told to take vengeance on the reigning monarch, his uncle; but not content with this, Hamlet's fates tantalize him further, by sending into his presence the ghost of his departed sweetheart, Ophelia. He attempts to embrace her as she throws flowers to him from a garland on her brow, but his efforts are futile; and when he sees the apparition fall to the ground he, too, swoons away, and is thus found by several courtiers. He is raving mad and storms about in a manner entirely unintelligible to them; but they calm him gradually. The last scene shows the duel before the king, when Hamlet returns from the fool's errand upon which his royal uncle had sent him in order to get rid of him. The word is passed, and the well-known story of the duel before the king takes place in pictures which show the Prince's antagonist as he falls after a fierce combat. Now the episode of the poisoned drink, which the king had prepared for Hamlet, is depicted; his villainous mother takes the drink instead, and falls lifeless. Hamlet is now desperate, and bidding the courtiers to stand aside, he ends the life of his wicked uncle with one thrust of his sword, and then turns the weapon on himself; before dying he tells the secret of his terrible enmity toward the king, then sinks to the ground. Lying upon his shield, he is carried off on the shoulders of the courtiers.



988-994 A Forester Made King. Length, 458 feet. Price.... $54.96

A woodcutter is seen at work in the woods chopping trees, and after he has gathered a goodly load of wood he turns his steps homeward. A hunting party is now seen, called together from the chase by the buglers, and they all seat themselves on the grass to partake of refreshment. Suddenly a fierce storm sets in, and the hunters scurry to cover. The scene now changes and shows the woodcutter, who had fallen asleep on a log from fatigue. Through the snow flakes the Angel of Death suddenly appears to him, bearing his scythe of destruction; the old man falls prostrate before the vision, but in a moment it vanishes and is replaced by the kindly form of St. Hubert, patron saint of the hunt. The saint tells him to arise, and that soon, very soon, unheard-of riches will come to comfort his old bones. And sure enough, there now appears a retinue of servants in gold and lace livery, bearing a royal litter. The old man is ushered into this, and to his amazement two men lift him and proceed to carry him off, while the others follow in a correct military style. They take him to a beautiful palace, where he is seated at a sumptuously laden table. Many servants gather with dishes, and his every little move is waited upon. But he becomes disgusted with the pamperings of these coddling courtiers and servants and flies into a rage. He dashes up from his seat and hurls defiance at them all. It is apparent that he now detests their formality and splendor, wishing only to be back in the forest once more. He takes his ragged old hat and coat and prepares to depart. On seeing this the courtiers load him with edibles, which he accepts thankfully, but bowing himself out, he intimates clearly that not wealth and riches, but the peace brought by the hard-earned morsel of bread constitutes happiness for him.

995-999 Shakespeare writing "Julius Cæsar".
Length, 344 feet. Price.....$41.28

The idea of the film is a novel one. It shows the bard of Avon seated in his study, trying to devise the scene in which Cæsar is murdered by the conspirators. He makes several attempts, but apparently his results are unsatisfactory to him. He reads them over and over and then begins to pace the room impatiently. At his wits' end, he sits down in an armchair, crosses his legs, and leaning on his hand prepares for a good, long think. Suddenly his thoughts take life, and right before him appears an old Roman forum. Shakespeare is still seated in his armchair and now watches all that occurs. Several classical female figures appear and one of them burns incense; after stepping around the small flame, they take their leave. Now the conspirators—Brutus, Cassius, Casca and others enter, debating hotly on what action to take against their dictator. After an argument, they draw swords and pointing them to the ground together they swear that Julius Cæsar shall die. While this is going on Shakespeare is an interested spectator—it seems to be just what he had been striving for. Now Cæsar enters with two consuls, and all three seat themselves. Now the conspirators one at a time lay their grievances before the dictator. The first two do naught but speak violently, but the third, in his frenzy, raises his dirk. Cæsar,



however, envelopes his face in a fold of his tunic, and the would-be assassin desists from striking the defenseless man; but the next conspirator is quicker, for he suddenly draws his sword and Cæsar falls from one stroke. The scene now changes to Shakespeare's study again; the poet recovers himself, realizes that he at last has come upon the required idea and begins to stalk about excitedly, going it all over for himself. While he does this his servant enters with a tray of food, but Shakespeare pays no attention to him but keeps on tearing and ranting about the room in his passion. Alone, he goes through the entire scene and winds up by raising a knife and plunging it furiously into the loaf of bread which was on the table. Realizing the humor of the situation he now joins in a hearty laugh with the servant, but is unable to eat from enthusiasm. When the servant leaves the room he steps back and folds his arms, and the scene dissolves into a bust of William Shakespeare, around which all the nations wave flags and garlands.

1000-1004 Sightseeing Through Whisky. Length, 353 feet. Price..... $42.36

The sightseer in this case accompanies his master, who is one of the large party of tourists who are seeing the ruins of ancient Rome. The guide shows them the old walls and columns, and as the entire party goes on further an old dame, exhausted, drops down for a nap, and the footman for the same reason seats himself on a rock among the catacombs. He is carrying a valise, and from this he draws a bottle of liquor. He begins to imbibe freely and is soon beyond his own control. In a very jolly and unsteady state he sinks down beside the old dame and falls asleep. He dreams that a lady comes to him dressed in the garb of the ancient Romans, and bids him rise; he quakes with fear but she calms him. From the stump of an old column she causes incense to burn, and from the smoke there issues a beautiful girl. He attempts to embrace her but the lady stops him, and with one pass of her hand there appears a beautiful floral tableau of many girls. Again the footman finds an affinity, but the tableau disappears and he grasps the air. Now a trio with a donkey and bearing wines enter and the footman drinks with them freely. Still better, two men bring in an entire buffet of cordial and wines, and mounting this the footman proceeds to enjoy himself, but suddenly the buffet becomes a fire-spouting fountain, from which flame belches and clouds of smoke arise; scared, he jumps from it and disappears. Now the beautiful lady who had shown him these wonders lies down on a rock and the footman takes his place beside her and begins to embrace her; but while he does so she fades away, and awakening he finds himself hugging the old dame who had lain down for a rest. Her cries summon the sightseers, and when they see the game that the footman is up to they take him in hand with a pronounced lack of gentleness.

1005-1009 Good Glue Sticks. Length, 311 feet. Price..... $37 32

In this a typical street hawker, with his stand of exhibits, is haranguing a crowd about the qualities of his glue. He is giving them all manner of demonstrations and they are attentive. But two policemen in the foreground seem to be skeptical about it and communicate their ideas to those around them. This causes many to leave the crowd; the assemblage melts away by degrees, and soon the hawker has no audience at all. He becomes very angry and resolves to avenge himself on the officers who spoiled his trade. He takes a pail of glue and a brush and goes to a nearby park, where he finds them both asleep on a bench. He places their arms together and then spreads

the glue; this done he awakens them and skedaddles. The officers now begin to tear and tug, but they are as tight as the Siamese Twins. But the spirit of vengeance seizes them both, and shedding their coats, they make for the glue man and catch him. In the presence of a large crowd they spread his own glue on the seat of his trousers and stick him up against a door. Kicking and blustering, he begs to be liberated, and finally the entire crowd mercifully pries him off with crowbars. But a portion of his trousers being left on the door causes him much embarrassment, which an onlooker endeavors to remedy by sitting him down on a glue-smeared sheet of paper. The film ends with the hawker making frantic attempts to free himself from the sticky paper.

1010-1013 Satan in Prison. Length, 300 feet. Price $36.00

A well-dressed gentleman is thrown into a barren cell by a jail keeper and left there. It develops that this gentleman is none other than the chief of the regions below, and he now proceeds to furnish his room in proper style. First he causes a fireplace to appear in its proper place and then from somewhere in the atmosphere he snatches ornaments which he places thereon. From his coat tails he takes a large picture and makes enough other pictures from this to hang around the walls. In quick succession, and in the most curious ways, he fixes up a table with white cloth and viands, the dishes for which he extracts from his silk hat. He is just about to begin to eliminate the food when it occurs to him that he ought to have a companion. He takes a dress and hat from somewhere and places them in their proper position on a chair, and in a second a smiling little lady is sipping wine with him in the most approved fashion. While they are thus engaged the jailer enters, and alarmed goes off for help. While he is gone Mephisto causes the lady to disappear and then raging about the room causes all the furnishings to disappear in as many curious ways as he had employed to place them in the room. The two jailers enter just in time to see him dive through the fireplace. They attempt to pursue him but they are thrown to the ground suddenly by a burst of flame, from which Mephisto appears, garbed in all the fiery splendor of his domain. He vanishes just as suddenly and naught is left the jailers but to limp off, nursing their bruises.

1014-1017 Delirium in a Studio. Length, 302 feet. Price..... $36.24

It shows an artist at work on a portrait of a girl in oriental costume resting on a divan. While the painter is thus engaged he takes occasional refreshment from a bottle which he has standing near him; and each time that he sets the bottle down his innocent-looking man servant, who squats near him, takes some generous pulls from the master's whiskey. He is caught, however, and the painter puts the bottle in another place, unconsciously substituting instead two vessels containing paint. These the unthinking servant seizes, and is greedily disposing of the contents when the untasty fluid has its effect and he begins to prance about the room in agony. The painter realizes what has occurred and gives him a sound thrashing, terminating his operations by striking him with a sword; the man drops limp, and the painter, in an attempt to cover up the crime, wraps the form up in a white sheet and places it in a trunk. He then drinks himself into a stupor. While he is in this state the lid of the trunk rises and the servant emerges. At the same time the figure in the picture takes life, the girl stepping out of the frame

toward the astonished servant. She plays mischief with him, and after a series of tricks she pours a bucket of white fluid over him. This done, she steps back into the frame again and the picture is complete exactly as it had been before. The dumbfounded and angry servant now seizes a broom and begins to beat the canvas, which awakens the painter, and the result is another beating for the artist's assistant.

1018-1022 Bakers in Trouble. Length, 365 feet. Price.. ..... $43.80

Two bakers are seen in a shop baking bread. One is kneading the dough and the other is shaping it into loaves. After they have finished some of the work and placed same in the oven they seat themselves and partake of wine and play cards. While they are thus engaged the proprietor enters and is very much surprised to find them neglecting the loaves which are baking in the oven. He upbraids them for their negligence and leaves them to finish their work. After they have been left alone for a few minutes they again take to drinking and playing and are now seen so extremely intoxicated that they enter into a brawl and one throws the other into the trough, where there is plenty of dough. The cries of the one cast in bring the proprietor and a number of other employees into the room, and when he is rescued he is well bedaubed.

1023-1029 An Angelic Servant. Length, 483 feet. Price..... $57.96

The chief actor is a kitchen maid who becomes envious of her madam's daughters as they enjoy themselves at the piano, arrayed in their finery. After serving them their tea she goes straight to their boudoir, and with a little selecting she has soon chosen some garments to suit her liking and she goes out for a promenade. She is soon accosted by an artistic masher, and he devotes much chesterfieldian energy toward capturing the fashionably attired damsel. He succeeds, and being near a shoe dealer's takes kindly to her expressed desire for a pair of shoes, and is soon escorting her into the store. While they are doing their buying the girl's madam enters, and of course recognition is speedy; and just as speedy comes a sharp order to divest herself of the garments which she had obtained by grace of her own permission; she humbly complies and is soon hurrying home, an aproned kitchen maid, to the astonishment of the deceived masher. The rest of the party follow her, including the dude, and when they find her she is gently hustled into the kitchen below, but not before the dude had reclaimed and recovered the shoes for which he paid. These he takes back to the dealer's, but is refused the return of the money, and his adventure ends in a row. The last picture shows the much subdued kitchen maid in the embrace of a more appropriate lover, the dishwasher.

1030-1034 The Knight of Black Art. Length, 371 feet. Price $44.52

We are introduced to the banqueting hall of an old-time castle. Servitors stand awaiting the arrival of their master, who, appearing on the scene, throws his cloak to an attendant; unbuckling his sword, he hands him that also, then at the word of command the attendant throws them upward and they vanish. The knight then takes two large rings, a sheet of paper, which he places on one of the rings, then fitting the other over the paper draws it as taut as a drum. Two attendants then hold the paper-covered rings upright, another hands a

paint brush and paint to the knight, who proceeds to draw a face on the paper. This at a sign changes into a laughing, roguish character. The knight then plunges his arms through the eyes of the figure and draws therefrom bottles of wine, which he hands to an attendant who surreptitiously drinks their contents. Making an incision where the mouth is drawn, our knight takes therefrom shawls, scarves and wraps of the finest texture. Taking the rings from the attendant, he turns them about to show there is nothing further therein, he hands them back and again draws this time four magnificent ladies' costumes, which he hands to his helper. He now takes the rings from the two pages and rolling them off the scene stands the boys in the centre of the hall; turning them round he produces two other pages from them, then throwing the costumes to the four, who donning them are changed into four ladies who go through a graceful dance. Taking off the dresses, they change again to pages; the four become two and vanish from view. The knight takes a ring, ties four ropes to it, and suspending it in mid-air, calls a page, who sits under it. Then from the ring there gradually ascends a fairy form, who at a sign again descends. The knight next causes a pedestal to appear, standing thereon he holds aloft one of the rings, which gradually lowers itself on the knight, who disappears; appearing from another side, he takes the two rings, and placing them edge to edge they form a cycle, which the knight mounts and rides away.

1035-1039 In the Bogie Man's Cave. Length, 350 feet. Price $42.00

We are introduced to the interior of a vast cave and the Bogie Man, who commences to prepare a meal, first blowing his fire with large bellows. Then preparing an enormous frying pan, he places therein all kinds of vegetables, flour, etc., finishing up with a bucket of water. This is not enough to satisfy his bogieship, so he calls for a captive boy, who appears, and on being told he is to become food for the bogie begs hard for his life. All in vain, the bogie seizes him, carries him to the kneading board and proceeds to chop him into mincemeat, which he adds to the contents of the frying pan, stirring the whole with a ladle, tasting to learn its progress. While it is cooking he takes a look, draws his chair to the fire and commences to read; after a while he becomes drowsy and falls asleep. Then a peculiar thing happens. From the smoke of the frying pan a fairy emerges, waving her wand. There appear, one after the other, four gnomes, then following them four white rabbits, followed by the reincarnated body of the captive boy. At the order of the fairy the gnomes take the pan from off the fire, then proceeding to the sleeping bogie they seize him roughly and wake him; then, despite his struggles, they place him on the fire and all with the fairy vanish, leaving him there. Escaping from his uncomfortable position and writhing with pain, he proceeds to vow vengeance, and pulling on his seven-league boots he tries to do as he used to do, but finds his power has gone and the boots are mysteriously withdrawn from his feet. Turning to discover the reason, he sees the fairy and his victim standing before him, and falls lifeless at their feet.

1040-1043 The King and the Jester. Length, 321 feet. Price $38.88

The scene opens with the jester being spurned by the king, who has evidently partaken of food which disagrees with him, and instead of being amused by the frolics of his jester he casts him away. All the wiles of the jester fail

to raise a smile. The king petulantly throws himself into his chair of state. The jester appears again out of a large box and laughs at his master, who again seats himself with a frown. Finding all his efforts to please are not appreciated, the jester summons a lady to his aid. Now the king is all attention. Then taking three stools, the jester places them before the king, helps the lady to stand on the centre one, pulls her dress, which falls to the ground, displaying her as a Grecian model. The king now forgets his indigestion and watches the figure. The jester produces two staves, which he places under the outstretched hands of the model, then with a few passes hypnotizes his subject; he now takes the centre stool from beneath the sleeping beauty, leaving her suspended on the two staves. After one or two more passes, he removes one of the staves, leaving the subject with only the support of the other, to the astonishment of the king, who is still more surprised when the beautiful model throws him a kiss. The jester now replaces the stool under the feet of the model, awakens her and helps her down. The king sits on the stool, takes the model in his arms and is about to kiss her, when, to his intense disgust, he finds himself embracing his jester, who, linking his arm in that of the king, leads him off.

1044-1049 The Good Luck of a "Souse." Length, 445 feet. Price $53.40

The scene opens in the bar of a saloon, showing the various stages of intoxication of its patrons. One of the manufactured articles is much further soused than his fellows and it requires the efforts of the police, who are called in by the bartender, to get him away from the worship of Bacchus and convey him to his home, where they leave him. His wife and daughter have retired, and when he comes in they are awakened from slumber and upbraid him for his condition. This treatment infuriates the already angry man and he commences to belabor them; they try to defend themselves but are overcome. Their puny efforts are of no avail against the strength of the madman, who ultimately throws them through the window. The outside of the house, which is undergoing repairs, is now seen, with scaffold, etc., fixed. A peddler is now seen approaching with his pack in the shape of a large pannier strapped to his back. Just as he arrives under the window the daughter is seen to fall out of it, into the basket, and is thus saved from danger. The mother next follows, and her hair catching one of the beams of the scaffold, she is also saved from harm and is gently brought to the ground, joining her daughter, and both rejoice at their miraculous escape and go for the police to help them. In the meantime the husband and father in the home, overcome by the horror of the tragedy, is instantly sobered and in remorse for his drunken freak looks around, and seeing a piece of rope, proceeds to hang himself. The rope breaks and lands him in a bucket of water, which further cools off the effects of the liquor, when to his utter bewilderment his wife and daughter appear, accompanied by an officer. The now thoroughly sobered man is overjoyed to find they are not hurt and begs their forgiveness, which is granted. He then signs the pledge, promising to abstain in future from all intoxicants, to the great joy and delight of his now happy wife and daughter.

1050-1065 Humanity Through Ages. Length, 1000 feet. Price, 120.00



1. CAIN AND ABEL. THE FIRST CRIME, 4000 B. C.

1. Cain and Abel. The first crime, 4000 B. C.—The first scene represents the killing of Abel by his brother Cain. When he had executed his horrible crime, Cain, overcome with remorse, concealed himself in a lonely and unfrequented place, for he imagined that he was pursued by justice and vengeance. The last part of this scene is a beautiful and faithful reproduction of Prud'hon's masterpiece, "Justice and Vengeance Pursuing Crime."

2. The Druids. Human Sacrifice, 500 B. C.—After having collected the sacred mistletoe in accordance with the rites of their religion, the Druids invoke the Divine Protection and perform a human sacrifice under the ancient oaks of Old Brittany.

3. Nero and Locust. Slave Poisoning, 65 A. D.—Nero and Locust have a slave poisoned in their presence in order that they may feast their eyes upon his sufferings, and, at the same time, study the effects of a terrible drug upon the human system.

4. Catacombs of Rome. Persecution of Christians, 200 A. D.—In the Catacombs at Rome some Christians, in the early days, have taken refuge where they may practise without molestation the mysteries of their new religion and address their prayers to God. Suddenly a Roman cohort invades their hiding-place. The soldiers forcibly take possession of the worshipers and lead them away to the Colosseum where they are fed to wild beasts to make holiday for an emperor.



4. CATACOMBS OF ROME, 200 A. D.

5. Scourging with Cat-o'Nine-Tails. 1400 A. D.—During the Middle Ages, punishment by whipping was inflicted upon condemned persons in the public squares amid the laughter and the jibes of a cruel populace.

6. The Gallows under Louis XI. 1475 A. D.—During the reign of Louis XI, gallows were scattered all over France. So frequent were executions that hardly a day passed without somebody being executed.

7. The Inquisition. The Torture Chamber. 1490 A. D.—About this time, the followers of the church were administering to recalcitrants those cruel tortures with which romances of the period are enlivened. In refined cruelty, Torquemada, the chief inquisitor of Spain, has never been excelled.



8. A NOCTURNAL ATTACK, 1630 A. D.

8. A Nocturnal Attack. Lord's and Ruffians. 1630 A. D.—In the 17th century, the streets of cities were poorly lighted. Bands of marauders were always skulking about looking for some unprotected victim. This view pictures a spirited encounter in Paris in which robbery was the prime motive.

9. Modern Times. A Street Fight. 1906 A. D.—In spite of extravagance in lighting the streets now-a-days and the superabundance of police, thugs are often sneaking about in the less frequented thoroughfares ready to knock a man down when the policeman's back is turned. This episode is begun when no officer is near, but the arrival of officials before the attack is ended makes things interesting all around.

10. The Hague Conference. 1907 A. D.—This scene is an amusing satire on the Conference at The Hague in which the delegates urge the limitation of armaments and the disbanding of armies. Confusion reigns in the assembly. The speakers become so angry at not making themselves heard that they start a general rough-and-tumble fight. The session is ended, and the wounded descend the steps of the palace, staggering from bruises.



10. THE HAGUE CONFERENCE, 1907 A. D.

11. The Triumph of the Peace Congress.—The last scene gives an idea of the results of our Peace Conferences. One sees dead and wounded soldiers lying scattered upon a battlefield; and, towering over all, the Angel of Destruction looms up with her flaming sword and with a gun carriage at her feet.

1066–1068. Justinian's Human Torches. Length, 187 ft. Price, $22.44.

In a beautiful room of his palace, the Emperor Justinian is dining with several guests. As the meal progresses some dancers provide entertainment; and, then, in order to satisfy his brutal instincts, he orders some Christians to be brought in. These latter are bound in bundles of fagots and fastened to large wooden crosses in the courtyard. The inflammable material around the bodies is kindled, and to the delight of the members of the dinner-party, the unfortunate Christians are consumed.

1069–1072. THE GENII OF FIRE. Length, 310 ft. Listed price, $37.20.

The Sacred Books of Hindustan state: "He who tries to look at the Sacred fire shall be struck blind."

Two young lovers approach the temple where Hindu priests jealously guard the Sacred Fire from all profane eyes. In spite of the exhortations of a dervish, the young woman so persists in her desire to gaze upon the Fire forbidden of profane mortals to look at, that the two penetrate into the hall where it is reverently concealed. Surprised by the priests of the temple, the two curious ones are immediately blinded. With great difficulty they grope about the halls for the doorway. As they emerge, the dervish takes pity upon their misfortune; and with a promise that they would never again strive to look at that upon which they are forbidden, they receive their sight. Beautiful settings; splendid subject.

1073-1080. Why that Actor was Late. Length, 590 feet. Price, $70.80.

An actor having delayed in a café, finds himself late for his engagement. He rushes out, boards a racing automobile and reaches the theatre where he finds everybody greatly excited over his non-appearance. He bolts across the stage and up to his dressing room, knocking down people in his way. He changes his clothes amid a score of stage folk berating him for his tardiness. Finally he rushes down stairs butting into various people, among them the managers, and knocking over a waiter carrying articles to the actors. He reaches the fire-door and in his frenzy and haste batters that down and leaps against the back door of the stage setting. He lifts it up and thus goes before the footlights. The audience, angered, bombard him with programs, pillows and other things. This film is full of life and movement. There are a dozen highly ludicrous episodes which will cause roars of laughter.



WHY THAT ACTOR WAS LATE.

1081–1085. THE DREAM OF AN OPIUM FIEND.

Length, 346 feet. Listed price, $41.52.

The Opium Fiend is seen in a den, puffing on this terrible narcotic. He then dreams that he is at home with his wife. He asks for something to drink and he is given wine, which he does not care for, and he is finally given some bottled beer and a glass, but he complains that the glass is too small, and he gets a very large sized glass receptacle, into which his wife and maid servant pour the contents of two bottles. As he is about to drink, the glass passes from his hand mysteriously through the room, and out to the Moon, which drinks the beer and the empty glass is returned to its owner by Diana who rides below on her crescent moon. The Opium Fiend tries many times to embrace her without avail. Once, when he almost gets her, she changes to an ugly creature, at which he hurls many things. The fiend awakes and cudgels the Chinaman attendant. Very good comical subject.

1086–1090. A NIGHT WITH MASQUERADERS IN PARIS.

Length, 363 feet. Price, $44.56.

Some jubilant young men have decided to end their evening of pleasure by taking supper in a restaurant after having passed a few hours at a Masquerade ball.

When they have regaled themselves, they order a Hungarian orchestra to come and play for them so that they may continue the joys of the dance. Unfortunately, one of the men conceives the idea of speaking to the serving woman at the counter. In his excitement, he seizes the counter and shoves it over, sending to the floor everything on it, including the glasses, plates, cups and saucers. They all fall and break with a terrific noise. The police, summoned by the proprietor, arrest the ring leaders and carry them off to the police station.

During the hearing of their complaints, the two prisoners escape, one by the window, the other through the door. The police dart into the street during a snowstorm in pursuit, but suddenly the other Masqueraders appear and block the chase of the officers, bombarding them with snowballs.—A good and very comical subject.

1091-1095. LONG DISTANCE WIRELESS PHOTOGRAPHY.

Length, 366 feet. Price, $44.92

An aged couple enter the workshop of an inventor where the truly wonderful contrivance for wireless photography is explained and demonstrated to them. A photograph of three ladies is first transmitted to a large screen. The inventor finally persuades the old lady in her poke bonnet to sit by the transmitter and have her likeness thrown upon the curtain. Her face, in exaggerated proportions, and somewhat comically altered, is cleverly duplicated. The animation which her emotions engender in her features as she sits in her chair is faithfully imitated. Then her husband, eccentric in his whiskers and his coiffure, puts his face before the transmitter. But to the amazement of the beholders, a hideous monkey's face appears at the other end of the apparatus, but resembling in general outlines the sitter's physiognomy.

The old people in a rage strive to wreck the machinery but the wife is most ludicrously caught in the big flywheel of the engine. The old woman is rescued by her faithful spouse and the two beat a retreat.

1096–1101. THE PROPHETESS OF THEBES.

Length, 458 feet. Price, $54.96

One of the kings of ancient Thebes enters the abode of an astrologer and demands that he be told his future. The former utterly refuses to forecast the coming events of his sovereign, even under the pain of death; but he brings forth a priestess who possesses the powers of divination. This priestess is introduced in a wonderful way: a throne is brought forward, and then a box from which the pieces of a statue are removed and piled up in regular order; the statue suddenly becomes animated.

The king implores the latter to foretell his life. She commands him to look through a telescope toward the side of the room. A vision appears, disclosing him seated upon a chair of state, and surrounded by his court, when suddenly he falls to the floor dead from assassination.

The king is furious. He seeks to kill the astrologer but his sword is of no avail against this master magician. A bag of gold is finally brought, and when this is delivered the curse is lifted.

1102-1103. In the Barber Shop. Length, 180 feet. Price, $21.60.

The view shows the interior of a French barber shop in which much activity is going on. A darkey, with grand airs, enters and takes a chair on one side, and immediately there follows an old lady who takes a seat on the other in order to have her gray hair dyed black. While the barber is smoothing out the negro's locks with a huge roller of a hairbrush, his attention is distracted by the entrance of a lot of people and he lets the brush fall down upon the face of his customer, revolving all the time. Meanwhile, somebody nudges the elbow of the attendant with the dye, and the liquid goes trickling down the old lady's face.

The darkey rises from his chair, and lo! the black has been rubbed off his face by the brush. As for the aged dame, her face has been dyed the color she wanted her hair. Imagine the rejoicing on the one hand, and the anger on the other!

1104–1108. A MISTAKEN IDENTITY. Length, 355 ft. Price, $42.60

Two couples, unfortunately, make appointments for a rendez-vous before a country inn at the same time. Comically enough, one couple are rather eccentric in make-up, and well along in years; the other are young and attractive. The latter, having made their meeting-place through correspondence, and upon only the slightest acquaintance, furnish an opportunity for confusion. The old lady arrives first, the young man next; and when they have started away for a stroll, the young lady enters, shortly to be followed by the old man.

When the mistake is discovered, there is some quarreling which grows hotter and hotter. At last, after hats have been crushed and clothes torn, the young people are united and take flight.

1109-1113. A Lover's Hazing. Length, 468 feet. Price, $56.16.

An Innkeeper introduces his young and pretty daughter to a wealthy old man who is in quest of a wife, but she being already in love spurns his protestations. After he leaves, the poor young suitor stealthily comes in and sits by her side. The father discovers them and ejects the fellow. Presently the latter returns only to be discovered again. This time the angry innkeeper beats the persistent suitor furiously; and while he lies on the ground, smarting from his bruises, a band of men and women enter and toss him up in a blanket, and afterwards duck him in a well. The

rope breaks and great excitement follows among the crowd, for the fellow is drowning. Police enter, but because of the confusion they forget to rescue him. Finally somebody recovers his presence of mind, lowers a rope with a hook on it, and draws up the victim, covered with mud and gasping from his strenuous baptism. A final tableau shows reconciliation and rejoicing.

1114–1115. THE CATHOLIC CENTENNIAL CELEBRATION.

Length, 950 feet. Price, $114.00.

This film is the only one taken of the Centenary of the Founding of the Archdiocese of New York and should interest any audience, regardless of their religion.

Some of the scenes shown in this most imposing and elaborate picture are:

1. **Celebration of children during the centenary week.**
2. **Grand celebration at the St. Patrick's Cathedral.**
3. **Procession of Cardinals and Prelates from Archbishop Farley's residence to the Cathedral.**
4. **The monster Parade of Saturday, May 2d.**

Amongst the organisations shown are: St. Francis Xavier Cadets; De La Salle Academy Cadets; Ancient Order of Hibernians; Bohemian Catholic Societies; Classon Point Military Academy Cadets; The Knights of Columbus; Detachments from the Several Parishes of the ARCHDIOCESE OF NEW YORK, etc.

1116–1123. A Fake-Diamond Swindler. Length, 586 ft. Price, $70.32.

In his laboratory full of chemicals and electrical apparatus a man who claims to have invented a way of manufacturing diamonds, is besieged by many people whom he has cheated out of their money through his alleged process. Finally the president of the diamond mines in South Africa enters, sees a diamond manufactured, and receives it as a present in the form of a scarf-pin.

The gendarmes then enter, drag the [illegible]ostor to court; but in the midst of exciting and ludicrous legal proceeding, the latter knocks the officials over and escapes through the window. There is a hot pursuit in which many obstacles are encountered and overturned, one of which is a park bench with a couple sitting on it engaged in lively conversation. The prisoner is at last caught, and we take leave of him making faces, from behind the bars, at his guards.

1124-1131 Curiosity Punished. Length, 564 feet. Price, $67.68.

This entertaining sketch shows us, first, two adjoining rooms in one of which two musicians are practising and in the other an irritable old man is suffering from inability to sleep. The landlord stops the music. The old man, in order to find out what is actually going on next door, bores a hole through the wall. The musicians discover it and secretly determine to put a jo[illegible]e aged Paul-pry. They go through a mock murder. As one falls to the floor, [illegible]ng death, the sight proves so frigthful to the curious lodger that he jumps against the wall with full force and lands in the next room. He then rushes for the police after alarming everybody else in the house. The crowd rushes in and finds the room empty; he returns and captures the murderer as he sneaks through a trap door. They take the hamper with the supposed corpse to the police station, and when the body is removed the fellow gets up and laughs at the audience.

Subjects Complete 137
Incomplete Subj 8.

145

About Footage 56.518

M- PATHE FRERES

(The Cinematograph and Phonograph Co.) Alcohol and its Victims, Supplement for May 1902, 8 pp NjWOE

(The Cinematograph and Phonograph Co.) Ali-baba and the forty Thieves, Supplement for August 1902, 10 pp NjWOE

(The Cinematograph and Phonograph Co.) The Sleeping Beauty, Supplement for January 1903, 16 pp NjWOE

(Compagnie Generale de Phonographes Cinematographes et Appareils de Precison) Cinematographes Films, May 1903, 96 pp NjWOE

(The Cinematograph and Phonograph Co.) The Adventures of the ingenious hidalgo Don Quixote, Supplement for August 1903, 16 pp NjWOE

(The Cinematograph and Phonograph Co.) Supplement for September and October 1903, 16 pp NjWOE

(The Cinematograph and Phonograph Co.) Supplement for November 1903, 16 pp NjWOE

(The Cinematograph and Phonograph Co.) Supplement for January 1904, 16 pp NjWOE

(The Cinematograph and Phoograph Co.) Supplement for February 1904, 12 pp NjWOE

(The Cinematograph and Phonograph Co.) Christopher Columbus, [March 1904], 10 pp NjWOE

(The Cinematograph and Phonograph Co.) Supplement for March and April 1904, 12 pp NjWOE

(The Cinematograph and Phonograph Co.) Supplement for May-June 1904, 12 pp NjWOE

(The Cinematograph and Phonograph Co.) Annie's Love-story, [May 1904], 10 pp NjWOE

(The Cinematograph and Phonograph Co.) The Strike, [July 1904], 8 pp NjWOE

(The Cinematograph and Phonograph Co.) Supplement for August 1904, 12 pp NjWOE

(The Cinematograph and Phonograph Co.) Indians and Cow-Boys, [August 1904], 12 pp NjWOE

(The Cinematograph and Phonograph Co.) Joseph Sold by his Brethren, [August 1904], 12 pp NjWOE

(Pathe Cinematograph Co.) Pathe Films (oversize), [ca 1904], 1 p NjWOE

(Pathe Cinematograph Co.) Pathe Films, April 1906, 24 pp NNMOMA

Bargain Sale, 20 September 1908, 4 pp NjWOE

(Pathe Freres, Film D'art) Assassination of the Duke of Guise, [17 February 1909], 12 pp NjWOE

Legal Box 106
Folder 1

THE CINEMATOGRAPH & PHONOGRAPH C°.

Awarded the GRAND PRIX

at the Exposition Universelle, 1900

FORMERLY

PATHÉ Frères

CAPITAL : £ 106,666-0-0.

Head Office : 98, rue Richelieu

Cinematograph Department : 8, rue Saint-Augustin

PARIS

Telegraphic address : Phonograph-Paris.

Alcohol and its Victims

Special Supplement for May, 1902

N.-B. — The general catalogue of cinematograph films will be sent post free to anyone enquiring for it at 8, rue Saint-Augustin, Paris.

NOTICE

We were right when we said last year that the drama would be as favourably received by the public as the comic scenes and fairy tales.

The success gained by the « STORY OF A CRIME » is a proof of it Having met with this encouragement, we now offer to our Clients a piece more dramatic than the preceding one, more interesting and more moral, for it touches a social wound which spreads more and more every day, that is the taste for.

ALCOHOL.

As the Authorities are powerless in the face of this terrible plague, we believe that by editing this scene, we shall come to the help of the numerous temperance societies who believe as we do, that to fight this evil which decimates humanity, example is better than precept.

Is not the Cinematograph above all the distraction of the poor and the workmen? Therefore nothing better than the Cinematograph could assist in showing the ravages caused by drinking alcohol.

Consequently, we are sure of attaining a double purpose, first to interest our clients, and second to aid as far as possible to blot out this terrible evil which not only acts on the present generation, but which will have its effect on those to come.

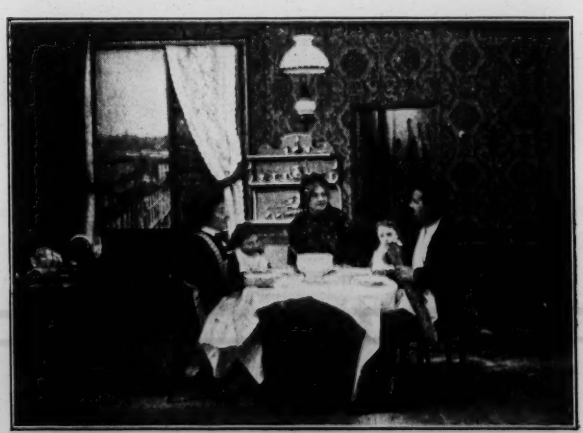
Alcohol and Its Victims

Drama for the Cinematograph in 5 pictures.

Code word : Alcool. — Length : 450 ft. — Price : £ 11-5-0.
Duration of the projection : 10 minutes.

LEGEND

1° PICTURE. — **Interior of a workman's Home, happy and prosperous.**



We are inside a workman's home where everything is orderly and clean. Whilst the husband is out working, his wife is still able to do some sewing to increase the meagre pittance of the household, and thanks to her mother who looks after the little ones, it is easy to see that nothing is wanting.

But the hour is advancing. The husband will soon be back from

his work so the cloth is quickly laid. Indeed he is not long in arriving. He places his tool-bag in a corner and everybody runs to kiss him. The hot soup is served, and judging from the general satisfaction, nothing seems to indicate that the most frightful curse is hovering over this respectable family which is soon to be reduced to the most dire misery.

2° PICTURE. — **The first step to the public-House.**

He is on his way to work one morning when he meets some of his comrades of rather bad character; good-for-nothings who pass the greatest part of their existence in the public-house instead of being at work. They offer him a glass as is usual when they meet.



At first he refuses, but the sarcasm to which he is subjected induces him to yield. And then! What? After all, he is a man, and just one little glass has never killed anyone. Unfortunately, these exchanges of politeness are common among workmen, and he feels bound to pay his turn; in this way one glass succeeds another, the alcohol finds its way by degrees into the system of these poor creatures, and soon the habit becomes a vice. From that time they are not able to find their way to the workshop, they follow the downward track which leads to ruin and then to folly.

3° PICTURE. — **Alcohol and its ravages. — His wife comes to fetch him from the public-house.**

The poor fellow does not think that during this time his wife and children are suffering at home, and Saturday being pay-day,

whilst he his gambling away his wages so hardly earned, she is often obliged to come to the public-house to get out of him the few pence which he has left in order to give the little ones something to eat. Perhaps a rash thingto do, foralas! excited by drink he is no longer conscious of what he is doing, and drives her away pitilessly.



4° PICTURE. — **In the garret. — Misery.**

The home, which was formerly so prosperous, has passed through every stage of decline until at last we find it in an absolute state of misery in a garret without fire or bread, and with only a heap of rags for the poor starved children to sleep on. The mother has found a crust of bread in the bottom of the cupboard which she divides between her two children who devour it ravenously.

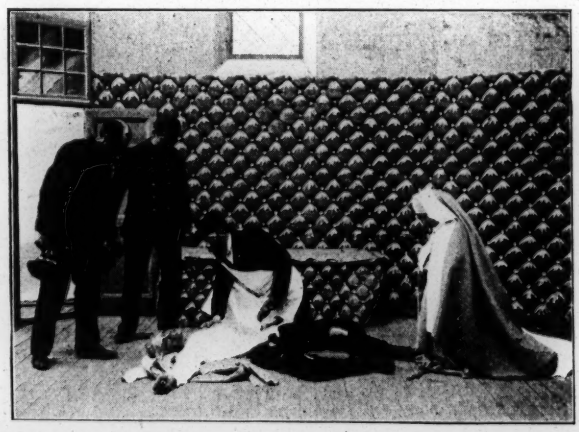


But, someone is coming up stairs, it is the father. In what condition will he be! He opens the door bruskly ; he is drunk. His wife, maddened with rage, rushes at him, she wants money and bread for the hungry children, but he has not a halfpenny he has spent everything at the public-house. The unhappy woman is done up and sinks down under the blows given by the husband who is mad with drink, and he breaks up what is left of the furniture in the garret.

5° Picture. — **The Asylum. — The padded-room. Delirium Tremens.**

Drink has done its work. We are now confronted with the asylum where our poor hero is confined in the padded room. He is no longer a man, but an abject brute and is forced to wear a sort of suit which prevents him from harming himself, as he is now suffering from that mania which is peculiar to drink, viz : Delirium Tremens.

At first he seems to be in a state of complete prostration, but under the influence of alcohol which has turned his brain, he is the victim of the most frightfuf hallucinations, such as fires, funerals, massacres and scenes of carnage. Then he fancies he sees such animals as rats, dogs, cats, spiders and better still, living monsters which do not exist but in the disordered brain of a man subject to such a mania. Ultimately, he gets in such a state of terror which gives him such strength, that he succeeds in tearing off the jacket which should prevent him from injuring himself.



He is now free and begins to tear himself to pieces ; he wants to get away from the animals which he thinks are round about him, but the cell is too small, he cannot escape from them.

In striving to avoid the pictures which run through his brain, his nervous system has reached its climax, and the brute, quite overcome, falls down to rise no more.

NOTICE

Our Clients will no doubt be glad to know that we have had printed by the well known artist FARIA, a coloured poster size about 4-0 × 5-0 representing the various pictures figuring in this drama, which we hold at their disposal for the price of 1 shilling each.

☛ Ask for the new catalogues for 1902.


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Ali-Baba and the forty Thieves

Special Supplement for August 1902

N.-B. — The general catalogue of cinematograph films will be sent post free to anyone enquiring for it at 8, rue Saint-Augustin, Paris.

NOTICE

Confident of pleasing our clients, and to facilitate the advertising of this film, we beg to inform them that we have had made a large poster by the well-known Artist, Faria, measuring 120 × 160 representing the different pictures in this tale. We offer the poster at 15-0 each.

☞ **IMPORTANT NOTICE.** — We would advise travelling showmen and those who exhibit in different places, to send us their addresses immediately they change it, in order to avoidany delay in receiving our monthly supplements as soon as they are published.

ALI-BABA

and the Forty Thieves

Grand Spectacularpiece represented on the Cinematograph and composed of 12 scenes, taken from the Arabian Nights.

Decorations created entirely by the well-known French Artist Albert COLLAS.

The Costumes have been specially designed and made up by the firm L. GRANIER, supplier to the principal Parisian theatres.

Two ballets executed by the dancers from the Opera House.

Length of the film : abt 615 feet.

DURATION OF THE FILM : 12 MINUTES

Price : £ 15-7-6

N° 400. — Code word : *Amphibie.*

Titles of the Pictures

1. The treasure-grotto.
2. « Sesame, come open! »
3. At the residence of Ali-Baba.
4. The robbers' treasure.
5. Ballet executed by women.
6. Cassim's end.
7. The false oil merchant.
8. A slave's devotion.
9. A fête at Ali-Baba's residence.
10. Ballet.
11. The death of the brigand chief.
12. Ali-Baba's triumph.

END.

☞ We publish every month a supplement containing our latest novelties.

This supplement is sent post free to all our customers immediately it is ready.

Several hundred new scenes are brought out every year.

We also send post free, if requested, in English, German or Spanish, our illustrated catalogues of films and machines as well as our catalogues of phonographs, cylinders and accessories.

☞ We have always in stock the subjects mentioned in the catalogues, and only sell goods of our own manufacture.

LEGEND

The story tells us that there lived in a little Persian village, a poor man named Ali-Baba, who had married a woman as poor as himself. The only means the man had to provide for his family consisted in wood-cutting in the neighbouring forest, which he then loaded on the back of an ass, the only possession he had, and took to be sold in the town. Now, one day, when Ali-Baba was in the forest, he heard a sound of footsteps which convinced him that there was quite a troop approaching. Persuaded that they can be no other but robbers, he decides to save himself. After having hidden his ass in some brushwood, he climbs into a tree which rose to the foot of a rock which was isolated on all sides, there he remains in the middle of the branches in such a way that he can see without being seen.





The troop stop near the large tree which shelters Ali-Baba. The chief gets off his horse, and then Ali-Baba hears him pronounce distinctly these words : « Sesame,

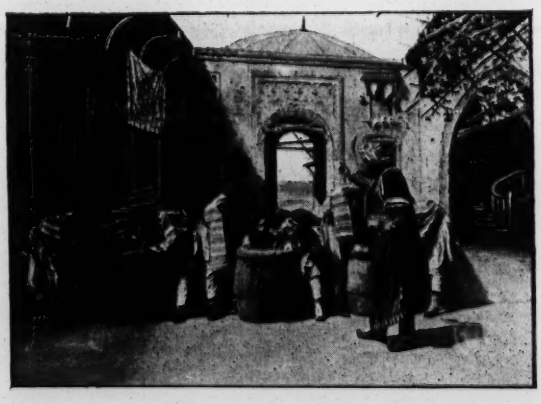
come open ! » The rock opens immediately. First of all his men go in, each carrying packages or heavy objects; (reckoning Ali-Baba himself, there are forty) ; then his favourite arrives on a magnificent litter carried by slaves. After she has alighted, everyone enters the rock which closes.



Ali-Baba is so surprised that he leaves his observatory for a moment, but for fear of being seen, he goes back to his post and waits until the brigands have left the cavern.

When the robbers have put away their booty, they leave the cave, and as soon as Ali-Baba sees that they have all left, he comes down in his turn.

As he had retained the words which the chief had used to make the rock open, he is curious to know, if, by repeating them, they will serve as a talisman for himself. Indeed, he had no sooner said « Sesame, come open » ! than the door opened. He is dazzled by the enormous quantity of costly things he sees heaped up in the place ; bales of rich goods, silk and brocade stuffs, costly carpets and especially gold and silver money. Thinking that he has no time to lose if he does not want to be surprised, he loads on the back of his ass as many sacks of gold and silver as he can carry away, and makes his way to the town. On reaching home he empties the sacks on the table before his wife who is stupefied, and there are so many that they are obliged to measure them by the bushel.



Cassim, Ali-Baba's brother, who was there, soon learns the story, and as soon as he knows how to get tnto the grotto, he goes off, and once inside, he cannot belie ve his own eyes ; he had not imagined thatthere was so much wealth, although Ali-Baba had told him so. Delight succeeds to delight, when suddenly he thinks he hears a noise, the door opens, the brigands are coming back ; Cassim has just time to crouch behind som bales. The whole band com in with a noise accompanied by loose women ; the chief is giving a feast, and whilst the women are dancing and the men are drinking, Cassim is discovered and brought to the chief, who forces

him to reveal to him the person who made known their secret. Cassim, thinking that he will save his life by confessing, denounces his brother Ali-Baba. Then the chief and the whole band swear to be avenged, but for the sake of prudence, and so as to get rid of an inconvenient witness, the chief draws his sword and beheads Cassim with one stroke.



Ali-Baba has become rich, and whilst he is enjoying quietly the fortune acquired in such a singular fashion, he never thinks that his brother has betrayed him.

The robbers, on the other hand, have not lost any time and only dream of carrying out their vengeance by getting rid of Ali-Baba as they did of Cassim. In order to do this, the chief conceives the idea of shutting some of his men in leather bottles which he uses generally to carry oil. After having loaded them on the backs of his mules, he sets out towards the evening for Ali-Baba's dwelling to offer them for sale. Ali-Baba puts the affair off to the next day, but consents to store the bottles which are placed in the yard, and offers his host the greatest hospitality. Everything was going in favour of the brigands, and Ali-Baba would have been totally lost had it not been that his servant Morgiane wanted some oil. She goes into the yard, and on getting near the first leather bottle, to draw out what she requires, she is much surprised to hear voices, the bottles were talking to each other. Taking in instantly the danger which Ali-Baba and his family ran, and the necessity there was to effect a remedy without making any fuss, she fills a large boiler with oil which she boils, and afterwards pours into the leather casks killing all the brigands by suffocation.



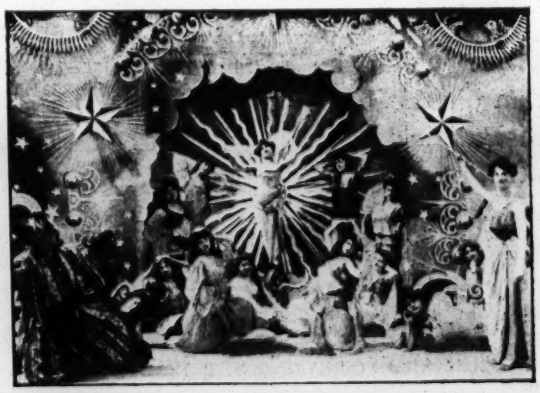
During this time, Ali-Baba, whose only desire is to look well after his host, has a sumptuous supper served up which is accompanied by dancing and other diversions.

Morgiane, however, wishing to carry out the work so well begun

mingles with the dancers. As soon as the dancing is over she takes a tambourine from one of the slaves, and hiding a dagger in her right hand, she goes to the spectators pretending to beg. Having reached the would-be oil merchant, and whilst he is taking his purse from his pocket to give her something, she plunges her dagger into his heart, thus showing how courageously she has carried out her resolve to save her master.



Ali-Baba and his wife are afraid of what she has done. They run to Morgiane crying, « Unhappy creature, what have yon done! » She has no difficulty in convincing them of the danger from which they have escaped. Happy at having been saved so easily, and finding themselves now in sole possession of the secret of the grotto, he thanks Morgiane, and in order to show her how much he is grateful to her, rewards her by setting her free.



This scene comes to an end by a splendid display.

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Supplement for January, 1903

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THE SLEEPING BEAUTY

Grand Fairy Play in 12 Scenes taken from the well-known Fairy Tales.

22 Decorations entirely new, by the celebrated painter Albert COLLA.

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DURATION OF THE FILM : 18 MINUTES.

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N° 702. — Code word : *Idéal.*

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Titles of the Pictures

1. The Baptism of the Princess.
2. Fifteen years after. — The fatal Spinning-Wheel.
3. The Hundred Year's Trance.
4. The Prince is smitten with the Princess.
5. The Three Cross-roads.
6. The Haunted Inn.
7. Monkey Island.
8. Fairy Palace.
9. The Mysterious Oak.
10. The Fairy Grotto.
11. The Princess awakes.
12. Fairyland. — End.

☞ We publish every month a supplement containing our latest novelties.

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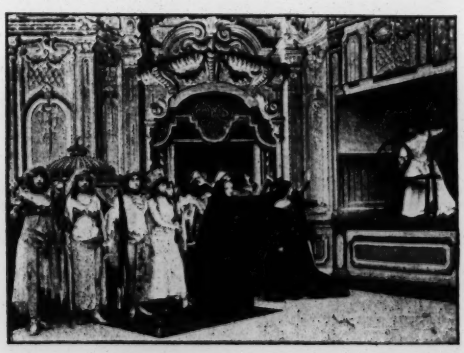
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LEGEND

SCENE 1.

The Baptism of the Princess.



There once lived a powerful king in a town in Germany who was very much loved by his subjects, and who, to complete his happiness, longed to have a child. His wish was finally satisfied, for a princess was born to him. That day the king gave a great feast to which all the great dignitaries of his kingdom were invited, as well as the fairies from round about, which were to bring the little princess all the grace and happiness as gifts to celebrate the great event. But unfortunately the king forgot one which was the most wicked and the most redoubtable of them all.

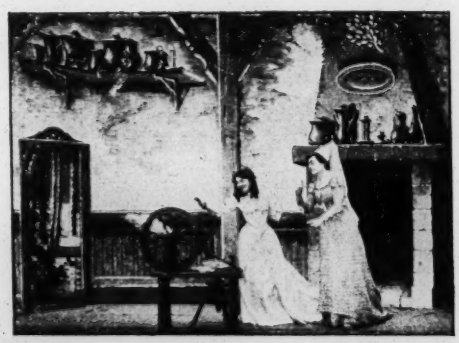
She was not long in appearing at the feast causing all those present to be alarmed, and approaching the cradle, she predicted, that

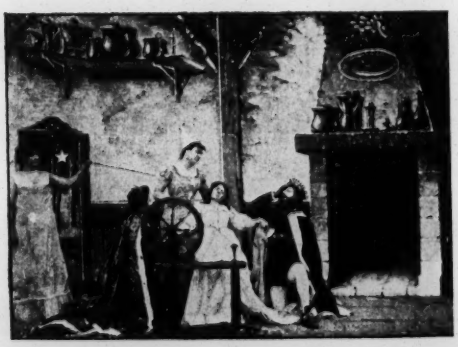
when she was fifteen years of age, the young girl would prick her finger at the spinning-wheel and would die from it.

As soon as she had disappeared, the king implored the fairies to charm away the fate awaiting the princess, but they could not prevent it entirely. The young princess would indeed prick herself, but instead of dying from the effects, she would be shut up in a castle and would fall in a trance for a hundred years, at the end of which time a young prince, the son of a king, would go to awaken her and deliver her.

SCENE 2.

Fifteen years after. — The fatal Spinning-Wheel.





In order to prevent the accomplishment of the bad prophesy made by the fairy Carabosse, the king sent out a proclamation forbidding the use of the spinning-wheel throughout his kingdom, but all was in vain, for the proclamation was not to reach an old peasant who inhabited an isolated farmhouse.

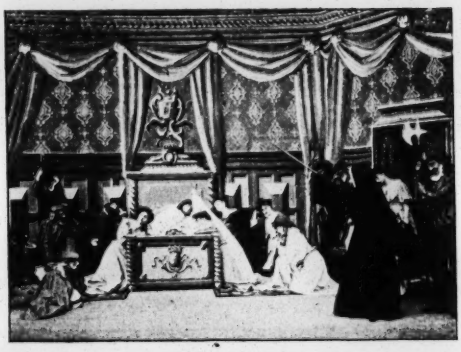
So it happened that the princess was walking one day in the forest with her father and mother, when she went to the farmhouse to get a glass of milk. Seeing the wheel, she could not resist the wish to make it work. She had no sooner touched it than the point of the spindle went into her finger and remained there. As the old woman cried out, the king and queen ran to help the child, but cannot succeed in bringing her to consciousness.

The princess remains asleep, and a fairy appears to watch over her.

SCENE 3.

The Hundred Year's Trance.





Seeing that he would have to bear what he could not avoid, the king had a splendid castle built in which the princess could be placed; and now we see her being laid on a magnificent bed in the presence of the king, queen and all the Court.

At this moment the fairy Carabosse appears, who, being cheated of her vengeance by the intervention of the other fairies, has still left some of her wicked power which enables her to bring about further misfortune.

To do this, she raises her crutch, when the king, queen, the princes and the princesses stretch themselves, gape, and fall gently to the ground in a sleep similar to that of the princess.

SCENE 4.

The Prince is smitten with the Princess.

We are now in the guardroom of the palace belonging to the charming prince. The lords and princesses are awaiting his arrival. The prince comes out of his apartments accompanied by his jester, and looking annoyed. As he approaches, everybody bows and tries in vain to call his attention.

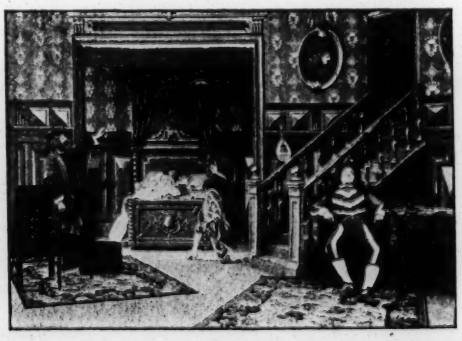
The enchanter Nerlin here comes in and goes and speaks in a low

voice in the ear of the prince. He orders all the members of the Court to go out, and when they are alone asks the prince what it is about.

Without further ado, the enchanter transforms the end of the room so that the young princess can be seen asleep. The prince is delighted and runs towards her, but the vision has disappeared. He explains to the prince at this point that he can conquer the princess on one condition only, which is, that he shall leave accompanied by his faithful Bettinet. He does not hide from him the fact that many difficulties will spring up during this long and painful journey, but this is the price of his happiness. He, however, hands him a talisman, which will enable him to get over many obstacles, then disappears.

The prince is simply delighted and calls together the Court to tell them of his voyage. All these events have no effect on Bettinet who sleeps in a corner, when he is roughly awakened by the prince





who announces to him their departure. At first he refuses, but at a sign from the prince, the pages carry him off. They leave, carrying with them the good wishes of all the Court.

SCENE 5.

The Three Cross-roads.

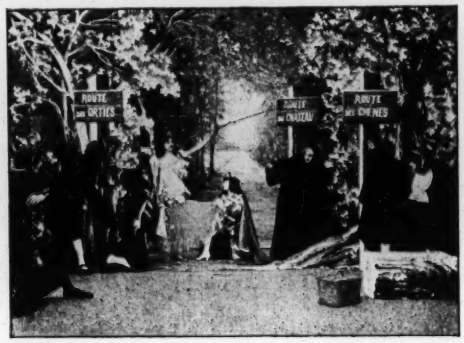
The prince and Bettinet have gone. The fairy Carabosse, as is natural, is going to exercise her wicked genius to lay all the snares it is possible in their way to prevent them from reaching the end of their journey.

They are now in the middle of the forest, and have reached a place where three roads meet where there is a finger-post on which is

inscribed : « Route du Château », « Route des Orties » and « Route des Chênes », only the writing changes as they look at it, causing them at one time to be completely lost.

So as to get out of this position, the prince sets out to explore the





district, leaving Bettinet alone, who, not knowing what to do, begins to take a meal.

The fairy Carabosse immediately appears and tries to frighten him by making demons rise out of the ground, which he fights and utterly annihilates. The prince then uses his talisman, and calls the good fairy which forces Carabosse to retire. Bettinet and the prince fall at the feet of their liberator who puts them on the right road.

SCENE 6.

The Haunted Inn.





The two travellers, tired out with walking, reach the inn and ask for something to eat whilst they are preparing two rooms for them. The

inn-keeper and his waiters, who are none other than the emissaries of the fairy Carabosse, cause them to undergo all sorts of misadventures.

Bettinet even, who has lost his clothes which have been torn off him in the struggle, is forced to follow his master on the road, pursued by the scullions.

SCENE 7.

Monkey Island.

The prince arrives at Monkey Island followed by Bettinet. They have succeeded in escaping from the demons let loose at their heels. Bettinet has found an enormous umbrella which he uses to protect him, but it is so windy that he can scarcely hold it up.

Whilst the prince goes out to explore a little, Bettinet goes to sleep on a heap of leaves sheltering himself with his umbrella, but the wind rages worse than ever, and this time carries the umbrella away.

In spite of all the discomforts, he could have got a little well-earned rest all the same, if he had not been disturbed once more by the inhabitants of the island. These mischievous creatures, who can be none other than the servants of the fairy Carabosse, seize Bettinet and shake him in such a way, that it would have been all over with him, if the prince had not happened to come on the scene at the time.

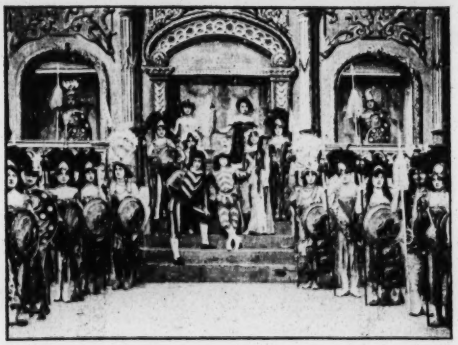
With the help ot his talisman, he implores the assistance of the good fairy who drives the intruders away, and after having put decent clothes on Bettinet, she puts him and the prince on the right track.

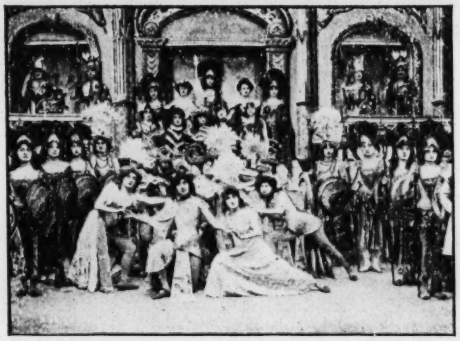
SCENE 8.

Fairy Palace.

Our two heros are descending the grand staircase of a splendid marble palace with a magnificent hall surrounded with galleries and terraces. Their eyes sparkle to see all the gold and wealth with which this castle is filled.

Yet they are astonished at not meeting anyone; they go to one ot the galleries.





The fairies then come in, while the prince and Bettinet, more and more fascinated and dumb with ecstacy, watch a lascivious dance by a pleiad of young fairies.

SCENE 9

The Mysterious Oak.

Suddenly their enchantment disappears, for they find themselves lost again in the forest.

The prince sits down at the trunk of a tree, tired out, and Bettinet lies down at the foot of an old oak-tree, when both of them soon fall asleep.

The great oak opens, in which appears the fairy who has been their benefactor, and she watches over them. She comes out of the tree to the great stupefaction of the prince and Bettinet who are awake. She





causes a flowery sword to appear which she hands to the prince, telling him, that with this weapon, he will vanquish the greatest enemies.

They have no sooner recovered from their surprise than she disappears. Full of hope, they set off to liberate the young princess.

SCENE 10.

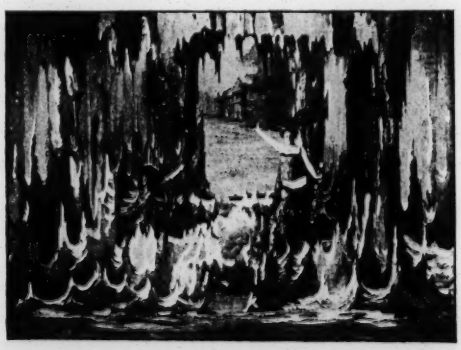
The Fairy Grotto.

Guided by his new talisman, the prince reaches the grotto which protects the entrance to the castle. He does not hide his fears that there again, the fairy Carabosse will put new obstacles in his way; but confident in himself, he strikes with his sword.

The grotto half opens showing a second cavern. Bettinet, seized with fright, hides himself behind the prince who boldly walks in.

They are in the presence of two enormous winged dragons which spit fire. He attacks them courageously with his enchanted sword, and immediately they vanish in smoke.





The cave opens and they go in. Their weariness is now at an end. The good fairy who was waiting for them shows them the castle in the distance. Nothing can now prevent them from entering and reaching the princess.

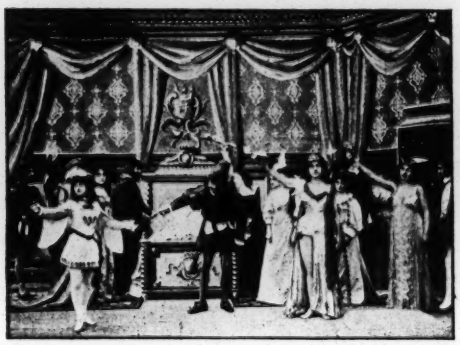
SCENE 11.

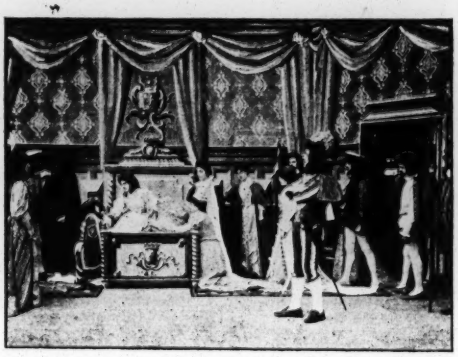
The Princess awakes.

We find the castle and those who inhabit it asleep, just as we left them at the third scene. They have all kept the same positions and have been asleep for one hundred years.

Our two heros arrive. The prince goes to kneel beside the young princess who raises herself, and all the Court get up at the same time as if they had only waited for this signal to awake out of their sleep.

At this moment appears the fairy Carabosse who again comes to try and prevent the prince from carrying out his object. But as she has





lost all her power, the good fairy comes on the scene, and with a stroke of her wand causes her to disappear for ever.

SCENE 12.

Fairyland. — End.





The scene represents a pile of rocks.

The queen of the fairies comes in. With a stroke of her fairy wand, she transforms the scene, laying before our eyes a picture of fairyland. This is an enormous rock with winding staircases, ornamented with lamps, garlands and flowers, and from the bay in the centre rushes real water.

The nymphs, fairies and all those who have taken part in the play form an attractive group, and are present when the union of the young lovers, who now enter, is blessed by the fairy who has never ceased to protect them.

NOTICE

Confident of pleasing our clients, and to facilitate the advertising of this film, we beg to inform them that we have had made a large poster by the well-known Artist, Faria, measuring 120 × 160 representing the different pictures in this tale. We offer the poster at 15-0 each.

☛ **So as to facilitate orders by telegraph, we request our clients residing abroad, to use the AZ Code (French) employing the Code Word given with each subject.**

☛ **IMPORTANT NOTICE. — Those of our clients who travel from place to place would do well to let us have their addresses immediately, in order to avoid any delay in receiving our monthly supplements as they are published.**

☛ **Write for new catalogues 1902.**


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Awarded the GRAND PRIX
at the EXPOSITION UNIVERSELLE 1900

This Catalogue cancels all previous Issues

Mai 1903

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1° All sales are for cash, the money value including packing and carriage charges must be sent with the order. Payment by P. O. or cheque on London Banks.

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Unpack and verify the contents before signing for them, holding the carier responsible for any breakages and refuse the goods in case of dispute.

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6° We do our best to fulfil all orders immediately on receipt of same, but we accept no responsability for any delays which may occur in the delivery of the goods.

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8° Goods that are specially made cannot be taken back.

9° All claims must reach us within eight days from date of delivery.

10° Goods once sent off are only taken back for serious reasons, and then only on receipt of our written consent.

11° All orders sent us, imply a tacit acceptation of the above conditions.

12° When telegraphing an order, the code words in the catalogue can be used.

MISCELLANEOUS

We would advise showmen and those who exhibit in different places to send us their addresses, immediately they change, in order to avoid any delay in receiving our montly supplements as soon as they are published.

Our aim has been, and will always be, to satisfy our customers in every possible way, and we offer to exchange by return of post every film that does not suit our clients, provided of course that it has not been spoiled.

We cannot, however, accept to exchange topical events.

We make it our special care to get our films absolutely steady apart from the interest that our subjects represent with regard to their originality and their really artistic value.

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We issue every month a list of our latest and newest films, which we send free of charge as soon as published to all our customers.

We produce every year hundreds of new scenes.

We always keep a stock of all the films that we list, and sell only our own subjects.

We are open to buy any interesting negatives that our customers may take in travelling about, and we shall always be pleased to receive them on approval.

It may happen that a subject is wanted which is perhaps very old or of which the negative is worn out.

In this case, we shall send a similar picture as interesting as the other one, unless people insist upon having the one they have asked for.

We are prepared to develop and print our customer's negatives and to supply the positives from them at a reasonable rate.

POSTERS

Confident of pleasing our clients, and to facilitate the advertising of the films, we beg to inform them that we have got large posters, measuring 120×160 representing the different pictures of our fairy-tales.

The price of these posters is **1** s. **0**^{d} each.

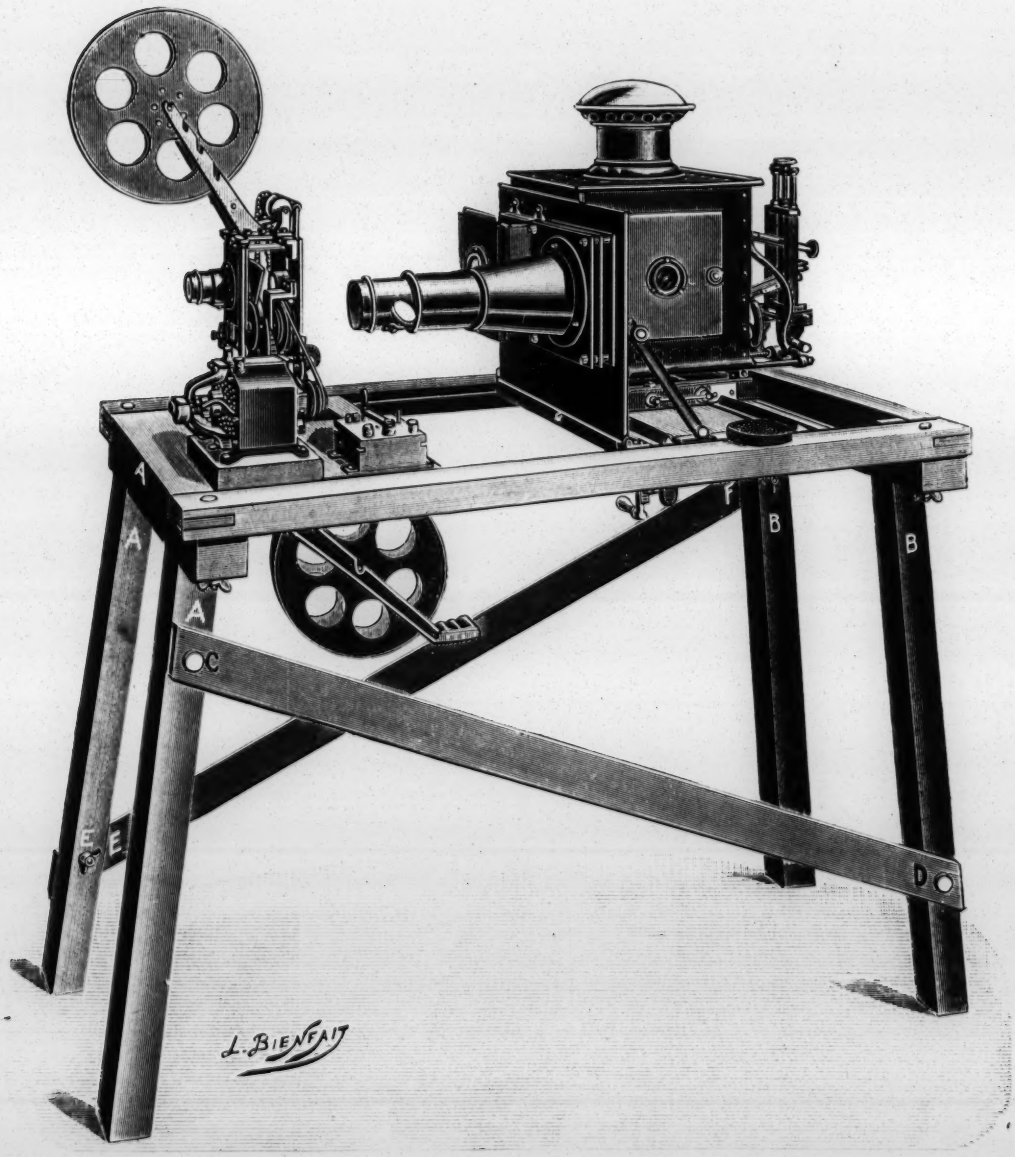
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We can also deliver, **Lumière** *perforation (one hole on each side of the picture) three days after receipt of order.*

The measurements of the films are not guaranteed, the lengths stated with the titles are only approximate.

The films are always sent in tin boxes.

We undertake to colour the films at a price to be agreed upon we also colour the films supplied by our eustsmers, even if they are not of our make.

VERY IMPORTANT NOTICE



All our films are supplied with a title in red, bearing our trade mark "the Cock".

Everybody who wants our films, and who wishes to make sure in buying them through dealers, shipping agents or others, that they are of our make and not worthless copies or duplicates, must insist in getting them with the title and our trade mark.

We supply free of charge a photo (**13×18**) *showing the most interesting part of the subject with each one of our films.*

General Views

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Abord	304	**Leaving Church in a Bohemian village**	65	1	12	6
About	305	**A Bohemian Laundry**	50	1	5	»
Abri	306	**A Bohemian Wedding scene**	65	1	12	6
Abus	307	**Skating scene**	50	1	5	»
		FIRE, FIRE				
Acabit	308	**1° Arrival of the Fire Brigade**	50	1	5	»
Acacia	309	**2° Getting ready**	50	1	5	»
Acarus	310	**3° An accident.**	50	1	5	»
Accru	315	**A cycle show**	65	1	12	6
Actif	324	**Procession of decorated motor Cars**	65	1	12	6
Action	325	**A flower show in the Bois de Boulogne**	65	1	12	6
Actuel	326	**André's Balloon**	65	1	12	6
Acuité	327	**A white bear hunt**	65	1	12	6

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Adage	328	**Departure of Balloon**	65	1	12	6
Adieu	330	**Boat race on the Marne**	65	1	12	6
Affluent	346	**Partridge shooting**	50	1	5	»
Affolé	347	**Cows leaving a cow-shed**	50	1	5	»
Alma	364	**Motor-car race, Paris-Berlin**	65	1	12	6
Altesse	370	**Battleships in the roadstead**	65	1	12	6
Amant	375	**Pilot boat fighting against the storm**	50	1	5	»
Amateur	377	**Fancy dress procession of cyclists**	50	1	5	»
Amas	378	**A convoy of oxen in Australia**	50	1	5	»
Amincir	390	**Market scene at Biskra**	65	1	12	6
Amiral	391	**Washerwomen and bathers in the Ouned Senia**	50	1	5	»
Amitié	392	**Arabian wedding**	50	1	5	»
Amollir	393	**High School riding** (Arabian Fantasia)	65	1	12	6
Amont	394	**Quadrille on Horse-Back** do.	65	1	12	6
Amorce	395	**Caravan in the desert**	130	3	5	»
Baba	401	**Arrival of a train** A train arrives, the passengers get in and out. A cyclist rides along the station and overthrows a passenger who seems to be in a great hurry.— Very comic and interesting picture.	65	1	12	6
Bilboquet	401bis	**The same backward and forward**	130	3	5	»

PARIS STREET SCENES

Babine	403	**Boulevard Haussmann**	65	1	12	6
Babiole	404	**Place de la Bastille**	65	1	12	6
Babord	405	**Place de la République**	65	1	12	6

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Bac.....	406	**Place de la Concorde**	65	**1 12 6**
Bache.....	407	**Place de l'Opéra**	65	**1 12 6**
Bacler.....	408	**Rue Royale**.	65	**1 12 6**
Badine.....	409	**Place de l'Etoile**	65	**1 12 6**
Bafour.....	410	**Boulevard et Porte St-Denis**	65	**1 12 6**
Bague.....	411	**Bois de Boulogne**	65	**1 12 6**
Balle.....	412	**Avenue des Champs-Elysées**	65	**1 12 6**
Bailli.....	413	**A level-crossing at Joinville-le-Pont**.	65	**1 12 6**
Baisser.....	415	**Panorama taken from the rear of a train in Spain** .	65	**1 12 6**
Bal.....	416	**2nd Panorama taken** d° d° .	65	**1 12 6**
		These pictures are very interesting especially as the train runs the whole time by the side of the sea.		
Balai.....	417	**Arrival of a tramway at Saigon, Indo-China**. . .	50	**1 5 »**
Balance.....	418	**Rolling Bridge from St-Malo to St-Servan**. . . .	65	**1 12 6**
Banc.....	420	**Steamer leaving St Malo**	65	**1 12 6**
Banque.....	421	**A street in Moscow**.	50	**1 5 »**
Barbare....	422	**Panorama taken from the rear of a train going from Nice to Monaco**.	80	**2 » »**
Barège.....	424	**Loading a Cargo boat at Bordeaux**.	50	**1 5 »**
Baron.....	427	**A heavy sea**.	65	**1 12 6**
Battu.....	428	**Fishing for sardines in the open sea**	65	**1 12 6**
Barre.....	430	**Athletic Clubs fête at Vincennes**	65	**1 12 6**

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
		PARIS EXHIBITION 1900		
Bascule	431	**Panorama of the right Bank of the Seine taken from a steamer going down the river** (Old Paris, Alma Bridge, Horticultural Palace, etc.)	100	**2 10** »
Basile	432	**Panorama of the left Bank of the Seine** d° d° Quay of the Nations and foreign Pavilions	130	**3 5** »
Basque	433	**Panorama taken from the moving Platform**	100	**2 10** »
Bassine	434	**Moving Platform** View of the famous moving platform with people getting on and off.	65	**1 12 6**
Bastion	435	**The Algerian pavilion**	65	**1 12 6**
Bateau	436	**The Marocco pavilion**	65	**1 12 6**
Baton	437	**The Merchant's navy pavilion**	65	**1 12 6**
Batteur	438	**Avenue Nicolas the 2nd**	80	**2** » »
Baume	439	**Esplanade in front of the Invalides**	65	**1 12 6**
Banco	440	**View of the Champ de Mars**	65	**1 12 6**
Bavard	441	**Another view of the Champ de Mars**	65	**1 12 6**
Bavolet	442	**The Mines and Metallurgic pavilion**	65	**1 12 6**
		SWISS VILLAGE		
Bazar	443	**A street in a Swiss village**	65	**1 12 6**
Béant	444	**On the Mountains**	65	**1 12 6**
Beauté	445	**A federal post**	65	**1 12 6**
Bec	446	**The village square**	65	**1 12 6**

Code-Word	No.	TITLES THE OF SUBJECTS	FEET	£	s.	d.
Bèquille....	471	**Panoramic view of the exhibition** taken from the Iena bridge.	115	2	17	6
Bercer.....	472	**Panoramic view of the Champ de Mars** taken from below the Eiffel tower	115	2	17	6
Bèret.....	473	**Panoramic view of a part of the Exhibition** taken from the bridge of the Army and navy palace.	115	2	17	6
Bergère.....	475	**Circular panoramic view of the Place de la Concorde with view of the principal monumental entrance to the exhibition**	65	1	12	6
Berline.....	476	**Circular panoramic view of the Electrical palace and the Château d'Eau**	65	1	12	6
Besace.....	477	**Circular panoramic view of the Alexander III. bridge and the Esplanade des Invalides**	115	2	17	6
Besogne.....	478	**Circular panorama of the whole exhibition** taken from the Terrace of the Trocadero	65	1	12	6
		MISCELLANEOUS				
Bien.....	451	**A street in Colombo**	65	1	12	6
Bienfait....	452	**A public square in Melbourne**	65	1	12	6
Bientôt.....	453	**A street in Aden**	50	1	5	»
Bière.....	454	**Storm at sea**	50	1	5	»
Bigame.....	455	**A street in Warsaw**.	65	1	12	6
Bigarré.....	456	**Panoramic view of the perspective Newsky in St. Petersburg**	80	2	»	»
Bigle.....	457	**Panoramic view of Rouen** taken from a train.	50	1	5	»
Bigorne.....	458	**The new Transatlantic Liner « la Lorraine » leaving Havre for New York**	65	1	12	6
Bigot.....	459	**1. Ascension of the Mount Serrat in Spain** . . .	160	4	»	»
Bijou.....	460	**2. Descent of** d° **d°** . . . . . These views that are highly interesting hare been taken from a funicular railway.	130	3	5	»
Bilan.....	461	**A walk round in the port of Barcelona**.	80	2	»	»

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Bile	462	**Boat leaving Havre.**	50	1	5	»
Billard	463	**Life-Boat going out.**	65	1	12	6
Billet	464	**Sailing-boats leaving the harbour**	50	1	5	»
Billon	465	**Panoramic view of the sands at Trouville**	80	2	»	»
Bimane	466	**Panoramic view taken from the fore part of a train**	130	3	5	»
Bimbelot	467	**Fishing-Boats coming back**	65	1	12	6
Binage	468	**Small Steam- and Sailing Boats leaving the Harbour**	65	1	12	6
Binaire	469	**Panoramic view of Barcelona**	65	1	12	6
Binette	470	**Train passing through the mountains of Asturias.**	65	1	12	6
Béton	480	**Circular Panorama of the port of Bordeaux.**	100	2	10	»
Bidon	481	**Circular Panorama of the Banks of the Nile** Taken from Cairo.	65	1	12	6
Biniou	482	**In the moonlight** (night-effect) Train passing in the moonlight.	65	1	12	6
Caveau	586	**Skating Scene on the Lake Daumesnil**	50	1	5	»
Chanoine	617	**Unexpected Bath.** (Very funny).	65	1	12	6
Amphore	873	**The Birds' charmer.** (Very pretty scene in the Tuileries gardens.	65	1	12	6
Ample	874	**Torpedo crew bathing**	65	1	12	6
Amputé	877	**High Diving** (Very interesting).	130	3	5	»
Amusé	878	**Bullocks bathing**	50	1	5	»
Analyse	882	**Falling Wall.**	80	2	»	»
Ananas	883	**Water-Shoots**	100	2	10	»

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
		FÈTES IN SIENNA (Italy)				
Andain.....	894	**1. Historical Cavalcade**	100	**2**	**10**	»
Andalous...	895	**2. The dove setting fire to he Good-Saturday Car** .	50	**1**	**5**	»
Andante....	896	**3. Carousal of the middle-age**	50	**1**	**5**	»
Andros.....	897	**Sinking of a ship in the deep sea**	65	**1**	**12**	**6**
Anecdote...	916	**Boulevard de Catalona in Barcelona**	50	**1**	**5**	»
Angora.....	928	**Market place in Saïgon — Indo China**	65	**1**	**5**	»
Anguille....	929	**d° in Hanoï d°**	80	**2**	»	»

MISCELLANEOUS

We would advise showmen and those who exhibit in different places to send us their addresses, immediately they change, in order to avoid any delay in receiving our montly supplements as soon as they are published.

Our aim has been, and will always be, to satisfy our customers in every possible way, and we offer to exchange by return of post every film that does not suit our clients, provided of course that in has not been spoiled.

We cannot, however, accept to exchange topical events.

We make it our special care to get our films absolutely steady apart from the interest that our subjects represent with regard to their originality and their really artistic value.

In order to facilitate orders by telegraph, we suggest using the code word attached to each subject.

We issue every month a list of our latest and newest films, which we send free of charge as soon as published to all our customers.

We produce every year hundreds of new scenes.

We always keep a stock of all the films that we list, and sell only our own subjects.

We are open to buy any interesting negatives that our customers may take in travelling about, and we shall always be pleased to receive them on approval.

It may happen that a subject is wanted which is perhaps very old or of which the negative is worn out.

In this case, we shall send a similar picture as interesting as the other one, unless people insist upon having the one they have asked for.

We are prepared to develop and print our customer's negatives and to supply the positives from them at a reasonable rate.

COMIC SUBJECTS

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Aloës	365	**Dream and reality**	50	**1**	**5**	»



Alpes	367	**Scenes from my balcony**	130	**3**	**5**	»



An old joker endeavours to pry into the secrets of his neighbours by means of a telescope and gives the spectators the benefit of his discoveries.

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Alto	371	**A political discussion**	50	**1 5** »



Two well known personages are engaged in a discussion with each other, but throwing off their masks it ends with a laughter.

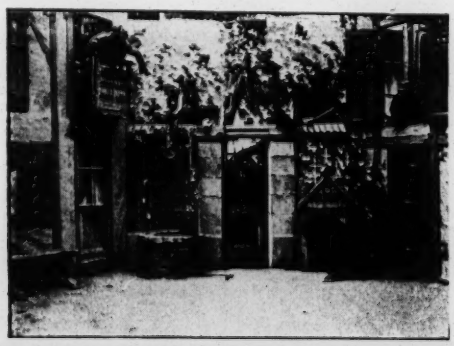
Amande	371	**A game at draughts**	50	**1 5** »
Ambigu	380	**Peeping Tom**	115	**2 17 6**

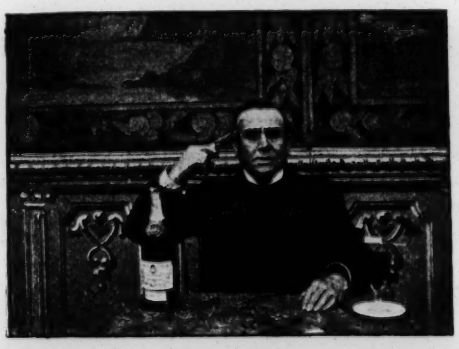


An hôtel porter tries in his spare-time to find out the secrets of the guests in looking through the key-holes of the different rooms. He must see very funny things, judging from his facial expressions.

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Ame.....	382	**The perplexed husband**	130	3	5	»
		Pierrette wants to find out, if her husband does not deceive her and writes him a love-letter fixing him an appointement. 2nd. tableau. Pierrot has accepted the appointement and leads his lady-love to a private-room, but she is disguised. Wanting to see her face, he takes her mask of and sees to his stupefaction that she is his own wife.				
Amende....	383	**The naughty butterfly**	50	1	5	»
						
Capiteux....	561	**A practical joke**	50	1	5	»
Capture.....	563	**Cavalry v. Infantry**	50	1	5	»
		Tommy Atkins is sitting on a bench in a garden, making love to a girl who disdains his advances. Up comes a cavalryman who succeeds with the girl without much trouble. These two suddenly get up to go for a stroll; the bench tips up and leaves poor Tommy sprawling on the ground.				
Capucin....	564	**Presenting arms**	65	1	12	6
		A soldier is on guard at the colonel's door. Out comes a servant girl whom he recognizes as one of his countrywomen.— He puts his rifle aside, and the maid her broom, and they rush into each others arms. Suddenly the colonel appears, and in their confusion, Tommy presents arms with the broom, and the maid begins sweeping with the rifle.				
Cardinal ...	568	**The Gingerbread man**	65	1	12	6
Carême	569	**American style of robbing**	65	1	12	6
Caresse.....	570	**Gigolos and Gigolettes**	50	1	5	»

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Carillon....	571	**Bill posters**	65	1	12	6
Carton.....	578	**At the dentist's** A person is suffering from a tooth which is difficult to extract. He is afraid of the operation, but the dentist reassures him and suddenly pulls off the man's head. After having stopped the bad tooth, he puts the head on again, and the patient finding himself relieved, shows his satisfaction in a very funny way.	65	1	12	6
Casino.....	579	**A bicycle lesson**	65	1	12	6
Casque.....	580	**A moonlight flit**	100	2	10	»
Cassel.....	581	**Tommy Atkins and the housekeeper**	100	2	10	»
Cassis.....	582	**Like Papa** (very pretty scene)	65	1	12	6
Castor.....	583	**Blind against his will**	65	1	12	6
Caution....	584	**Return from a marauding trip** Some sham beggars return from a marauding trip, bringing chicken rabbits, etc. with them. General delight.	65	1	12	6
Cave.....	585	**Children's luncheon.**	50	1	5	»
Caverne....	587	**The performing monkey**	50	1	5	»
Cèdre.....	588	**Children and Cats** Two babies are playing with cats and tease them.	50	1	5	»
Cénacle.....	590	**Scene in a boarding school.** A schoolmaster is dining with the boys. A dispute arises between some of them, and the boy that started the row disappears under the table dragging the table cloth and all the plates with him.	50	1	5	»

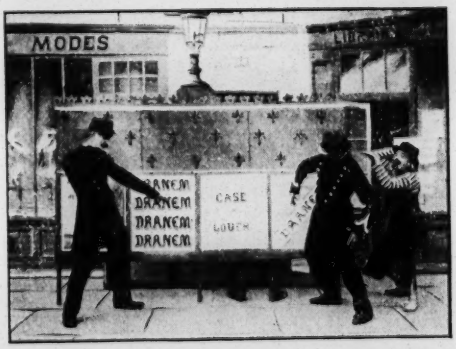
Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Censeur	591	**The stupid horse**	65	1	12	6
Cercle	593	**Misfortunes of a swell.**	65	1	12	6
Cerise	594	d° **with reversed part.**	100	2	10	»
Certain	596	**A drunkard's mistake**	115	2	17	6
Céruse	597	**Snowballing**	65	1	12	6
		A poor cyclist arrives in the midst of a snowball fight and is very badly treated. Very comic scene.				
Cèpe.....	599	**A motor car accident**	40	1	»	»
Chacun	609	**The Burglars**	160	4	»	»
						
		Two burglars want to break into a house, and after having coaxed the dog, they climb over the wall and get in. Two policemen come on the scene and try to take them into custody. A most exciting chase commences, resulting in a victory for the burglars who escape, not however, before they have thrown one of the policemen into a well and tied the other to the dog-kennel.				
Chai.....	610	**Catching Fleas**	50	1	5	»
		Very funny scene, showing us a poor old woman, who tries in vain to get rid of the troublesome fleas.				

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Chaine.....	612	**Pierrot's misfortunes**	130	**3**	**5**	»
						
Chanson....	618	**Love-sick**	50	**1**	**5**	»
						
Chant	619	**Kissing in a tunnel (very funny)**	50	**1**	**5**	»
						

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Chantier....	620	**A schoolboy's trick**	50	**1 5 »**
Chantre.....	621	**Joke in a painter's studio**	50	**1 5 »**
Chaos	622	**At the photographer's**	65	**1 12 6**
Chapeau....	623	**His first smóke**	100	**2 10 »**



Chariot.....	624	**The useful boots**	80	**2 » »**



Charité.....	625	**Charley's Aunt**	65	**1 12 6**



Code-Wort	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Ebauche....	626	**Only the upholsterer**	80	2 » »
				
Ebène.....	627	**The humbugged nurse**	50	1 5 »
				
Ebat.....	628	**Pillow fight**	65	1 12 6
				

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Eblouir.....	629	**The Shower Bath**	50	1	5	»



The Sun is shining again after a heavy rain. A grocer comes out of his shop in order to sweep his footway. Two old gossips meet each other and start at once chatting. The grocer seeing this, takes advantage of the situation and lifting his sunshade with the handle of his broom, he pours the water that has accumulated there over their heads.

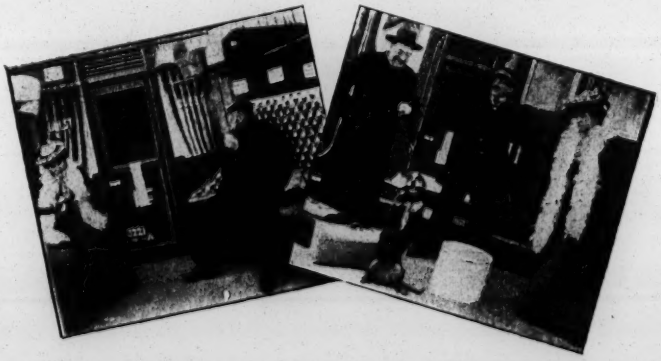
Ebrancher..	632	**The absent minded professor**.	65	1	12	6



A professor in making a speech is so struck with his own words, that he makes a mistake in taking the ink-pot instead of the Brandly bottle to prepare a drink.

Ebrêcher....	633	**Tommy Atkin's mistake**	115	2	17	6



Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
		A soldier has a very animated chat with a nurse on a very hot summer morning. This one asks him to be good enough to look after her baby, while she is going away for a minute. Tommy finds this rather awkward, as the baby forgets himself. Fortunately the nurse is coming back at that moment and puts everything alright. It is fearfully hot and Tommy whose whole attention is directed towards his lady-friend, wants to dry his face with his handkerchief which he has put beside him on the bench, but he makes a mistake, for instead of taking his handkerchief, he dries his face with the baby's dirty napkin.		
Ebriété . . .	634	**The dog's funeral.**	115	**2 17 6**
		 Very funny scene played by the Clowns Averino and Antonio with their trained dogs.		
Ebrouer	635	**The dog and the pipe or No smoking allowed** . . .	130	**3 5** "
		 This scene takes place in a railway carriage. A Gentleman who is all by himself, is not pleased at all to see a lady with a dog taking a seat in his carriage. In order to get rid of her, he lights a big pipe and smokes furiously in spite of the protests of the lady who nearly suffocates. Finally she gets angry, and pulling the pipe out of his mouth, she throws it out		

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
		of the window. The gentleman, furious gets up, takes the dog, and throws him out too. The lady nearly fainting, pulls the alarm signal down, the train stops, and getting out they, find the dog with the pipe in his mouth (most amusing).				
Ecaille.....	636	**The indiscreet bathroom maid**	160	**4**	»	»



A young and pretty but indiscreet girl employs her spare-time in trying to find out what is going on in the different rooms of a Turkish bath.

Ecarlate....	637	**Pygmies wrestling**	50	**1**	**5**	»



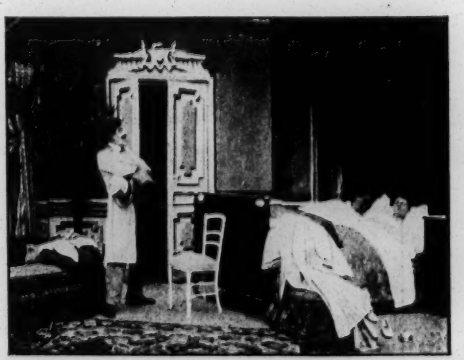
Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Ecarter.....	639	**At the Confessional**	65	**1 12 6**



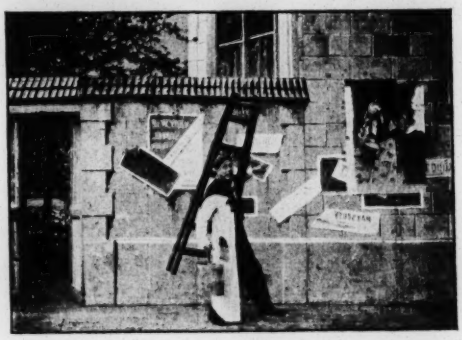
Ecatir.....	640	**The Monk dining**	65	**1 12 6**



Ecervelé....	641	**Mistaken number**	80	**2 » »**



Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Echafaud...	642	**No posters allowed**	65	**1 12 6**

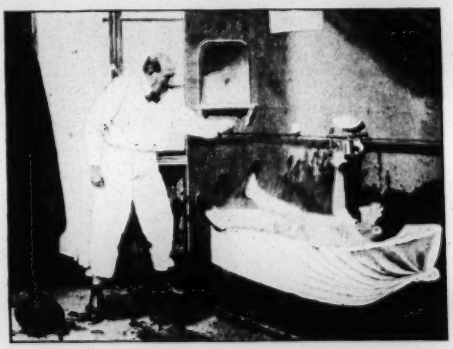


A Bill poster is about to put a splendid lithograph on a wall, but by mistake he covers a window of a room. The proprietor of the same surprised at the sudden darkness puts his head, out and tears the poster. The bill sticker, furious, takes his brush which is full of glue and passes it over his face.

Echalas	643	**The window cleaner**	50	**1 5** »



A window cleaner who is busy doing his work, is continually troubled by an old woman who beats a carpet over his head.
Getting angry he pulls the carpet with the woman down. She gets up again and knocks him with his ladder down, but he his soon back in his place and taking his pail of water, he empties it over her head to her great terror, for she had not expected such a bath.

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Echancré...	644	**Smiles and Tears**	80	2 » »
				
Echange....	645	**Too hot**	65	1 12 6
				
		An old grumbler wants to take a bath, but finding it too hot, he rings for the man servant who feels the water and pretends that it is just right. A dispute arises between them, and the old man losing his temper, pushes the unfortunate valet into the bath.		
Echanson...	646	**The jovial monks**	50	1 5 »
				

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Echappé. . . .	647	**The Omers " Up to date burglars "**	390	**9 15 »**



Very laughable scene representing an exciting fight between burglars and policemen.

Echarpe. . . .	648	**The same reduced**	225	**5 12 6**
Echasse. . . .	649	**The Angler**	50	**1 5 »**



VERY IMPORTANT NOTICE



All our films are supplied with a title in red, bearing our trade mark "the Cock".

Everybody who wants our films, and who wishes to make sure in buying them through dealers, shipping agents or others, that they are of our make and not worthless copies or duplicates, must insist in getting them with the title and our trade mark.

We supply free of charge a photo (**13×18**) *showing the most interesting part of the subject with each one of our films.*

Trick-Films

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Ainsi	356	**Thanks to the Public**	25	» 12 6
Allumer	362	**Grandma's magnifying glass** (Scene for Children) . .	65	1 12 6

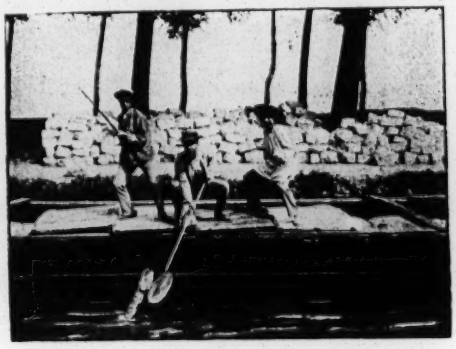


Aligner	363	**Building with Bricks** d° d°	65	1 12 6



Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Alors.....	366	**The flying machine**	65	**1**	**12**	**6**
						
Altéré.....	369	**An intelligent waiter**	80	**2**	»	»
						
Ambre.....	381	**The marvellous hen**.	130	**3**	**5**	»
						

Code Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
		This scene shows a gentleman who causes a hen to appear in his hat. He takes her out, and she lays gradually 6 eggs. He takes one after the other, breaks them and out come 6 little chickens. Now comes the funny and quite unexpected part of the picture, for by reversing it, the chickens go back into the eggs, and the eggs into the hen.				
Amer......	385	**A Cinematograph Show**	160	**4**	»	»
						
		Here we are present at a genuine Cinematograph show, reproduced by the Cinematograph, and we see successively 6 different subjects. The interest of the scene, is still increased, owing to the fact, that the statues in the frame, the boxers, the public and the operator himself are all the same person, viz : one person plays as many as 8 different parts at the same time.				
Cerceau.....	601	**Impossible to get a plunge**	130	**3**	**5**	»
						
		This scene represents a bather endeavouring to divest himself of his clothes and spend a pleasant half-hour in the water. He no sooner takes off his coat, then he finds an-				

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
		other one on, and gets quite a heap of hats, coats waistcoats and trousers strewed around him. Finally he manages to undress, but just as he takes the plunge, he rebounds on to the side fully dressed. Getting desperate, he jumps into the water in his clothes.		
César.....	602	**Extraordinary Fishing**.	80	2 » »
				
		Two anglers are quietly seated and get a bite. They both pull out the same fish. Each of them claims to be the owner of it, which leads to a row and in the struggle, both fall into the water. A third fisher comes on the scene and casts in his line. To his great astonishment, he pulls out the two men who are still fighting. He tries to separate them, but they resent his interference and throw him into the water. Filled with remorse, one of them jumps in after him, and seeing neither of them reappear on the surface, the other also follows suit and is lucky enough to get them out, which results in a generale reconciliation and rejoicing.		
Chacal.....	608	**Masks and Faces**.	80	2 » »
				

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Chalet	611	**The Magic Dinner**	115	**2 17 6**

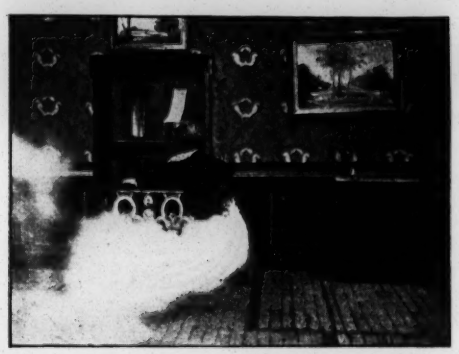


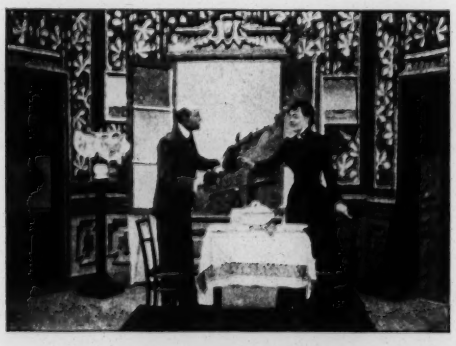
Chambre....	613	**Dranem salutes the audience**	80	**2** » »



Chance	614	**A wonderful hair restorer**	65	**1 12 6**

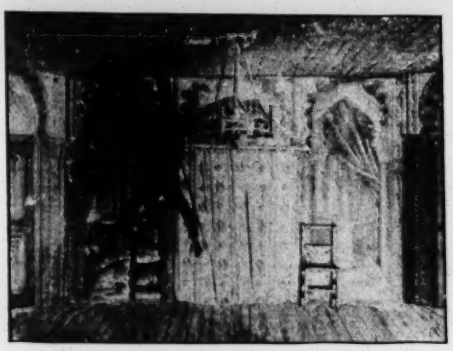
A practical means of making hair grow on the heads of persons who are bald. This water is so efficacious, that it makes hair grow even on the hands of the operator.

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Champ.....	615	**American Eccentricities**	65	1 12 6
				
Changer....	616	**Lahury the soldier**	100	2 10 »
				
Eborgner...	630	**Too late**	80	2 » »
				
		A Gentleman gets up in the morning and sees with terror that his late. — Fortunately all his clothes		

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
		come quite by themselves, his bag, his stick and everything else follow. He runs and sees his train just leaving. Wanting to catch it, he jumps on, but misses the handle and falls down.		
Ebouler... .	631	**The Newfoundland dog and the beef**	150	**3 15** "
		 A Gentleman goes into a restaurant and orders some soup and afterwards a steak. While the waiter is busy, serving him the soup, a dog steals the steak. He coaxes him and gets him to give it back again, after which he serves it up to the guest, who finds it rather hard.		
Ecart.....	638	**A hurried moving in**.	115	**2 17 6**
		 A Gentleman who is looking out for an apartment, finds one that suits him. He wants to take possession of it at once and immediately all his furniture arrives quite by itself and everything is at once in its place. He gets the table ready for dinner, in the same way, and when his wife comes to see how he is getting on, she finds everything nice and confortable, and he offers her a bunch of flowers, and they sit down to have their dinner.		
Dalila.....	651	**The up to date barber.**	50	**1 5** "

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Daim	652	**The results of a dispute**	50	1 5 »
Dame.....	654	**An astounding meal**	50	1 5 »
Danois.....	655	**The triumph of youth and love**	65	1 12 6
Dater.....	656	**A drunkard's dream**	100	2 10 »
Dauphin....	658	**The " fin de siècle " mesmerizer**	130	3 5 »
		A mesmerizer is in his consulting room. In comes a young and pretty customer. The mesmerizer after passing his hand over her face several times, sends her to sleep. He takes off part of her clothes when a policeman appears. In the hurry to dress her again, he throws the clothes on the policeman who finds himself dressed as a woman.		
Débauche...	659	**Satan's jokes**	100	2 10 »
Décoré.....	661	**The miser's dream**	65	1 12 6
Diane.....	662	**An artist's temerity**	100	2 10 »
Diapason ...	663	**The Masseur**	65	1 12 6
Dialogue ...	664	**Magie rose**	80	2 » »
Dictée.....	665	**Pierrot drunk**	65	1 12 6
Digue.....	666	**The quick change artist**	115	2 17 6
		15 changes of costume without leaving the stage.		
Dilater.....	667	**A drawing-room juggler**	80	2 » »
Dime	668	**The wonderful plate**	50	1 5 »
Diner.....	669	**A Gallant rescue**	100	2 10 »
		An angler holds a very big fish at the end of his line which drags him into the water. A policeman arrives, undresses quickly, jumps into the water and bringing the angler out, he lays him down and squeezes the water out of his mouth. (Most amusing.)		
Direct	670	**A multiplication of pages**	65	1 12 6

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Discours	671	**The joking statues**	50	1	5	»
Disette	672	**The topsy turvy palace**	115	2	17	6



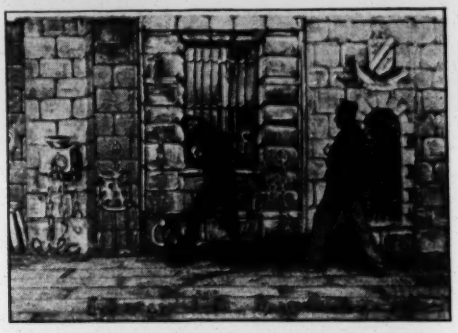
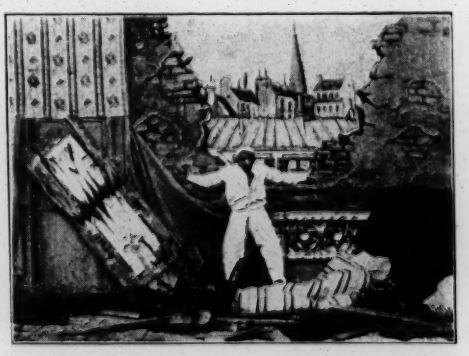
Docile	673	**The enchanted wardrobe**	115	2	17	6

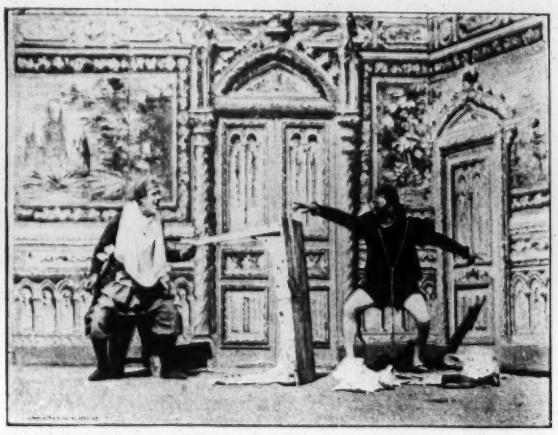
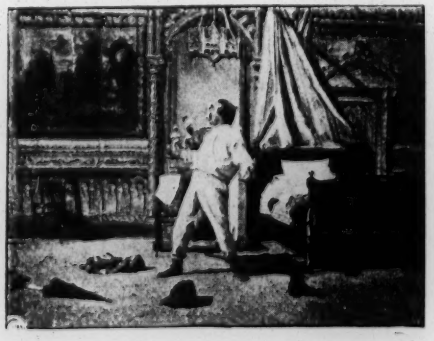
A very comical looking traveller enters his room to go to bed. He takes off his hat with at once goes back on his head again, and all his clothes serve him the same trick. Utterly bewildered, he puts his foot on the things as he takes them off. As he is on the point of getting into bed, he falls back again, fully dressed. He kicks his hat with falls on his head, and he then leaves the room, finding it impossible to undress.

Dollar	674	**An untameable shrew**	80	2	»	»



A Gentleman is making love to a young girl and offers her a bouquet of flowers when her mother an old shrew, comes on the scene with a broom witch which she strikes him. He takes the bouquet and throws it at her head, knocking her down, he then passes through the window. She tries to do the same, when the inn is replaced by a monster who half swallows the old woman.

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Dolman.....	675	**A horrible Nightmare**	65	**1 12 6**
				
		An opium smoker intoxicated by this poison, falls asleep and dreams that he is in prison.		
Dôme.....	676	**A comic duel**	65	**1 12 6**
				
		This scene justifies the title by the extraordinary manner in which the acting is done.		
Domino.....	677	**The famous burglars Robert Macaire and Bertrand.**	65	**1 12 6**
Don.....	678	**A terrible night**	50	**1 5 »**
				

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
		A traveller passes an awful night and is unable to go to sleep. The room is turned upside down by an explosion which throws him out of bed : the walls fall in and the furniture comes to pieces. — He rises from the debris and rushes madly out.		
Dossier	681	**A diabolical dinner**	65	**6 12** »
				
		A traveller has hardly sat down to dine, when an imp appears and bewitches the table and eatables. — It first divides into half, just as the diner is about to sit down, and afterwards flies about in the room in a most bewildering manner, utterly disconcerting the hungry traveller. — It ultimately turns a complete somersault, them flies up to the ceiling and hits him on the back of the head, when he gives up the contest and seeks another restaurant. — The imp then disappears with the table in a cloud of smoke.		
Dot	682	**The enchanted Clothes**	50	**1 5** »
				

Code-Word	No	TITLES OF THE SUBJECTS	FEET	£ s. d.
		A man who does his very best to dress, but can not succed. Very funny.		
Douai.....	683	**In a hurry to catch the train**	130	3 5 »
		 The husband and wife get up hurriedly to catch a train. — She tries to find her chemise, but gets her husband's trousers instead, and the husband takes her chemise. — They quarrel and fall to the floor, and on getting up, they are fully dressed. But just as they start to go out, they find they are dressed in each other's clothes. — They quarrel again and rush from the room in their nightclothes pursued by their garments. (A very amusing scene.)		
Douceur....	684	**Black Magic**.	115	2 17 6
Doux.....	685	**The fantastic plunger** (Very laugable scene) . .	80	2 » »
Doyen.....	687	**Astounding Magnetism**	100	2 10 »

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Dru.....	690	**The illusionist**	100	**2 10** »

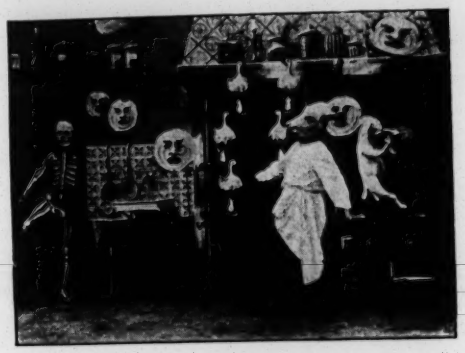


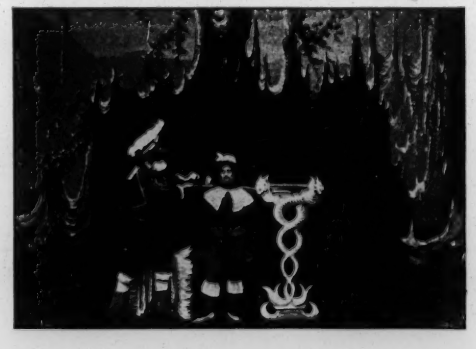
Groups of persons are made to appear and disappear, the whole having a most wonderful effect. — Very artistic.

Duc.....	681	**A bewildered traveller**	100	**2 10** »



A traveller takes a room for the night in an hotel and is about to go to bed, when he finds himself on the top of a sideboard which is changed instantly into a boat and the sea floods the chamber.— He gets frightened and falls head first into the water and endeavours to save himself by swimming, but instead of being in the water, he is simply on the floor. — It was but a dream and he hopes that he may now enjoy a sleep. — He again attempts to get into bed, but finds himself on the mantelpiece from which he is suddenly thrown down; he gets up and rushes out of the room.

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Dugazon....	692	**The Magic Kitchen**	80	2 » »
				
Dulcinée....	693	**The magic portrait**	100	2 10 »
Dupe.....	694	**The ludicrous Dwarf**	115	2 17 6
Durable.....	695	**Chinese Juggler and Mesmerizer**	115	2 17 6
				
Dynastie....	696	**The naughty children**	130	3 5 »
				

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Dys.....	697	**The cheated policemen**	65	**1 12 6**
		Two policemen surprise two burglars, just as they are about to break into a house, but the robbers are much smarter than the policemen whom they harass very much. — Finally they escape.		
Ibis.....	698	**The clothes dealer**	130	**3 5** »
				
		A Gentleman comes into a clothier's shop in order to buy a costume. — He takes his clothes off to try one on, but no sooner has he done this, than the costume returns to the clothes stand. — He tries it once more, but the same thing happens again. — Quite disconcerted, he pushes the dealer aside, when the latter takes a chair and breaks it over his head.		
Ici.....	700	**The vanishing lady**	130	**3 5** »
				
		A conjurer causes a lady to appear and cuts her head off. — He puts it on a pillar and it eats drinks and smokes, while the body seems to be very pleased of it. — The conjurer takes it now and plays ball with it, and glues it again to the body, after which he causes the lady to disappear.		

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Ictère.....	701	**Gendarm's revenge**	100	**2 10** »



A burglar breaks into a house and sees a splendid clock on a mantel-piece.
He takes it and wraps it up, but looking at the mantel-piece, he sees that the clock has gone back there.
What has he got in his bundle? He opens it and perceives the head of a policeman. — Frightened out of his wits, he wants to get out but he cannot find the exit, and the policeman who seems to come out of the ground arrests him.

Anche.....	893	**Magic picture hanging**	130	**3 5** »



A nice servant-girl calls the valet and asks him to be good enough to help her to hang up some paintings in the drawing room. — He does not know how to do it and finally goes out to fetch a ladder, but while he is away, the girl has a splendid idea, and she hangs them up herself by means of a new process.— The valet comes back with his ladder and is quite surprised to find the work done, while the girl is making a fool of him.

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Angélique ..	927	**Christmas-Night**	150	**3 15** »



This film shows the roofs of a town, it snows, heavily and the angels are busy putting toys in the chimney-pots.
The children are asleep, the wake up and perceive an angel who puts down two dolls and disappears, afterwards. — The dolls become alive and execute a little pantomime. (Very pretty.)

VISIONS OF ART

Scenes of quite a new and original character that are sure to have a big success.

Idéalisé.....	703	**Amphitrite**	65	**1 12 6**
Idéalisme...	704	**Serenade to the moon**	80	**2** » »
Idem.....	705	**The fairy of the stars**	100	**2 10** »

MISCELLANEOUS

We would advise showmen and those who exhibit in different places to send us their addresses, immediately they change, in order to avoid any delay in receiving our montly supplements as soon as they are published.

Our aim has been, and will always be, to satisfy our customers in every possible way, and we offer to exchange by return of post every film that does not suit our clients, provided of course that it has not been spoiled.

We cannot, however, accept to exchange topical events.

We make it our special care to get our films absolutely steady apart from the interest that our subjects represent with regard to their originality and their really artistic value.

In order to facilitate orders by telegraph, we suggest using the code word attached to each subject.

We issue every month a list of our latest and newest films, which we send free of charge as soon as published to all our customers.

We produce every year hundreds of new scenes.

We always keep a stock of all the films that we list, and sell only our own subjects.

We are open to buy any interesting negatives that our customers may take in travelling about, and we shall always be pleased to receive them on approval.

It may happen that a subject is wanted which is perhaps very old or of which the negative is worn out.

In this case, we shall send a similar picture as interesting as the other one, unless people insist upon having the one they have asked for.

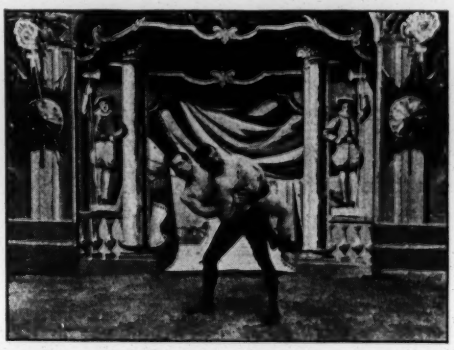
We are prepared to develop and print our customer's negatives and to supply the positives from them at a reasonable rate.

Sports and Acrobatic Scenes

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Acre.....	322	**Miss Jenny, équilibriste**	65	**1 12 6**
Acteur.....	323	**The man serpent**	65	**1 12 6**
Adulé.....	338	**Fantastic cycling**	65	**1 12 6**
		BULL-FIGHTS		
		The Fontarabia Arenas.		
Affamé.....	342	**The Quadrillos enter the ring. Death of a horse** . .	115	**2 17 6**
		The Arenas at San Sebastian.		
Affecté.....	343	1° **The Quadrillos enter the ring.**	65	**1 12 6**
Affiche.....	344	2° **Picadors and Banderillos**	100	**2 10** »
Affligé.....	345	3° **The bull dies**	115	**2 17 6**
Amadou....	373	**Spanish Corrida** . . . . . Very exciting fight. The bull is killed by the famous Matador Don Luiz Mazzantini who greets afterwards the public.	210	**5 5** »
Anémie.....	917	**Bull Fight in Barcelona** . . . . . The Quadrillos enter the ring, Death of a horse. — Death of the Bull by the famous « Bombito ». (Highly recommended.)	195	**4 17 6**
Amarre.....	376	**Cycle Race in Melburne**	50	**1 5** »

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Amazone ...	379	**The living doll.**	100	**2 10** »
Amené.....	384	**Pique et Trèfle — Acrobats**	130	**3 5** »
Ami.....	386	**The Lauretti acrobats.**	150	**3 15** »

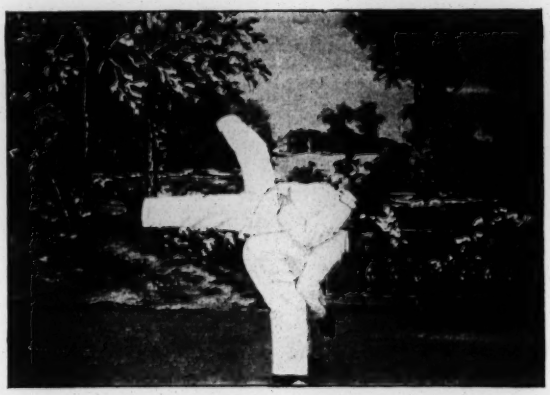
WRESTLING-CHAMPIONSHIP



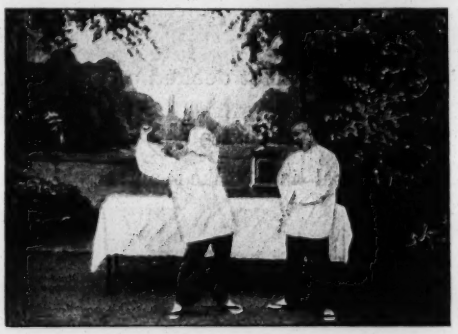
Amiable	387	1° **Men Wrestling.**	80	**2** » »
Amidon	388	2° **Female wrestlers.**	80	**2** » »
Amos.....	389	3° **Mixed wrestlers** . . . . . (Men and women).	80	**2** » »
Amortir.....	397	**The Harry-Alaska in the Chinese restaurant.** . . .	100	**2 10** »



Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Ampère.....	399	**The six sisters Dainef**	640	**16** » »
				
		The famous Lady-Acrobats called « the Queens of the Carpet ».		
Anéanti. ...	399bis	**The same**	210	**5 5** »
		LITTLE PICH		
		The original English Comedian of the Olympia and the Ambassadors, Paris.		
				
		This scene is composed of 3 numbers which are sold separately.		
Cérès.....	603	1° **Eccentric Danse**	80	**2** » »
Cesser.....	604	2° **The Ballet Girl Act**.	80	**2** » »
Cette.....	605	3° **The great Boot dance**.	180	**4 10** »
Chablis.....	606	**The three numbers together**	340	**8 10** »

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Ampleur....	875	**The Champion-Jumper**	115	**2 17 6**
Ampoule ...	876	**Fencing-Match a splendid picture of the famous Italian professor « Pini »**	115	**2 17 6**
Analogue...	879	**A Game of Ping Pong**	65	**1 12 6**
Anathème ..	885	**The Brothers Laure.**	160	**4** » »
				
Anatomie...	886	**The same**	65	**1 12 6**
Anchois.....	898	**The Julians** (Acrobats)	225	**5 12 6**
		Miss Maud Gasweld and Arnold the barrel-jumpers		
				

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Anémone...	918	**1. Jumping backwards with blindfolded eyes** . . .	65	**1**	**12**	**6**
Anesse.....	919	**2. Jumping on one leg**	50	**1**	**5**	»
Angélus.....	920	**3. Somer-Saults**	65	**1**	**12**	**6**
Angoisse....	921	**4. Contorsions**	100	**2**	**10**	»
Anguleux...	932	**The original Liliputian cyclists**	65	**1**	**12**	**6**
Anhydre....	934	**Coq Fight in Hanoi**	65	**1**	**12**	**6**
Aniline.....	936	**The Walton's Chinese Acrobats**	100	**2**	**10**	»



Animal.....	937	**The same** (whole turn)	240	**6**	»	»
Anodin.....	955	**Looping the loop**	50	**1**	**5**	»

Historical, political and topical events

Military Scenes

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
		NAVAL COMBAT				
Bèche.....	447	**Two fleets manoeuvring**	65	1	12	6
Bèdouin....	448	**Review of the fleet decked out with flags**	65	1	12	6
Bèlière.....	449	**Return of a four-masted ship after provisioning** . . This vessel is attacked and burnt by the enemy's fleet.	65	1	12	6
Bellone.....	450	**Combined attack by the whole fleet**	100	2	10	»
Cabale.....	501	**President Felix Faure entering St. Petersburg** . . .	50	1	5	»
Cabinet.....	502	**Felix Faure escorting the Empress of Russia** . . .	50	1	5	»
Cable.....	503	**The Empress of Russia descending the red staircase at St. Petersburg, accompanied by her maids of honour and followed by all the princes and Grand Dukes of the Imperial Court**	50	1	5	»
Cabri.....	504	**Menelick and his Court at Ankobes**	50	1	5	»

We always endeavour to reproduce each event which may interest our customers as it occurs, and with the greatest possible accuracy.

For this purpose, as soon as anything takes place, our operator is at once sent to photograph the scene, whenever that is possible.

We cannot however guarantee that all the views in this series are authentic on account of the many difficulties that arise in taking photographs on the spot.

To supply this want and to keep up to date, we have done our best to reproduce these scenes as near as possible.

N.-B. The films in this series cannot be exchanged.

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Cachot.....	505	**Felix Faure at the races**	50	1	5	»
Cadence...	507	**Episode of the Franco-German war**	50	1	5	»
Cadet.....	508	**The last Cartridge**	100	2	10	»



DREYFUS AFFAIR

Calice.....	515	**Arrest and Confession of Colonel Henry**	65	1	12	6
Calicot....	516	**At the Mont Valérien prison-Suicide of Colonel Henry**	65	1	12	6
Calmer.....	517	**Dreyfus in prison at Rennes**	65	1	12	6
Calotte.....	518	**Dreyfus entering the court martial**	65	1	12	6
Calus.....	519	**The Court Martial**	65	1	12	6
Camard.....	520	**Dreyfus leaving the Court**.	65	1	12	6

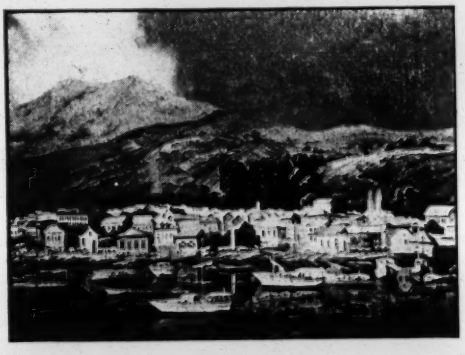
EPISODES OF THE TRANSVAAL WAR

Camée.....	521	**1. Capture of a Boer spy**	65	1	12	6
Camion....	522	**2. Execution of the same**	50	1	5	»

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Camp.....	523	**3. Capture of a Gun by the Boers**	65	**1 12 6**
Candide....	524	**4. A Skirmish at Glencoe and Repulse of the Boers**	65	**1 12 6**
Canette.....	525	**5. Assault on a Hill at Glencoe**	65	**1 12 6**
Canevas.....	526	**6. Boer position taken near Mafeking**.	50	**1 5 »**
Caniche	527	**7. Capture of Guns on the Tugela by the Boers one bursting**.	65	**1 12 6**
Canif.....	528	**8. Episode during the Battle of Modder River** . .	50	**1 5 »**
Canne.....	529	**9. Episode during the battle of Spion Kop**. . . .	65	**1 12 6**
Canon.....	530	**10. Boers take up the offensive**.	65	**1 12 6**
Chagrin.....	538	**11. Explosion of a Mine**	65	**1 12 6**

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
		EVENTS IN CHINA				
Cantine.....	532	**An engagement near the walls of Pekin** . . . . . The Chinese hidden behind the walls of Peking, attempt a sortie to repulse the allied troops; but the European forces rush to the assault, enter the city and hoist their standards on the walls. A lively fire is kept up on both sides.	80	**2**	»	»
Canton.....	533	**After the bombardment of Tien-Tsin** . . . . . The allied troops construct a bridge across a stream and cross over on their way to the town, escorting some boxer prisoners.	100	**2**	**10**	»
Capable.....	534	**A missionary martyred at Pao-Ting-Fou Intervention of the allied troops.** . . . . . The Boxers seize a missionary and hang him by the feet over a fire, afterwards setting fire to the mission station. A detachement of the allies comes on the scene and charges them with fixed bayonets, putting them to flight, and killing a good many.	100	**2**	**10**	»
Capital.....	535	**An Execution in Peking.** . . . . . A mandarin is condemned to death by the Court of Peking and is executed; his head is placed at the end of a pike and insulted by the Chinese populace.	32	»	**16**	»
Caprice	536	**Arrival of Kruger at Marseilles**	115	**2**	**17**	**6**
Capsule.....	537	**Funeral of H. M. Queen Victoria**	200	**5**	»	»
Chair.....	539	**Assassination of President Mc. Kinley**	65	**1**	**12**	**6**
Chamois....	543	**The Electrocution of the anarchist Gzolgosz, murderer of President Mc. Kinley.**	65	**1**	**12**	**6**

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
		Their Majesties Emperor Nicolas the II and the Empress of Russia's visit to France		
Chaise.....	540	**Naval review at Dunkerque**	120	**10 10** »
Chako.....	541	**Review of Betheny**	180	**4 10** »
Chaland....	542	**Attack at the village of Witry-les-Reims**	65	**1 12 6**
Chape	544	**The Martinique catastrophe**	65	**1 12 6**



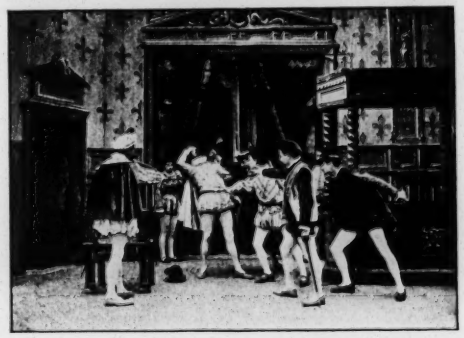
Reproduction of the terrible catastrophe which destroyed the town of St Pierre on May 8th. 1902.

Chapelet....	545	**The Coronation of the King of Spain.**	65	**1 12 6**
Chapelle....	546	**Defence of the Flag**	65	**1 12 6**



Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
		PRESIDENT LOUBET'S TRIP TO RUSSIA				
Chapier.....	547	**Arrival of the Imperial Yacht « Alexandra » at Peterhof, landing of the Emperor, Mr Loubet, Delcassé and their suite**	130	**3**	**5**	»
Chapitre....	548	**Departure for the Grand Palais, the Emperor and Mr. Loubet entering their carriage**	50	**1**	**5**	»
Chapon.....	549	**Mr. Loubet's arrival at Tzarkoe-Selo and panoramic view of the Grand Palais of Gatchina.**	100	**2**	**10**	»
Chapoté.....	550	**Arrival of the two empresses and Mr. Loubet at the review of Krasnoe-Sélo**	100	**2**	**10**	»
Chaque.....	551	**March past of the Russian Infantry and the Band.** .	65	**1**	**12**	**6**
Chat.....	552	**March past of the Cavalry**	65	**1**	**12**	**6**
Charabia...	553	**d° d° d° Artillery**	50	**1**	**5**	»
Charade....	554	**Mr. Loubet's Arrival in St. Petersburg**	80	**2**	»	»
Charbon....	555	**Panoramic view of the Perspective Newsky in St. Petersburg**	80	**2**	»	»
Charge.....	556	**Mr. Loubet with his escort of Cosacks passing through the Perspective Newsky on their way to St. Isaac's Cathedral**	80	**2**	»	»
Charlatan...	557	**Humbert-Crawford Affair**	130	**3**	**5**	»



Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Charmant ..	558	**H. M. King Edward the 7th's Coronation**	200	**5**	»	»
Charme.....	559	**The Assassination of the Duc of Guise.**	65	**1**	**12**	**6**
						
Charnel.....	560	**The de Bradsky Balloon accident**	160	**4**	»	»
						
Charnu.....	922	**Victor-Emanuel the III[d] King of Italy, leaving the Galeries St. Gobain, enters his carriage**	50	**1**	**5**	»
Charpie	931	**The refugees at Geneva.** . . . . . (The princess Louise of Saxony and M[r] André Giron).	50	**1**	**5**	»

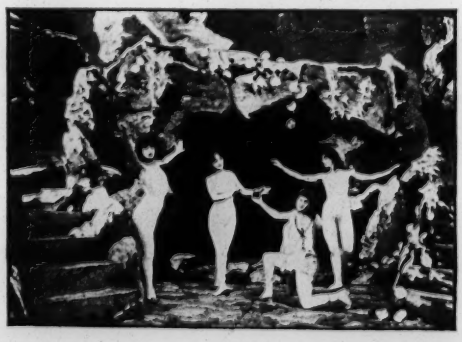
Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
		MILITARY SCENES				
Donjon.....	741	**March past of the 29 th, Infantry regiment**	65	1	12	6
Dorure	742	d° d° **130 th.** —	65	1	12	6
Drap	744	d° d° **12 th. Artillery regiment.** . . .	65	1	12	6
Duègne	745	d° d° **Republican guard**	65	1	12	6
Douane.....	751	d° d° **Republican footguards mounted**	65	1	12	6
Dragon.....	746	d° d° **28 th. Dragoon regiments** . . .	65	1	12	6
Force.....	747	**Obstacle jumping by dragoons**	50	1	5	»
Foret.....	748	**Dragoons charging.**	50	1	5	»
Foudre.....	750	**Cavalry-horsse taken to the horsepond.**	50	1	5	»
Douche.....	752	**Artillery and Cavalry galloping**	65	1	12	6
Dunois	753	**March past of the zouaves**	65	1	12	6
Durcir.....	754	**Manœuvres by the mounted Republican guard** . .	80	2	»	»
Durée.....	755	**March past of the Russian infantry**	65	1	12	6
Duvet.....	756	d° d° **cavalry.**	65	1	12	6
Dynamo . . .	757	d° d° **artillery**	50	1	5	»
Habile.....	758	**Cuirassiers charging**	115	2	17	6
		ARGENTINE REPUBLIC				
Habit.....	759	**Exercises by the Cavalry — obstacle jumping.** . .	50	1	5	»
Habitude....	760	**Charges.**	115	2	17	6
Hableur.....	880	**Sword exercices with a dummy.**	50	1	5	»
Hache.....	881	**March-past of the Blue-Jackets**	50	1	5	»

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Hachette....	887	**The president, generals and the whole staff on horseback at a religious service, held at the camp**	65	**1 12 6**
Hachis.....	888	**March past of the Medical Staff Corps**	65	**1 12 6**
Hachoir....	889	**d° d° Engineers**	65	**1 12 6**
Hachure....	890	**d° d° Artillery**.	65	**1 12 6**
Hagard.....	891	**d° d° Marine-Artillery**.	65	**1 12 6**
Haie.....	892	**d° d° Infantry**	65	**1 12 6**
		ITALY		
Halage.....	903	**Savoy Lancers crossing a bridge at Florence** . . .	50	**1 5** »
Hale.....	904	**Cavalry fording a stream** (splendid picture).	100	**2 10** »
Haleine.....	905	**Wall and Hedge jumping** (d°)	100	**2 10** »
Haleter.....	906	**Horses Bathing**	50	**1 5** »
Hallali.....	907	**Charge of the Novarro Lancers**	115	**2 17 6**
Hallier.....	908	**The Duke of Turin and the Duc of Aosta passing a review of the Novarro Lancers**	50	**1 5** »
Halo.....	933	**March past of the Anamitan Sharp shooters with their band**	80	**2** » »

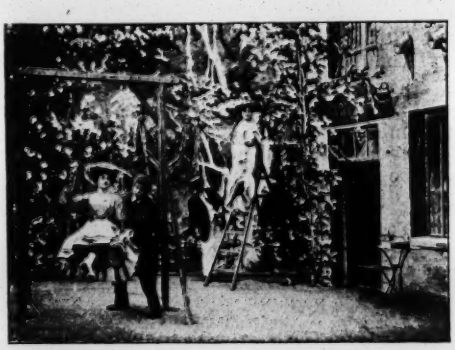
Scenes for Smoking Concerts

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Allah.....	361	**The bride's first night**	80	**2**	»	»
Carreau....	575	**The Ladies'Tailor**	65	**1**	**12**	**6**
Cendre.....	598	**The Bride's Awakening**	50	**1**	**5**	»
Gabon.....	801	**Chrysis'Awakening**.	65	**1**	**12**	**6**
		Chrysis awakes in an atmosphere of oriental perfumes, and as she rises languidly from her couch, a negress attends respectfully to her wants.				
Galant.	802	**Birth of Venus**.	50	**1**	**5**	»
Gant.....	803	**The judgment of Phryne**	65	**1**	**12**	**6**
Garde.....	804	**Eastern slave Market**	65	**1**	**12**	**6**
		A crowd of young white girls are standing in an oasis in the desert before the critical gaze of some slave dealers, waiting to be bought. As the purchasers arrive, the slaves pass before them to be accepted or refused, when the sale is over the dealers exchange the usual salutations.				
Gêne.....	808	**Caught in the act**.	50	**1**	**5**	»
		(Reproduction of the famous painting by Garnier).				
Génie.....	809	**The prostitute's bath**.	65	**1**	**12**	**6**

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Gerbe.....	810	**The Tub**	80	2	»	»
Glace.....	812	**Painter and Model** (undressed).	65	1	12	6
Globe.....	813	**A facetious painter**	65	1	12	6
Gober.....	814	**The flea** . . . . . A young and pretty woman undressed is trying to catch a flea. The grimaces and positions she takes up are very suggestive.	65	1	12	6
Goutte.....	815	**Sculptor and Models**	65	1	12	6
Grain.....	816	**Borgia amuses himself** . . . . . Reproduction of the famous painting by Garnier.	100	2	10	»
Grave.....	817	**A question of honour** . . . . . Duel with swords between two women and reconciliation on the ground.	65	1	12	6
Gradin.....	818	**The indiscreet housekeeper**	80	2	»	»
Granit.....	819	**The Picknick**	65	1	12	6
Grappe.....	820	**Jack the Shoeblack**	65	1	12	6
Gratuit.....	821	**The interrupted idyl**	50	1	5	»
Gravat.....	822	**The judgment of Paris**	65	1	12	6



Three goddesses of the Olympia, Venus, Juno and Minerva each of whom pretends to be the most beautiful of them call a shepherd « Pâris » and ask him to decide the question and to give an apple which he holds in his hand to the one whom he considers to be the prettiest. He gives the prize to Venus.

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Gravelle	823	**The Honeymoon trip**	50	**1 5** »
				
		A newly married couple who are on their honeymoon-trip have something else to do than to admire the nature. A tunnel comes and their conversation gets very animoted, but suddenly they are interrupted by a guard who asks them for their tickets.		
Graveur	824	**A swinging scene**	65	**1 12 6**
				
Gravier.....	825	**Lady undressing**	65	**1 12 6**
				
		A nice and pretty girl, after having gone to bed blows her candle out, wishing good night to to the public. (This subject can be used as a finish to a show.)		

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Gravité	826	**Cupid stolen**	80	2 » »



The old Hymen finds Cupid asleep. He takes advantage of the opportunity and steals his quiver. Very proud of his larceny and thinking that he will get his youth back, he calls a young and pretty maid and offers her his love, but she knows better and refuses.

The old Hymen soon finds out that his treasure is useless for him and Cupid who arrives, tells him :

I was not asleep at all and I have seen you taking the quiver, but it is not sufficient to conquer the love, you must have first of all the arrow.

Hymen is quite disconcerted and a handsome and vigourous youth comes, takes the arrow and pierces the heart of the pretty maid.

Dances and Ballets

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Doreur.....	680	**International dances**	100	**2 10** »
				
		Transformations executed in the costumes of different countries without leaving the stage. French, Chinese, Russian, Nigger, Italian and also a Jig.		
Frêne.....	766	**Loie Fuller**	80	**2** » »
Friant.....	767	**Miss de Vere 1 st. prize for beauty**	50	**1 5** »
Frugal.....	770	**Spanish dance** (Otero's style)	65	**1 12 6**
Finance	776	**Rosy and the policeman** (comic dance)	50	**1 5** »
Follet.....	777	**A rehearsal at Olympia**	100	**2 10** »
Fonte.....	778	**At the opera**	80	**2** » »
Frisson.....	768	**Menuet Louis XV**	50	**1 5** »

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Frivole.....	769	**Gavotte**	50	1	5	»
Flaneur.....	779	**Tourbillon**	65	1	12	6
Fléau.....	781	**Comic English dance**	50	1	5	»
Fleuve.....	782	**Russian Mazurka**	50	1	5	»
Flotte.....	783	**English jig**	50	1	5	»
Flûte.....	784	**Spanish bolero**	65	1	12	6
Foin.....	785	**Neapolitan tarantelle**	50	1	5	»
Foire.....	786	**French jig**	50	1	5	»
Foison.....	787	**Chinese dance**	50	1	5	»
Foix.....	788	**Ballet representing all Nations**	100	2	10	»



Folie.....	789	**Dance of the Sylphs**	65	1	12	6

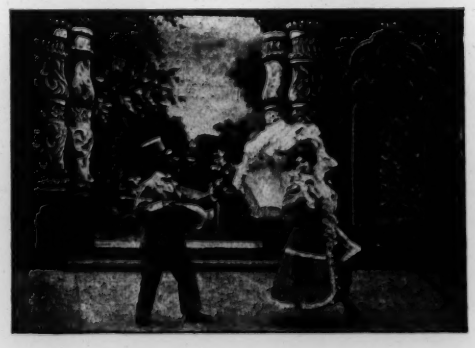


Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Froc	790	**Russian Ballet**	65	1	12	6
Froler	792	**Ballerine**	65	1	12	6
Froisser	793	**Stick dance**	65	1	12	6
Front	794	**The victorious Warriors dance**	65	1	12	6
Frotter	795	**Ouled-Naid's dance** (Algeria)	50	1	5	»
Fumage	796	**Sword dance** (Algeria)	65	1	12	6
Fuite	797	**The Fairy of the Lake**	65	1	12	6



This scene excites more interest from the fact that the dance is executed on a natural lake.

Fumé	798	**Mandarine dance**	65	1	12	6
Fumeur	799	**Eccentric dance**	65	1	12	6

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
		QUADRILLE DANCED BY STARS OF THE MOULIN-ROUGE IN PARIS		
		Nana-la-Cascadeuse, Lisette, Diamantine, la Môme-Fromage		
				
Fumiste	800	**1. — In morning toilette**	50	**1 5** »
Fumoir.....	909	**2. — In their skirts**	65	**1 12 6**
Funeste.....	910	**Modern Dance** . . . . . (Danced by the Bourguit-Brocca)	65	**1 12 6**
Fusil.....	911	**Acrobatic Dance** d°	130	**3 5** »
				

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Fusillé.....	912	**Spanish Ballet**	65	**1 12 6**



Executed by the Ballet of the Paris Opera.

ARABIAN DANCES



Fusion.....	913	**1° Tunisian dance.**	115	**2 17 6**
Fustiger	914	**2° Egyptian Dance**	65	**1 12 6**
Fût	915	**3° Turkish Dance.**	65	**1 12 6**

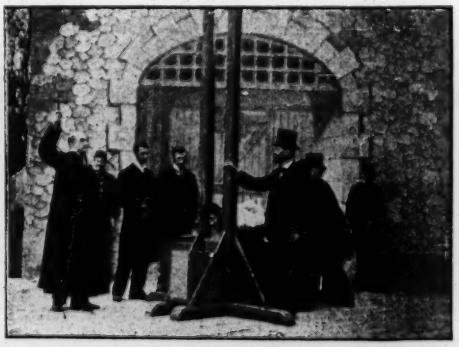
SPANISH VILLAGE SCENES

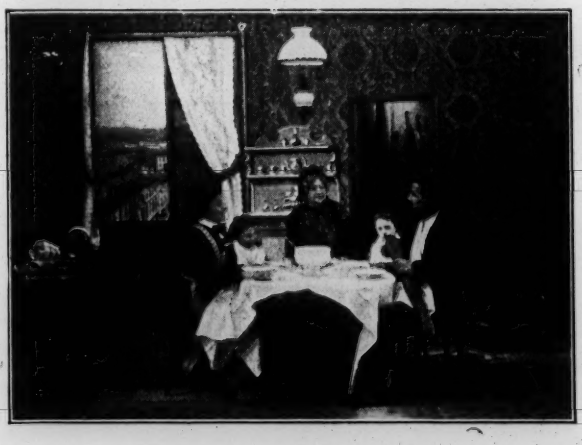
Futaille	923	**1° Sevillan dance.**	65	**1 12 6**
Futé	924	**2° Catalonian dance.**	50	**1 5 »**
Futile... ...	925	**3° Galician dance.**	65	**1 12 6**

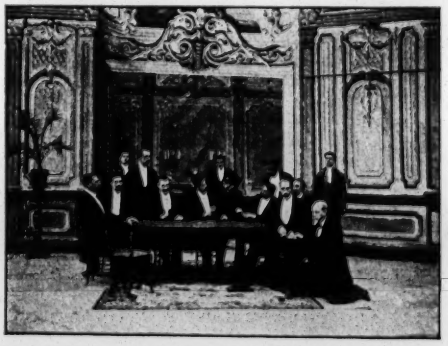
Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d
Futur.....	926	**Frivolous Pierrette**	65	**1 12 6**
				
Fuyant... ..	938	**Sisters Barrisson**	80	**2 » »**
				
Jable.....	943	**The famous Cake walk**	130	**3 5 »**
				

Dramatical and realistic Subjects

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Adepte.....	329	**The Duel in the Public House**. . . . . Two soldiers are drinking, a girl waits on them. — They begin to quarrel about her; which ends in a fight. While one of them falls wounded, the other seizes the girl and carries her off.	65	**1 12 6**
Adulte.....	339	**Startling pursuit of burglars**	50	**1 5** »
		A MARRIAGE Real Scenery in 5 Pictures.		
Affût.....	348	**The Betrothal** . . . . . Scene in the drawing-room where the family of the young girl is assembled. The young man enters, asks for her hand and is accepted.	65	**1 12 6**
Afin	349	**Separation of the mother and daughter**. . . . . The night of the wedding, the mother takes her daughter up to the bedroom, and gives her parting advice. The son in-law and the father-in-law soon follow them and the parents shortly leave the room.—Alone at last.	65	**1 12 6**
Agacé.....	350	**Bed time** . . . . . We have obtained this scene through the kind cooperation of Mlle Willy who was the creator of the « Coucher de la Mariée » at the Olympia in Paris. — We give an exact reproduction of this scene, which obtained so much success.	130	**3 5** »
Agape	351	**Five years afterwards** . . . . . The couple are a little older. The husband tired with his days work, reads his newspaper taking no notice of the cousin who is making love to his wife. The cousin succeeds in giving the wife a love letter, then leaves the room quickly. The husband lights a cigarette and also leaves the table. His wife bids him goodnight and asks him for a kiss, which he gives coldly. Finally the wife accepts the proposals of her cousin.	65	**1 12 6**

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
Age.....	352	**Caught in the act. — Conclusion.** . . . . . The wife goes to the appointment made with her cousin and is caught by the police and her husband.	50	1	5	»
Aimant.....	355	**Duel after the ball.**	50	1	5	»
Airain.....	357	**Knife duel in Spain .**	50	1	5	»
Alcove.....	358	THE STORY OF A CRIME Drama comprising six pictures.  **Picture 1. — The Murder.**  **Picture 6. — The Execution.** Write for special and illustrated list.	350	8	15	»
Alibi	359	QUO VADIS Quo Vadis?... is certainly one of the greatest literary successes of our time. This work has been translated into every language and its sale has reached millions of copies. It is therefore an event, so to speak, which we cannot allow to escape us. To follow the book throughout would be pretentious	215	5	7	6

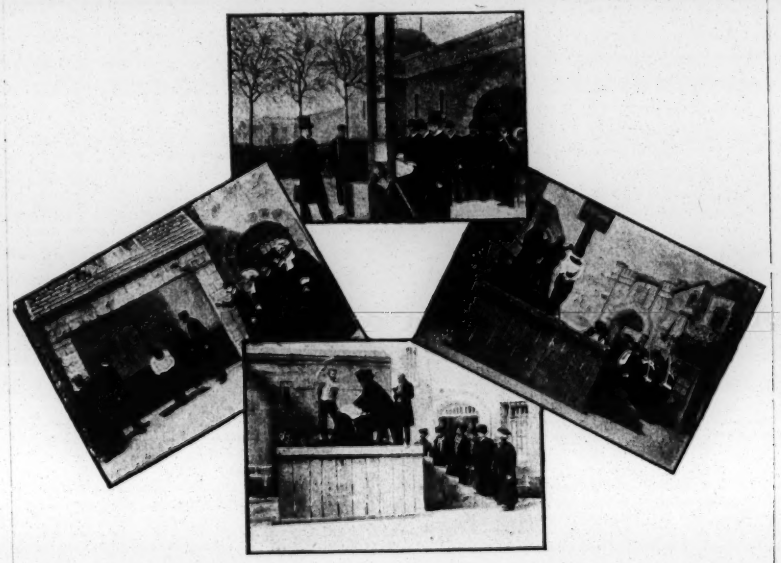
Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
		and impossible of realisation; so we have taken out of it and arranged in one film, those parts which are the most interesting.		
				
		Between Gladiators.		
Alun.....	372	**A drama at the bottom of the sea**	65	**1 12 6**
				
Alcool.....	396	**ALCOOL AND ITS VICTIMS**	450	**11 5** »
				
		Happiness and Prosperity.		

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
				
		In the garret. — Misery.		
		Write for special and illustrated list.		
Dorade	679	**Pierrot the assassin**	80	**2** » »
Anicroche ..	935	THE LIFE OF A GAMESTER	550	**13 15** »
		Drama comprising 8 pictures (Highly recommended).		
				
		The Gambling Hall — The money-lender.		
				
		Not being able to pay his debts, he kills.		

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.

CAPITAL EXECUTIONS

We group in this series the various modes of execution, which we have already published either with the topical events or as parts of our grand spectacular displays.



Capital	535	**Execution in China**	32	»	**16**	»
Chamois	543	— **in America**	65	**1**	**12**	**6**
Anomalie	956	— **in France**	32	»	**16**	»
Anonner	957	— **in England**	32	»	**16**	»
Anonyme	958	— **in Germany**	32	»	**16**	»
Anormal	959	**in Spain**	65	**1**	**12**	**6**

Fairy-Tales

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Aladin.....	353	**Aladdin and the wonderful Lamp** . . . . . Grand Fairy Scene in 45 pictures. Taken from the Arabian Nights.	750	**18 15** »
Aigle.....	354	**Tom Thumb.** . . . . . Popular Tale in 20 pictures.	350	**8 15** »
Amphibie...	400	Ali Baba and the forty Thieves Taken from the Arabian Nights. *(Highly Recommended.)*	615	**15 7 6**



The robber's treasure.

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
				
		The Death of the Brigand Chief. (Write for special and illustrated list.)		
Décime	660	**The Beauty and the Beast.**	200	**5** » »
Doute.	686	THE FAIRY OF THE BLACK ROCKS Fairy Scene in 2 pictures A peasant goes to rest on a stone in the shade of a grotto. A poor old woman comes up bent down under the weight of a bundle of wood. She implores him to help her; but he brutally refuses. In order to punish him for his hardheartedness, she is trans-	150	**3 15** »
				
		1st Picture.		
		formed into a young and beautiful fairy seated in a magnificent chariot drawn by swans. Striking the grotto with a rod, a cascade flows from it and drowns the wretch. Quite dumbfounded with this unexpected bath, he jumps up, but the fairy has disappeared. He endeavours to run away, but passing under a mile post which is at once changed		

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.

into gallows, he is caught up and hung. The cord breaks letting him fall heavily to the ground, on getting up again he finds that his sides are bruised. He goes to rest again on the stone: then the snow begins to fall, and we find him in the middle of a cemetery where our hero rises from a grave and is surrounded with phantoms. He falls down frightened, only to find himself this time at the feet of the fairy who is no longer spiteful towards him, she only wished to teach him a lesson. He implores her pardon during which time the scene has returned to its primitive state.

A very pretty effect made by snow and a cascade of natural water.

(This little fairy scene makes a very attractive number which has been edited specially for those whose means do not allow them to purchase more expensive films.)



2nd PICTURE.

Droit.....	688	**THE DEVIL'S SEVEN CASTLES**	930	23 5

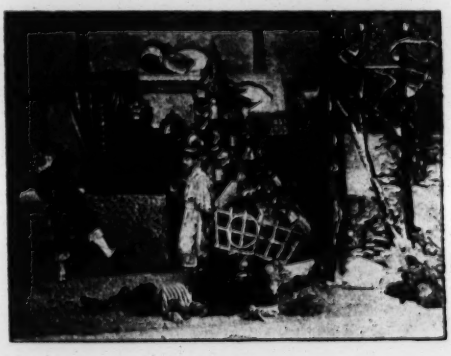
Grand Pantomime in 40 views

An unhappy woodcutter, Fridolin, completely discouraged by misery, longs for death. While he is in this



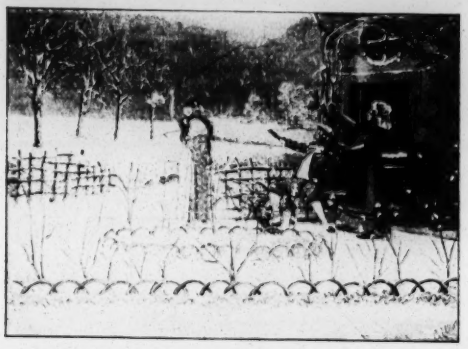
state of mind Satan appears to him and offers him richness and honours. The king of the infernal regions

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
		shows him all his castles and Fridolin gradually acquires the Seven Capital sins. Satan, in order to punish him for his weakness will throw him into the		
				
		eternal flames, but at this moment Brigitta appears with her talisman, given to her by the good fairy, and saves him.		
		(Write for special and illustrated list.)		
Drôle . .	689	**A bad rich Man** (A Christmas Story)	180	**4 10 0**
		Three little chimney-sweepers fall down at the door of a farmhouse exhausted with fatigue and cold when the snow is falling. The most courageous of them knocks at the door to ask for help, but the farmer sends them away and goes into the house quickly to sit down by the fire. Whilst these unfortunate creatures are lying almost lifeless in the snow, an angel appears in the sky who, with a		
				
		gesture, transforms the scene which is divided into two parts. Here the children are in a comfortable rustic house whilst the rich man is outside, he in his turn buried in the snow which is still falling. Then it is that the children see passing before them as in a dream a fine collection of toys which forms the principal attraction of the picture. But the scene		

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
		is ended and everything has disappeared. The children awake and are ragged as before, and going out.		
				
		they see the rich man lying in the snow ; they run to his help and bring him into the house to restore		
				
		him. The rich man, touched by so much kindness and ashamed of his heartlessness, begs their pardon.		
Icare.....	699	THE FAIRY OF THE SPRING This picture shows us the country in wintertine. It snows heavily and everything looks sad. A poor peasant waits anxiously for her husband who has gone to fetch some wood. He comes back and they deplore their fate. If they had only a child. The good fairy "Spring" who has heard their prayers, appears, and by means of her magic stick, she changes the whole decoration. Everything looks bright and flowers are all about. The two people themselves are richly dressed, and the fairy causes the flowers to gather in her hands.	180	4 10

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.

She forms a splendid bunch of them, that is at once changed into a pretty baby which she gives to the couple.



She then disappears, leaving them in the highest degree of happiness.



(A splendid little fairy tale, that pleases all classes of people).

Ideal ..... 702 **The sleeping Beauty** . . . . . 1000 **25** » »

(Grand Fairy play in 12 scenes (highly recommended)

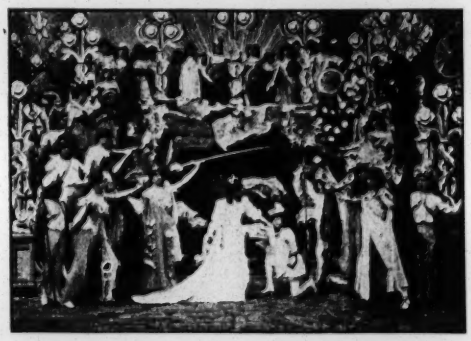
A very powerful king gave a great fête in honour of the birth of a princess. He invited all the great dignitaries of his kingdom, as well as the fairies from round about, but unfortunately he forgot one, the most wicked of them all, the fairy Carabosse.
She was not long in appearing at the feast and predicted, that when she was fifteen years of age, the

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.

young girl would prick her finger at a spinning wheel and fall in a trance for a hundred years when a prince, a king's son would awake her.



This fairy tale is doubtless the most magnificient scene that has ever been made up to this day.



The costliness of the staging and of the decorations are remarkable and this film has a big success, wherever shown. We supply it whith the last part coloured.

(Write for special and illustrated list).

Religious and biblisçal Scenes

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Aliment.....	360	THE PRODIGAL SON PARABLE FROM THE BIBLE IN 5 PICTURES	475	**11 17 5**



The young man spends his wealth in feasting. Ballet.



The prodigal's return The father, delighted at his child's return, orders great rejoicings in his honour.

(Write for special and illustrated list).

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Anarchie...	884	**SAMSON AND DELILAH** BIBLICAL PARABLE, IN 8 PICTURES	450	11 5 »



Samson carries off the gates of the city of Gaza.



The falling down of the temple.

(Write for special and illustrated list).

VIEWS TAKEN AT LOURDES

Mantes.....	867	**Arrival and conveyance of the sick**	100	2 10 »
Manuel.....	868	**Leaving the church**	50	1 5 »
Maquis.....	869	**Procession of those who have been healed**	50	1 5 »
Marais.....	870	**d° of the Holy Sacrament**	50	1 5 »

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.

LIFE AND PASSION OF CHRIST

(Highly recommended).

Everybody knows the effect that such a show has on all classes of people. It is always a new programme that is bound to touch the heart of the most sceptical.

This series comprises 32 pictures and the whole staging has been based on strictly authentic sources.

(This set is doubtless the finest that has ever been placed on the market.)



TITLES OF THE PICTURES

Amyle.....	871	1. The Annunciation.	50	1 5 »
Année.....	945	2. The strange star	130	3 5 »
Mage.....	851	3. The Adoration of the Wise Men.	65	1 12 6
Madone.....	852	4. Flight into Egypt	80	2 » »
Animé.....	939	5. Jesus and the Doctors	65	1 12 6
Ana.....	872	6. The holy family.	65	1 12 6
Annelé.....	946	7. At the Wedding Feast	80	2 » »
Anis.....	940	8. Jesus and the woman of Samaria.	80	2 » »
Annexe.....	947	9. The wonderful draught of Fishes		
Annibal.....	948	10. Christ's Miracle with the Bread	100	2 10 »
Annoncer...	949	11. Jesus walking on the sea		

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£ s. d.
Annoter	950	**12. Transfiguration of Jesus Christ**		
Magique	854	**13. Lazarus raised to life**		
				
Maintien ...	855	**14. Entrance into Jerusalem**	65	1 12 6
Magot.....	853	**15. Jesus driving the sellers from the Temple** . . .	65	1 12 6
Main.....	856	**16. The Lord's supper**	80	2 » »
Mont.....	857	**17. Jesus in the garden of Olives**	80	2 » »
Mauvais....	858	**18. Judas kissing Jesus**	65	1 12 6
Maitre.....	859	**19. Jesus before Pilate**	100	2 10 »
Macérer....	860	**20. Scourging Jesus**	50	1 5 »
Annuité.....	952	**21. Crowning him with thorns**	50	1 5 »
Anneau.....	944	**22. Jesus presented to the people**	115	2 17 6
Marcher....	861	**23. Jesus sinking under his cross**	65	1 12 6
Annulaire..	953	**24. The miracle of St. Veronique**	65	1 12 6
Malheur....	862	**25. The Crucifixion**	65	1 12 6
Mourir.....	863	**26. The Death of Christ**	50	1 5 »

Code-Word	No.	TITLES OF THE SUBJECTS	FEET	£	s.	d.
						
Mandat.....	864	27° Taking Christ down from the Cross.	65	1	12	6
Manier.....	865	28° Placing him in the tomb	80	2	»	»
Manteau....	866	29° The Resurrection	50	1	5	»
Annale.....	942	30° The Angel and the Holy Women.	50	1	5	»
Anoblir.....	954	31° The Ascension	100	2	10	»
Anisette.....	941	33° End	50	1	5	»

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2° Entrance into Jerusalem.
3° Jesus driving the sellers from the Temple.
4° The Lord's Supper.
5° Jesus in the garden of Olives.
6° Judas kissing Jesus. The arrest.
7° Jesus before Pilate.
8° Scourging Jesus.
9° Crowning him with thorns.

10° Jesus presented to the people.
11° Jesus sinking under his cross.
12° The Miracle of St-Veronique.
13° The Crucifixion.
14° The Death of Christ.
15° Taking Christ from the Cross.
16° Placing him in the tomb.
17° The Resurrection.
18° The Angel and the Holy Women.
19° The Ascension.
20° End.

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2° Entrance into Jerusalem.
3° The Lord's Supper.
4° Judas kissing Jesus. The Arrest.
5° Crowning him wth thorns.
6° The Miracle of St-Veronique.
7° The Crucifixion.
8° The Death of Christ.
9° Taking Christ from the Cross.
10° Placing him in the tomb.
11° The Ascension.
12° End.





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We are prepared to develop and print our customer's negatives and to supply the positives from them at a reasonable rate.

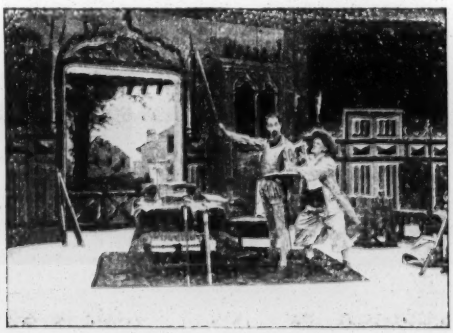
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The Adventures of the ingenious hidalgo

DON QUIXOTE

PICTURE 1. — **He sets out to defend the oppressed.**

Carried away with the enthusiasm to do heroic deeds which the reading



of books of chivalry has inspired him, Don Quixote takes down his sword, helmet and armour, and brandishing his crosslet, takes to witness the figures on the tapestry which he fancies have come to life.

The noise of his wild gestures has put the whole house astir, and the old governess who has been watching him, hastens away to warn his friends to come and try to calm him down.

Don Quixote calls his faithful Sancho to come and complete his equipment,



and taking advantage of the solitude, he escapes, dragging along with him his faithful servant who is only half pleased with this sudden decision.

The governess soon comes back followed by the priest, the barber, the niece and Therese Sancho, but they arrive too late, for the disorder of the room shows that the hidalgo has taken flight.

They ascribe his folly to the books he possesses and decide to do away with them. The barber gets on a seat and takes them out of the bookcase while his companions throw them into the street ; not without the priest, who looks for the titles as they pass before him, taking possession of some of the works which he puts aside for his own use.

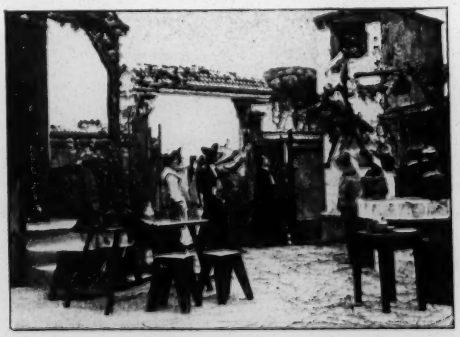
Picture 2. — **Thrashed, anointed and hung.**

Our heros having reached the country, stop at an hotel. The arrival of this tall lanky fellow, armed from head to foot and on horseback followed by his servant, causes all the travellers present to burst with laughter. They soon perceive that they have to do with a madman. The hotelkeeper, wishful of enjoying himself at Don Quixote's expense and above all of pleasing his clients, appears to submit to all the fancies of the hidalgo. Thus it is that after having anointed him chevalier in a grotesque ceremonial, he leaves Don Quixote in the yard where he soon quarrels with the mule-drivers who thrash him.

The servants, not wishing to be behindhand, join in also, and tease him from a window of the hotel. Don Quixote hastens to reply to their gibes, and to reach them he finds nothing better than to lead his horse near the wall and get on to the saddle.

Just as he reaches the window, his over zealous servant Sancho unthin-





kingly takes Rossinante by the bridle to lead him to the stable, leaving his unfortunate master hanging in space and calling out loudly.

Picture 3. — **He fights the windmills.**

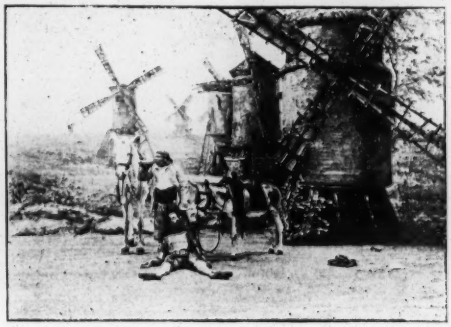
The dawn begins to break when Don Quixote and his valet leave the hotel.

By chance, the road across the plain leads them to a place where there are lots of windmills which flap their wings in the breeze.

Don Quixote persuaded, in spite of the wise counsel given by Sancho, that he is in the presence of great giants, goes for the windmills lance in hand, believing in his mind that he will rid the earth of this cursed brood.

He is brutally thrown from his horse by one of the wings of the wind-mill and is carried away into space, then falls heavily to the ground covered with bruises.





PICTURE 4. — **The imaginary enemy.**

After Sancho had quenched his thirst and bandaged his master's wounds, they take their horses and go away.

Some time afterwards a cloud of dust rises from the ground, and Don Quixote leads the astonished Sancho to believe, that chance will have it that they are to defend the rights of an army which he sees approaching to meet another.

Sancho, opening his eyes wide, replies : " I do not see anything else but sheep ".

But Don Quixote does not listen him and leaves to attack the squadron of sheep convinced that he is face to face with a real army.

PICTURE 5. — **The Convicts thank their Liberators.**

Continuing their crusade, they meet a dozen men on foot attached by the neck to a long iron chain with hands bound and escorted by armed soldiers.

Don Quixote places himself at their head to prevent any violence, and to succour the untortunate ; he cannot bear to see these men lead away



undoubtedly against their will. Having questioned them and being persuaded that he has discovered a great wrong which it is his duty to wipe out, he

enjoins the police commissary to release the prisoners. On his refusal, Don Quixote rushes on him, liberates several who in their turn release the remainder of the band.

But the convicts having refused to go and render homage to Dulcinée in acknowledgment of their regained liberty, Don Quixote flies into a passion and tells them that they deserve to bear their chains again.

By nature unable to bear much, the convicts throw themselves on the hidalgo, and after having thrashed and robbed him, they leave him on the road heartbroken at being treated in this way by those who owed him such a debt of gratitude.

PICTURE 6. — **Where Sancho loses his ass.**

Sancho having taken into account the misdeeds of his master, and fearing rightly the vengeance of St. Hermandad, induces the knight to reach the passes of Sierre Morena which were only a short distance from them, and to remain there a few days, at least as long as the provisions lasted which had escaped being pillaged by the convicts.

They arrrive there in the night and Sancho is so tired out, that he falls asleep on his ass. Fate has willed that the convicts should also have thought of hiding themselves in the mountains. As the wicked are always ungrateful, they



decide to steal Sancho's ass caring little for Don Quixote's horse which was too thin. To carry out their purpose they employ a stratagem which permits them to take the animal whilst Sancho sleeps.

Don Quixote, on the other hand, enchanted at the aspect of the place which shelters them, and wishing to imitate Amadis, one of the famous heros mentioned in the books he was accustomed to read in times gone by, resolves to do penance as a knight, in honour of Dulcinée.

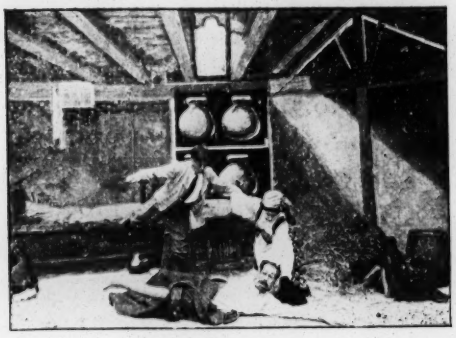
Before Sancho could prevent him, he takes off his small clothes hastily and compels his valet to undress himself; then without more ado cuts some capers, turns some summersaults which leave no doubt in Sancho's mind that his master is not in his right senses.

PICTURE 7. — **The enchanted laether-bottles.**

After having done penance, Don Quixote returns to the hotel, but as he paid more with his extravagant ways than with good money, the hotel-keeper

agreed to give him lodgings, as a wandering knight, in a frightful garret in which were stored leather-bottles containing red wine.

Wishing to tease the servant whom he takes for Dulcinée, the latter





awakens her lover, and together they succeed with striking arguments in cooling the ardour of our too hot-headed-knight.

With difficulty he goes back to bed rubbing his sides, but he is no sooner laid down than he jumps up again suddenly and shouts out loudly, believing he sees giants which haunt his troubled brain.

Awakened by the noise, the hotel-keeper has run up to the garret followed by his guests. There they find Don Quixote in his shirt and wearing his helmet, the bed-cover rolled up on his left arm, while with the right hand he brandishes a sword with which he goes away cutting and thrusting, as if he would have really fought with giants. The result was, that he had cut and thrust so much in the leather-bottles that the chamber was full of wine to Sancho's great despair.

When the hotel-keeper sees the damage done, he gets into such a mad rage that he rushes at Don Quixote with his fists, and in his turn administers to him so many blows, that if the barber and the priest had not taken him away, he would have knocked our warrior to pieces.

Picture 8. — **Camache's Wedding.**

Some time after that, as they were roaming about the forest always in





search of a new adventure, they came to a woodland glade, where an immense

feast was being prepared to celebrate Camache's wedding, who was a rich landlord of the place.

Sancho, attracted by the flavour of the victuals and the sight of the meat, hares and fowl which were hanging up, cannot satisfy his craving eyes and nostrils. Being unable to bear it any longer, he makes his way to the kitchen and begs as a favour to taste, which request is at once complied with. Whilst he is stuffing his pockets with the provisions given to him by the cooks, Don Quixote went to pay his respects to the newly married couple who, seeing his noble bearing, hasten to invite him to the festivities.

As soon as he has taken his place in the midst of the guests, groups of peasants, dressed in holiday costume, begin to dance.

FINE BALLET

Sancho is quite beside himself with joy at being present at such a feast and becomes so obstrusive, that the gathering finds a diversion to punish the intruder, in making him jump up in a sheet held at each corner.

N° 722. — Code word : *Éclair*. — Length. : 760 feet. — Price : £ 19.0.0.

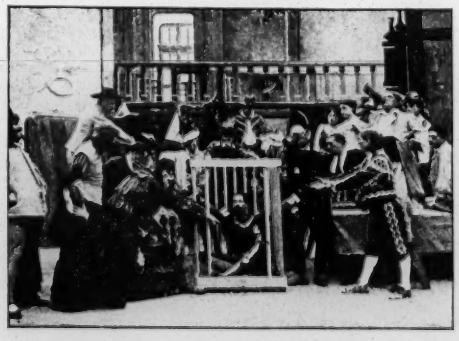
SECOND PART

PICTURE 9. — **Don Quixote exasperated by the comedy.**

When he gets back to the hotel, Don Quixote finding the place topsy-turvy and the hotel-keeper very busy, asks him what is the matter. The latter replies that Pierre, the celebrated exhibitor of puppets, who is passing through, has kindly consented to ply at his hotel the story of Mélisandre delivered by the galand knight Don Caïferos.

The theatre is quickly arranged so that everybody can see.





Don Quixote is following up the various incidents of the story with great interest, when suddenly he jumped up and exclaimed in a thundering voice : " I will never allow such fun to be made of such a famous knight in my presence ", and on saying this, he draws his sword, and with a bound, rushes to the theatre striking with such fury that he breaks everything in pieces.

For a moment the audience is dumbfounded, but is not long is being convinced that Don Quixote has gone mad. Just then, some of his friends come on the scene, having been warned of his former extravagant ways ; and to take

him home, they go for a cage, shut him in and take him away, persuading him that it is the charmer, his evil genius, which insists on this being done.

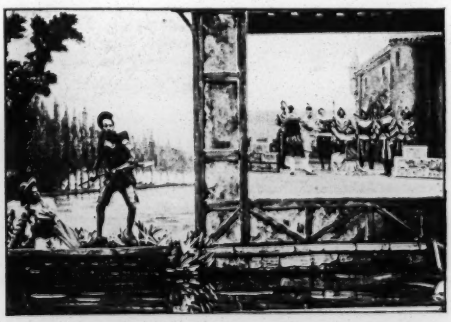
PICTURE 10. — **Saved from drowning in the Ebre.**

After having been taken home, Don Quixote succeeds once more in escaping the vigilance of his friends and sets out again with Sancho. They walk for two days when they reach the banks of the river Ebre. The beauty of its banks, the purity of its waters and the steadiness of its course awaken in Don Quixote the idea of a new freak.

Perceiving a little boat fastened to the trunk of a tree, the hidalgo fancies that it has been placed there for him providentially, so that he may go to the assistance of some other knight in peril.

After having secured Rossinante and the donkey and left to the care of God, they jump into the boat which gradually leaves the shore.

In the middle of the river they find a wind-mill, which Don Quixote believes to be a fortified castle, in which must be confined the prisoner who



longs for his help ; he attacks it vigorously notwithstanding his valetls appeals.

This foolish act caused the boat to sink and our heros were obliged to wade out of the water, Don Quixote embarrassed with his armour and the other not knowing how to swim.

They would undoubtedly have remained there if the millers had not come to their help, and with long poles pull them out of this perilous position.

PICTURE 11. — **Dulcinée enchanted.**

The duke and duchess (who are only known by their title, their name being a mystery), on learning the strange freaks of the hidalgo, resolve to enjoy themselves at his expense.

To do this, they organise a hunt to which were invited the knight and his servant. On his arrival at the meeting place, Don Quixote, who is not accustomed in dismounting alone, in anxious all the same to go do homage to the duchess, but catching his foot in the stirrup, he falls to the ground before Sancho had the time to run to his assistance.

To the mind of the duchess, it was a question of showing to their guests

Dulcinée's enchantment. At the infernal sound of trumpets, drums and firing with arquebuses, a chariot, surmounted by an elevated throne on which is seated a venerable old man, comes out of a rock. Behind the chariot there



appears, carried by demons with strange faces, a litter on which sits a nymph covered with transparent gauze through which can be seen the charming face of a young girl who is surrounded by other nymphs, her sisters, who wave their veils in graceful gestures ; then the noise ceases, to be replaced by sweet music which pleases Sancho very much, but which quite astonished the knight.

Pleased at having succeeded in their purpose, the duke and duchess make their way back to the castle in order to continue their jokes at the kinght's and valet's expense.

PICTURE 12. — **Proofs of Chivalry.**

The next day, the duke and duchess got up an adventure still more amusing than the one of the previous day. After lunch, when all the guests were in the garden, the maids of honour make Don Quixote sit down and rub his face with soap under the pretext, according to custom, of shaving him, while several scullions rub Sancho's face with soot ; he thus goes through the same formality as his master.

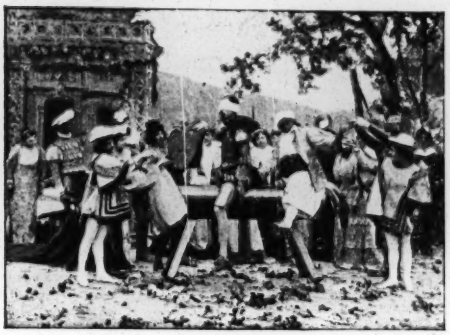
To test the chivalry of the knight, one of the ladies present tells him that some of them have beards, given to them by a wicked charmer, which can

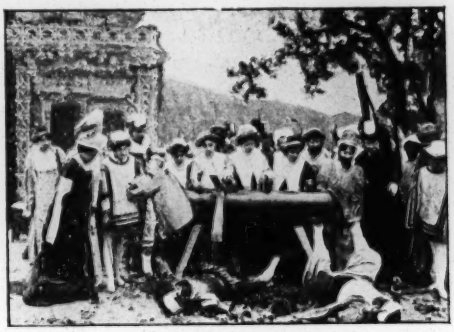


only be entirely taken out by him, if only he consents to do as Malambruno instructs him.

Having accepted this mission, they persuade him to mount the famous wooden horse which Pierre de Provence made use of to take possession of Magalone. This horse flies through space with remarkable rapidity on the condition that it is mounted by two persons, a knight and his groom. Sancho refuses to accompany his master, but the duke, desirous of carrying out the joke, finally induces him to go by promising him the governorship of a large island.

The wooden horse is brought in, and after the two fools were blindfolded





and seated on the horse, a servant brings a pair of bellows and blows under the noses of Quixote and Sancho, while others wave about their faces lighted pieces of oakum so as to give them the illusion that they are passing through various atmospheres with alternatives of cold and heat.

Finally, to conclude properly this adventure which had been so well carried out, they set fire to the horse which was stuffed with fire-works; it flies up in the air with a frightful noise, throwing Don Quixote and Sancho on the grass smelling frightfully of burning.

PICTURE 13. — **Sancho, Governor of the Island of Barataria.**

So as to continue the jokes which they had begun, the Duke and Duchess sent Sancho the same evening to the village which was to be the Island of



Barataria, accompanied by a grand cortège, and to make him labour under this illusion, he is conducted to the place in a richly adorned gondola. When he arrived, the municipal authorities were there to meet him, the bells were

rung, and in the midst of general rejoicings, he is installed perpetual governor of the Island of Barataria.

A sumptuous meal is then put out for him, Sancho being seated at the head of the table. Then a person, whom he recognises as a doctor, comes to stand by him holding a wand.

As the house-steward brings the dishes, the doctor touches them with his wand then a page takes them away quickly before Sancho has had the time to reach out his hand. The doctor, with his astonished look, declares that, as he is intrusted to look after the health of the Governor, he would never allow him to eat that which he believed would be hurtful to his health. Sancho, red with rage, was just about to storm at this singular person, when a trumpet call announces to him that the post has arrived. " To arms ! to arms ! my Lord the



Governor he exclaims, a large number of enemies have succeeded in getting on to the Island and we are lost if your dexterity and valour do not save us ". They at once bring two immense shields one of which they place in front of him, and the other behind him, then they bind him tightly with cords. When he was thus arranged, they tell him to walk in front to guide and encourage his soldiers ; the poor Governor makes an effort to march but falls flat on his face like a tortoise in his shell.

Some stumble over him, others fall ; finally, one of the soldiers gets on his back, and, as from an eminence, commands the armies.

Picture 14. — **The Tournament.**

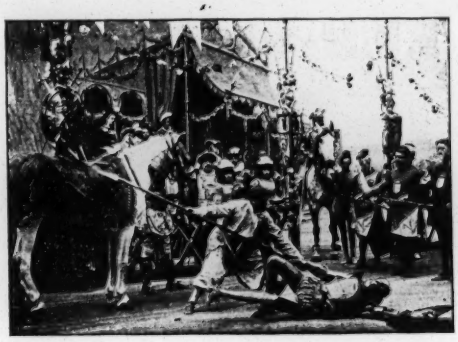
The Duke and Duchess having no cause to regret so far the tricks played on Don Quixote and Sancho, decide to organise a tournament in which the knight will again be the victim of their mystifications, and this time they will be helped by a friend of his, Carrasco, who, under the name of Knight of the White Moon, will come to provoke Don Quixote so as to cure him for ever of his adventurous follies. The issue of this tournament was to be the right to claim the title of Knight Defender of the Oppressed, which was to belong solely to the vanquisher, and the vanquished was to give up fighting for a long time. For this purpose, the Duke had erected a spacious stand in front of the terrace of the castle for the judges and invited guests.

After the usual ceremony, the two adversaries are placed in front of each

other, but without waiting for the signal to attack being given, Don Quixote's adversary rushes at him with such violence that he sends the poor knight rolling in the sand.

Sancho picks up his master bruised and exhausted, ashamed of his defeat.





This was the end of the misfortunes of Don Quixote. The vexatious termination of the combat obliging him to recognise his weakness, he abandoned chivalry for exer ; to devote his life to the care of his soul.

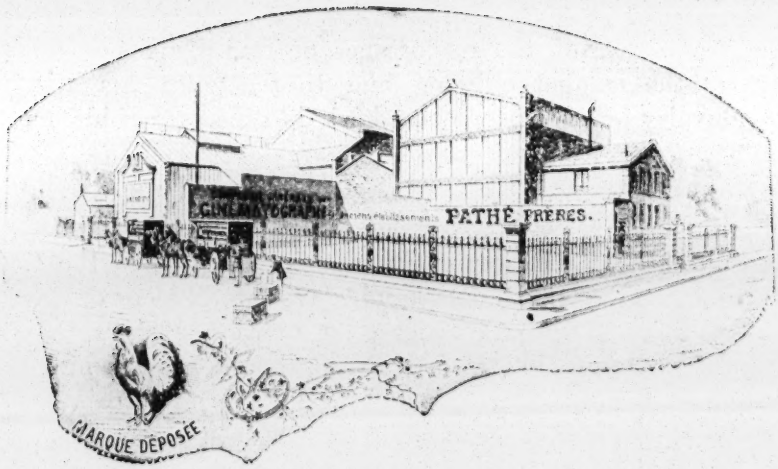
PICTURE 15. — **The hero's death.**

As a result of the painful impression which his defeat in the tournament has left on his mind, the unfortunate knight gives up all ideas of chivalry. Don Quixote rejects all the offers of his friends for a sword or books, thinking what foolish things the reading of his former favorite books has led him to do ; he only accepts the good offices of the priest who places the Cross of Christ on his chest which he presses effusively.



After having begged Sancho to pardon him for dragging him into so many follies, he dies just as he is recovering his reason.

N° 723. — Code word : *Éclaircir*. — Length : 630 feet. — Price : £ 15.15.0.



VIEW OF OUR FACTORY AT VINCENNES

(Seine).

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Cinematograph Department

SUPPLEMENT FOR SETEMBER AND OCTOBER 1903

1th SERIES

Open air Scenes

Code Word	Nos	TITLES OF THE SUBJECTS	Length	PRICE
			Feet.	s. d.
Bissac...	496	**Passing train**	114	**57.0**
Bisser...	497	**Falls of the Rhine at Schaffhouse**	49	**24.6**
Bissextile	498	**Panorama of Thibidado (Spain)** Taken from the front of a rack and pinion train, ascending and descending.	130	**65.0**
Bistoquet	499	**Circular Panorama of Barcelona and the environs**	114	**57.0**

2th SERIES

Comic Scenes

Code Word	Nos	TITLES OF THE SUBJECTS	Length	PRICE
			Feet.	s. d.
Éclairer.	724	**At the Confectioner's**	114	57.0

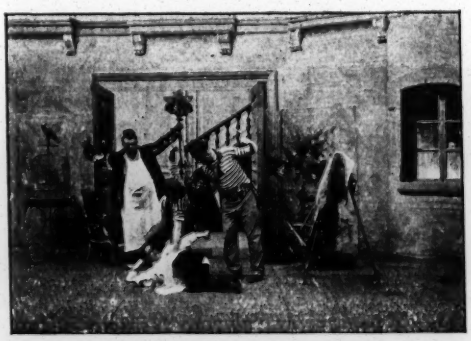


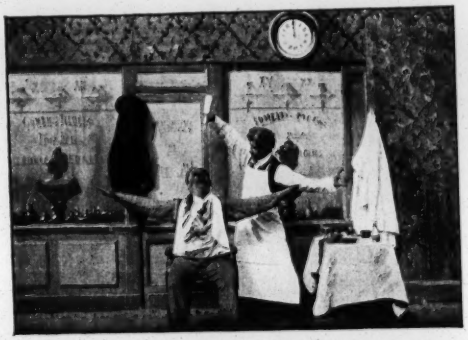
An individual eats so many cakes that he becomes quite swollen; but when the moment comes for him to pay, he vows to the confectioner that he has no money. when the latter compels him to give back what he has eaten.

Éclat . . .	727	**A good story**	82	41.0



After a good dinner, a venerable old canon reads

Code Word	Nos	TITLES OF THE SUBJECTS	Length	PRICE
			Feet	s. d.
		to his guest, a young vicar, some stories which make them open their mouths wide with laughter.		
Éclatant.	728	**French Types**	82	**41.0**
		Heads of persons as represented by Plessis.		
Éclater..	729	**A Doorporter's horrible end**	97	**48.6**
				
		Whilst two furniture-removers are hard at work, a young cook's apprentice amuses himself by watering them as they pass with a little pump which had been left in the vestibule by the doorporter who had fallen asleep behind the door. The youngster having recommenced his game, the workmen wonder where the illtimed and disagreeable shower-baths are coming from. They did not perceive the boy at first who had hidden himself behind some flower-pots, but they catch sight of the door-porter whom they believe to be the guilty person. Then with a formidable effort, they push the door, crushing the poor man who falls down as flat as a pancake.		
Éclipse...	730	**The funny Barber**	114	**57.0**
		A customer enters a barber's shop at five minutes to twelve. He is told that they close at noon, but the client is in a hurry and insists so much,		

Code Word	Nos	TITLES OF THE SUBJECTS	Length	PRICE
			Feet.	s. d.
		that the assistant bad humouredly begins to shave him. Just as it strikes twelve, he pushes the man bru-		
				
		tally towards the door although he has only shaved one side of his face.		
Éclore...	732	**Black and White**	97	48.6
				
		Whilst a man is whitewashing a wall, a stone-breaker is melting tar in a boiler. Up comes a youngster who, unknown to the workmen, puts the whitewash bucket in the place of the tar bucket, then runs off. Unsuspectingly, the man dips his brush into the tar and continues to daub the wall. As soon as he perceives this joke, he takes to task the stone-breaker whom he believes is the author of the trick, and after having exchanged some hard blows, they place their buckets upside down on each others heads.		

Code Word	Nos	TITLES OF THE SUBJECTS	Length	PRICE
			Feet.	s. d.
Eclosion.	733	**Chimneysweep and Pastrycook**	65	**32.6**

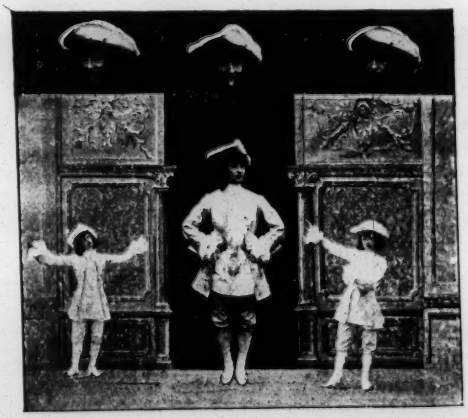


A young patrycook is taking a creamcake to a customer, but on the way he places his basket on a seat to have a game of marbles with a telegraph boy. A chimneysweep then comes and joins in the game. The telegraph boy having lost all, gives up the game, leaving his two partners who are not long in starting a quarrel!

In the meantime a policeman, who has been looking on, joins in the discussion. The little pastrycook who has not been having a good time, does not know how to defend himself, but suddenly an idea comes to him. He picks up the cake filled with cream and decides to crush it on the head of the sweep; but the latter, who has seen what was going to happen, stoops down, with the result that the policeman gets it full in the face.

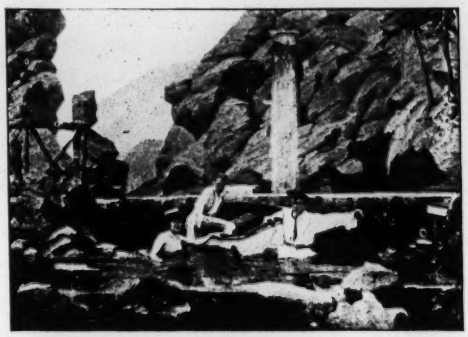
3th SERIES

Scenes and Tricks

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			Feet.	s. d.
Éclaireur	725	**Amazing Magic**	114	57.0
				
		A young lord causes his double to appear which grows to an enormous size. He afterwards causes his head to appear three times at the top of the scenery.		
Éclanche.	726	**Spontaneous transformations** . . . . . (18 changes without leaving the stage).	114	57.0
Éclopé . .	731	**Out boating** . . . . . As a result of a wrong movement, three persons upset their boat and fall into the water: to their	82	41.0

Code Word	Nos	TITLES OF THE SUBJECTS	Length	PRICE
			Feet.	s. d.

great stupefaction, they find themselves again in the boat but quite naked. They call out to



their clothes which are in the water which come to take their place.

4th SERIES

Sports — Acrobacy

Code Word	Nos	TITLES OF THE SUBJECTS	Length	PRICE
			Feet.	s. d.
Chaume. .	998	**New water Game**	49	24.6
Chaussant	999	**Acrobatic Diver**	49	24.6
		Diving and leaping in water.		
Chenevis..	1015	**A living dummy**	97	48.6
		Acrobatic exercises of great difficulty, performed by the Kam Sée troupe, of the Eldorado.		
				
Chenil....	1016	**Dogs and rats**	97	48.6

5th SERIES

Historical, Political and Up-to-date Events

MILITARY SCENES

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		to have a free run on their imaginations, and have completed the work by a series of magnificent scenes of the most artistic character.		
		(For particulars, consult our special catalogue which is sent post free.)		
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Chaussé..	1000	**The Turkish Atrocities** . . . . . Scenes representing the most touching events which have taken place during the troubles in Macedonia.	114	**57.00**
				
		Sword drill and Riding practice at the Saumur Military School.		
Chausson.	1001	**Fencing with Foils**	65	**32.6**
Chaussure	1002	**With swords**	65	**32.6**
Chauve...	1003	**With swords**	65	**32.6**
Chauvin..	1004	**Horses jumping**	98	**32.6**
Chavirer.	1005	**Training a horse to jump attached to a post** . .	65	**32.6**
Chef.....	1006	**Hedge jumping**	65	**32.6**

Code Word	Nos	TITLES OF THE SUBJECTS	Length	PRICE
			Feet.	s. d.
Cheloné..	1007	Horses marching round in spiral form and intermingled	82	41.0
Chemin..	1008	Attack by an Artillery section	65	32.6
Cheminée	1009	Horse jumping unattached.	82	41.0
Chemise.	1010	Obstacle jumping by horses unattached . .	65	32.6
Chenal..	1011	Marching in Windmill form	65	32.6
Chenapan	1012	Jumping double hedges.	65	32.6
		Spanish Infantry.		
Chêne...	1013	Marching in battle array.	65	32.6
Chenau.	1014	Soldiers dancing during the rest	65	32.6
		Visit of Their Majesties, the King and Queen of Italy to Paris.		
Chèque..	1019	Arrival of the cortege at the Review	97	48.6
Cherché.	1020	The Cortege leaving the Review.	114	57.0

6th SERIES

Amusing Scenes of a light character

(Children not to be allowed to see these pictures.)

Code Word	Nos	TITLES OF THE SUBJECTS	Length	PRICE
			Feet.	s. d.
Gré.....	829	**Bathing forbidden**	52	41.0

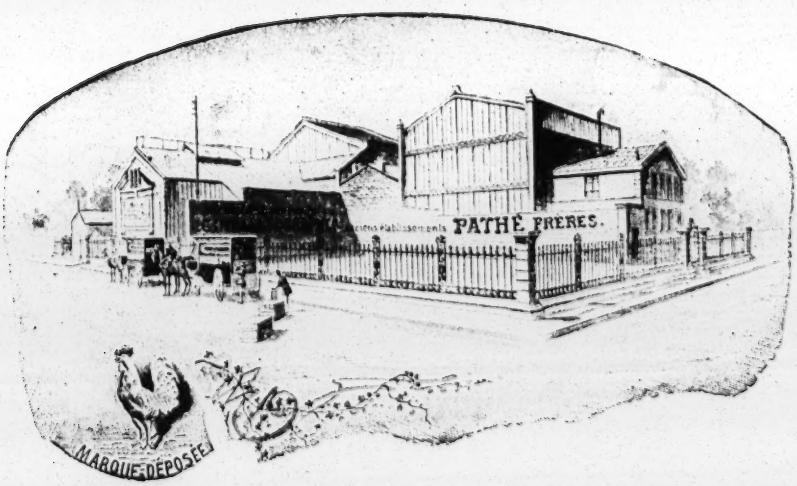


Three young ladies bathing in a pool are surprised by the keeper who, to punish them, carries off their clothes which they have left on the bank. To get out of this vexations situation, they see no other means than to throw themselves at the feet of the keeper, who takes advantage of their nudity to admire their charming shapes.

7th SERIES

Dances and Ballets

Code Word	Nos	TITLES OF THE SUBJECTS	Length	PRICE
			Feet.	s. d.
		Spanish Dances executed by la Rome		
Chenille.	1017	**El Tango**	82	**41.0**
Chenu...	1018	**Fandango**	97	**48.6**



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1st SERIES

General views

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	L. S. D.
Bistouri . .	500	**Elephants at work in India**	115	**2.17.6**

2nd SERIES

Comic Subjects

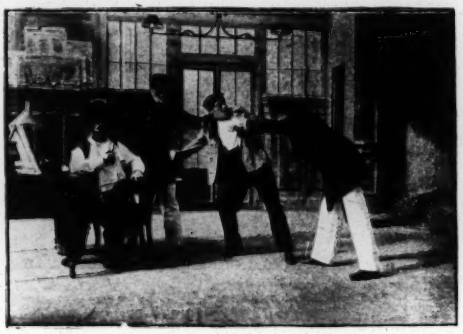
CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	L. S. D.
Ecluse...	734	**Drunkard and statue**	130	3.5.0



A drunkard happening to cross the Pont-Neuf suddenly sets about to abuse the statue of Henri IV. As the latter does not answer, he takes off his shoes and throws them to it. To the drunkard's great stupefaction, Henry IV alights from his horse and gives him a good licking, then he hoists him upon the pedestal and hides himself.

In order to have some fun, the drunkard gets upon the horse in the place of the primitive statue. A policeman appears and astounded to see our drunkard in the place of Henry IV gets upon the pedestal to dislodge the intruder, but is suffocated by a liter of wine which the drunkard pours upon his head.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	L. S. D
École....	735	**The thrashed superintendent of police. . . .**	100	**2.10.0**



While a superintendent of police is shaving himself, two policemen conducting a delinquent, enter into the police station. Unsatisfied to be troubled in his delicate occupation, the superintendent receives the policemen badly and requests them to leave him alone. Then, without noticing the individual, he gets into the lock-up in order to wash his face. Our man avails himself of this opportunity to lock up the superintendent and run away. But as the policemen come back, he has just the time to put on the superintendent's frock-coat and to sit down at his table. The policemen, believing they have to deal with their chief, ask about the delinquent. The latter, who does not want to be discovered, nods towards the lock-up. The policemen rush, our man avails himself of it to run away, taking on the way the superintendent's stick and hat

The policemen get the prisoner out in a somewhat brutal way and the superintendent has the greatest difficulty to be recognised again by his subordinates who wonder how they will be forgiven for their mistake.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	L. S. D.
Écoper...	738	**Auntie** . . . . . Scene performed by Dranem of the Eldorado.	80	2.0.0
				
Grebe....	840	**Disagreeable five o'clock**.	100	2.10.0
				
		An old swell enters into a pastrycook's shop. Seduced by the charms of the pastrycook's wife, he indulges in familiarities which the latter accepts only because she does not wish to displease a customer. But the husband turns up, beating up cream and seeing the old satyr's ways, requests him to get off. The latter is so much disturbed that he takes the wrong door and goes out through the kitchen thinking he goes out of the shop. The pastry-cook avails himself of it to pour the cream		

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	L. S. D.
		into the customer's hat which remained upon a table.		
		The old swell enters into the shop again, takes his hat and when he puts it on receives the whole of its contents upon his head and trousers. Blinded and completely astounded, he throws a table down as he runs away and comes back again to recriminate for having been so badly treated.		



3rd SERIES

Trick Films

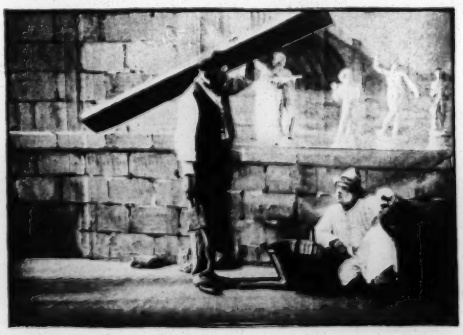
CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	L. S. D
Écolier...	736	**Modern Lavatory**	100	2.10.0



An old dandy, soon followed by a coal merchant, enters into a hair-dresser's shop. The waiters, with the obsequious zeal that characterizes them, pray them to sit down in their arm-chairs and set about to work.

When their task is finished and the customers rise, they realize with stupefaction that the garments have changed their owners. In fact the old swell sees with disgust that he has the coal-merchant's clothes on while on the reverse the latter enjoys the swell's elegant garment.

The old swell becomes red with anger and is going to seize the coal-merchant when the waiters push

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	L. S. D.
		him towards the back-ground of the shop and separating them put everything in order again by exchanging the customers' heads. These, satisfied with having recovered their primitive shape, salute each other obsequiously and go.		
Économe	737	**Animated Statuettes**	80	2.0.0
		 A poor statue-seller, having deposited his goods upon the parapet of a bridge, sits down to have some rest when a carpenter turns up carrying a piece of wood on his shoulders. Hesitating about the way he must follow, he asks the merchant about it. The latter gives him the information, the carpenter awkwardly turns and throws down all the statues with his piece of wood. The angry merchant rushes upon the workman to compel him to pay for his goods, but the latter refuses to confess he is wrong, seizes the poor merchant, throws him into the river and goes. One of the statues which fell forward reconstitutes itself and, from the parapet where it got back, calls up the others which all get up. Meanwhile the merchant, who has been able to escape from the danger to which the carpenter		

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	L. S. D.
		had exposed him, realizes with stupefaction that his statues came back to their place where they are indulging in a wild dance.		
Gredin...	841	**Tight Rope Walkers.**	150	3.15.0



Two acrobats are performing their customary exercises upon a tight rope.
Two clowns succeed with difficulty in handing them a piano which they put in equilibrium on the rope.
But as one of the acrobats tries to play it, the piano suddenly turns into a kitchen-range and themselves into cooks

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	L. S. D.
Chérir...	1024	**Metamorphosis of the king of spades . . . .**	100	2.10.0



A conjurer having performed sundry card tricks causes the king of spades to grow and play with him.

A discussion rises about the game the conjurer restores him to his former shape and puts him into the pack again.

Then he throws the pack of cards upon the table and there rises out of it a castle of cards immediately constructed.

4th SERIES

Sports. - Acrobacy

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	L. S. D.
Chercheur	1021	**Looping the loop in a motor-car**	50	1.5.0
		Barcelona Arenas		
Chère....	1022	**Bull-fight with the matadores Señor Don Luis Mazzantini and Bombita**	340	8.10.0
		This bull-fight which leaves far behind all those represented up to the present date is the most complete that exists. The spectator sees in turn all the incidents of the fight : Entrance of the cuadrilla, picadores on horse-back, setting of banderillas, estocada, death and removal of the bull. The particularly emotional character of this scene justifies our recommending it most especially, as we are confident that all amateurs of strong emotions will be satisfied. *(Ask for the coloured poster (17×62 inches).*		
Chérubin.	1023	**Trained dogs**	240	6.0.0

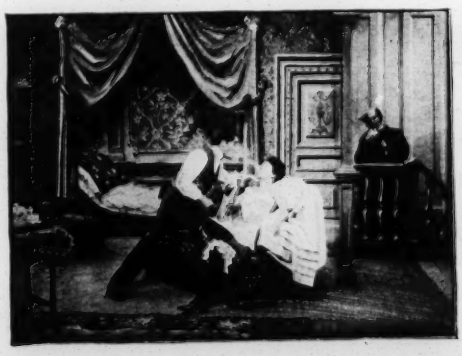


Presented by Miss Arlette Clary, of the Casino de Paris.

5th SERIES

Scenes for Smoking Concerts

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	L. S. D.
Gréage...	830	**A courageous husband**	100	2.10.0



Madame is in tête-à-tête with her lover. Everything is going on all right when an unusual noise strikes their ears. In fact somebody is ascending the stairs. It is the husband. What is to be done ?
The lover happens to see a bear-skin that adorns the room and can slip under it in time.
The husband enters and while he is kissing his wife the lovar tries to get up to the door, hidden under the bear-skin.
As the husband sees his carpet moving on by itself, he is overpowered with fear and the lover avails himself of it to go out, leaving the skin on the landing.
Still our courageous husband takes possession of himself again and running to the door picks up the skin and carries it triumphally to his wife who heartily laughs at the stupidity of her dear husband.

6th SERIES

Historical, political and topical events

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	L. S. D.
Chèrement	1023	**Marie-Antoinette**	565	**14.2.6**



1st Picture. — Festival in Trianon.
2nd — Menuet.
3rd — Lunch on the grass.
4th — Blindman's buff.
5th — Love rendez-vous.
6th — The Revolution. Taking the Bastille.
7th — The Temple prison.
8th — Before the court.
9th — The scaffold.

For explanation, see the special illustrated notice.

Ask for the coloured poster (47×62 inches) 10 d. each.

7th SERIES

Fairy Scene

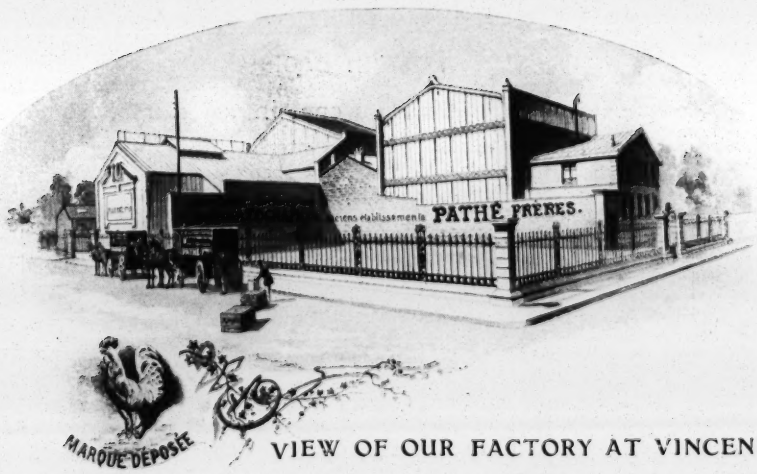
CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	L. S. D.
Ecorce...	739	**Puss in Boots** Cinematographic fairy scene, in 7 pictures, from Perrault's tales.	582	14.11.0



1st Picture. — Partaking the inheritance. The father's death.
2nd — Puss in Boots consoles her master.
3rd — Puss in Boots out hunting.
4th — Pretended drowning.
5th — Visit to the properties of the Marquis of Carabas.
6th — Puss in Boots's artifice.
7th — Betrothal. Apotheosis.

For explanation, see the special illustrated notice.

Ask for the coloured poster (47×62 inches) 10 d. each.



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Legal Box 106
Folder 1

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Supplement for January 1904

Comic Subjects

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	THE FILM
Gratiné..	842	**Artist's Joke**.	100	**2.10.0**



The door-keeper carries up to an artist's lodging the receipt for his rent ; he has a fearful tooth-ache. The artist, badly off, does not know how to get out of this bad corner, when one of his friends, happening to be there, helps him out by pretending to be a dentist.

They make the man sit on a pallet and the dentist operates with a pair of pincers, while the artist subtilizes the receipt left on the table by the imprudent door-keeper and puts in its place a blank paper

The number of feet stated above is only an approximate length.

CODE-WORD	N°s	TITLES OF THE SUBJECTS	FEET	THE FILM
		After having pulled an enormous tooth, the so-called dentist blackens the face of the door-keeper who retires after having warmly thanked his benefactors.		
Grattage.	844	**A Boy's first Smoke**. . . . . Comical scene played by GALIPAUX.	132	3.6.0
Chétif...	1026	**Insolvable Clients**. . . . .  Comical pantomime played by the BRADFORD at the Casino of Paris.	200	5.0.0
Grêlon...	849	**Baby and Dog**.	82	2.1.0

The number of feet stated above is only an approximate length.

Trick Films

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	THE FILM
Gratitud	843	**Pierrot mystified**	132	3.6.0



Pierrot is in love with Colombine. While her father Cassandre is out, he manages to enter her house. But he has not counted upon Satan who turns up as Arlequin and fools the poor Pierrot. Satan disappears suddenly leaving the pitied lover tied up in a sack.

The number of feet stated above is only an approximate length.

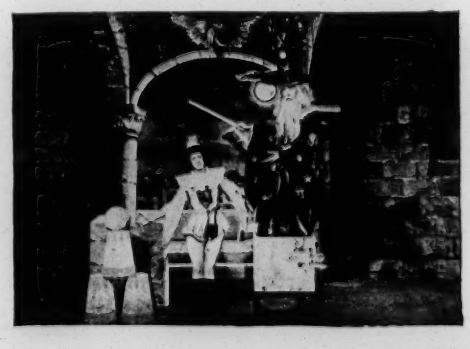
CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	THE FILM
Grattoir . .	845	**The diabolical Saucepan**	180	4.10.0



A chef, after giving his instructions to a young cook, leaves him alone in the kitchen specially recommending him the boiling beef. He is no sooner out that Satan comes out of the boiler and changes in a living fowl a dead one that the young cook was preparing. The latter, scared to death, tries to fly but Satan gets hold of him and puts him in the saucepan and disappears.

The Chef returns and failing to find his cook, looks after the dinner and finds a strange taste. He stirs with his fork and takes out by pieces the body of his cook. With great difficulty he succeeds in putting the pieces together, when the cook relates what had happened, but instead of the saucepan he sees the enormous head of the Devil, and while he flies away the Chef falls into a caldron full of jam.

The number of feet stated above is only an approximate length.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	THE FILM
Greffer...	846	**The magic Hat**	180	**4.10.0**
				
		A conjurer takes a hat and makes cakes inside with eggs which he has taken out of his butler's mouth. As he takes the cakes out of the hat, the latter eats them, but when the conjurer sees the trick, he forces his butler to restitute them.		
Grégeois.	847	**A Sorcerer's Night**	215	**5.7.6**
				
		A sorcerer comes out of a box which a butler has brought in and puts him in ; he breaks the box and makes a table with the pieces of tumblers which he takes out of his hat, he makes sleight-of hand tricks and then changing all in an immense tumbler which he puts over himself and disappears.		

The number of feet stated above is only an approximate length.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	THE FILM
Grêle....	848	**Miraculous Shampooing**.....	132	3.6.0



A poor man is desperate to be absolutely bald. His servant brings him a shampooing which is said to be marvellous. He tries it at once and he has no sooner rubbed his head that the hair begins to grow. Encouraged by this first success, he continues, and he no sooner finds himself covered with the most glorious hair and superb beard. His servant who comes in is taken aback. He is so glad that he wants to kiss her, but wherever he has touched her, she has hair. He himself is absolutely covered head, hands and arms.

Apartė...	1042	**Mysterious Screen**.....	132	3.6.0

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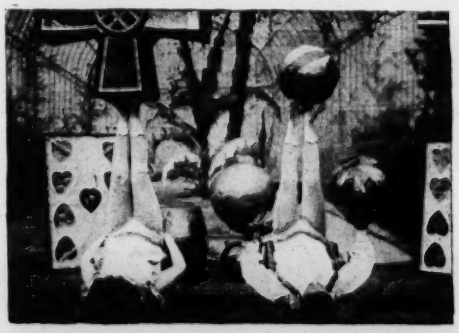
Dances

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	THE FILM
Chevalerie	1028	**"Kickapoo" Dance**	200	**50.0**
				
		Danced at the Casino de Paris by the ELKS (creators of the Cake-Walk) and their Indian troop.		
Chevauchée.	1029	**Cake-Walk**. . . . . (by the same as above)	65	**1.12.6**

The number of feet stated above is only an approximate length.

Sports. - Acrobatics

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	THE FILM
Antenne..	1031	**Miss Anna and James**	200	5.0.0



Jugglers of the Folies-Bergère.



The number of feet stated above is only an approximate length.

Historical, Political and Military Scenes

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	THE FILM
		We have sent to the Far East an operator to take Views on the scenes of the Russian-Japanese War; however, like the competitors, we are obliged to bring before the public immediately some films relating to the actual state of affairs, and we have arranged accordingly some of our films. On this order we show a film which can be given as "A Russian-Japanese Naval Fight" although this is not taken on the spot. As to the others, they have been taken from nature. All these, under the circumstances, should be great favourites with the public;		
Apanage.	1043	**Russian-Japanese Naval Fight**	215	5.7.6
Chaque...	551	**Review of Russian Infantry**	65	1.12.6
Chat.....	552	**Review of Russian Cavalry**	65	1.12.6
Charabia.	553	**Review of Russian Artillery**	65	1.12.6
Biquet...	487	**Japanese Ladies at tea**	50	1.5.0
Biscornu.	489	**A Place in Yokohama**	65	1.12.6
Biscotin..	490	**A Street in Tokio**	65	1.12.6
Châtelain.	987	**Japanese Dance**	82	2.1.0
Apathie..	1044	**Title : Long Live Russia**	9	0.4.6
Apata....	1045	**Title : Long Live Japan**	9	0.4.6
		These titles are made to be added to the Russian-Japanese Films Above films will be exchanged if not satisfactory **Posters printed in Colours 47×63 inches**		0.1.0

The number of feet stated above is only an approximate length.

Films for Smoking Concerts

Not te be shown to children

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	THE FILM
Grelotter.	850	**Love at each Floor**	280	7.0.0



A college boy spends his time by looking through key-holes into every lodging of a four-story house. He seems extremely interested. However when he gets to the fourth floor, he has such a scene before his eyes, that scared to death, he rushes downstairs with such a speed, showing the extent of his fright.

The number of feet stated above is only an approximate length.

Dramatic and Realistic Subjects

CODE-WORD	N°s	TITLES OF THE SUBJECTS	FEET	THE FILM
Écorcher.	740	**Don Juan**	740	18.10.0
Antécédent	1030	**Scenes at Every Floor.**	395	9.17.6



A Door-keeper has just received the mail for the whole house, and he goes up for the distribution not without casting a discreet glance in every apartment through the key-hole.

At the fourth floor a strong smell of burn draws his attention, and he hurriedly looks inside. He suddenly withdraws horror-stricken ; a man is burning and while the door-keeper rushes downstairs without thinking to bring assistance, the door opens and the burning man falls down suffocated.

The number of feet stated above is only an approximate length.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	THE FILM
		The precipitated flight of the inhabitants from floor to floor, the arrival of firemen and the working of the fire-engines make it a very realistic, and therefore successful picture.		

7



The number of feet stated above is only an approximate length.

Religious Subjects

CODE-WORD	Nos	TITLES OF THE SUBJECTS	FEET	THE FILM
Chevalier.	1027	**Pilgrimage to Lourdes**	295	**7.7.6**
		Arrival and carrying of the sick ones — Going out of the basilic — Procession of the cured-Procession of the Holy Sacrament — Jubilee procession.		

The number of feet stated above is only an approximate length.



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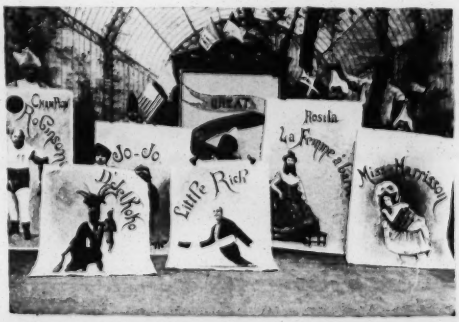
Titles Announce

CODE-WORD	Nos	TITLES OF THE SUBJECTS		THE FILM
Antilope .	1036	**Entr'act**	(about 17 feet)	0.8.6
Apertise . .	1048	**To-morrow matinee**	(— 17 —)	0.8.6
Aphone . .	1049	**To-morrow change of program** . .	(— 17 —)	0.8.6
Aphte	1050	**Good-night**	(— 17 —)	0.8.6

The number of feet stated above is only an approximate length.

Trick Films

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Api	1051	**Barnum's Trunk** ..... (about 412 feet)	10.6.0



Scene of quite a new and original character that is sure to have a big success. We strongly recommend same to our customers.

Ask for Coloured Posters 47×63 inches

A piece : 1/-

The number of feet stated above is only an approximate length.

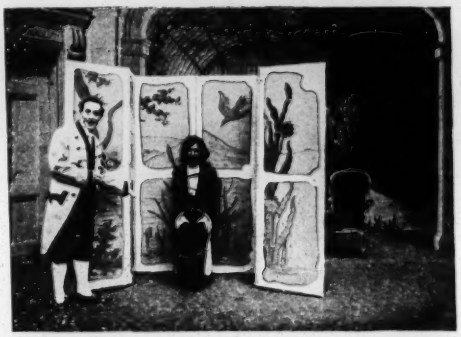
CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Apéritif .	1047	**The revolving Table** . . . . . (about 150 feet)	**3.15.0**



Spiritualistic scene.

The number of feet stated above is only an approximate length.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Aparté...	1042	**Mysterious screen.** . . . . . (about 132 feet)	3.6.0

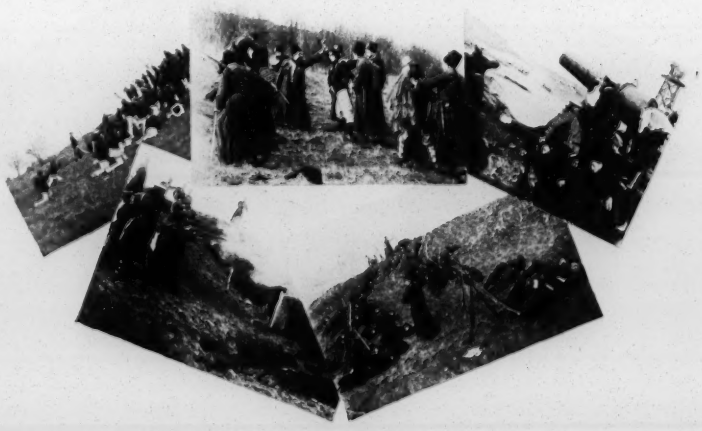




Spiritualistic scene.

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Historical, Political and Military Scenes

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
		Russian-Japanese Events	
			
Antérieur.	1032	**Russian-Japanese War N° 1** . . . . (about 265 feet)	6.12.6
Anthrax..	1033	— — — **N° 2** . . . . (— 215 —)	5.7.6

The number of feet stated above is only an approximate length.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Anticipé..	1034	**Russian-Japanese War N° 3**. . . . (about 215 feet)	5.7.6
Antidate..	1035	— — — **N° 4**. . . . (— 100 —)	2.10.0



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Dramatic and Realistic Scenes

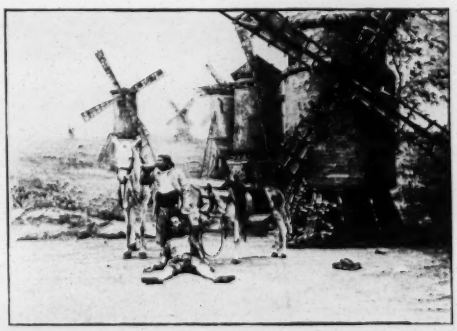
CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Aperçu...	1046	**The Iroquois' theatre Fire at Chicago.** . . . . . (about 180 feet)	4.10.0



The number of feet stated above is only an approximate length.

Fairy Tales

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Apitoyé	1052	**Don Quixote** . . . . . (about 840 feet)	21.0.0



To satisfy the desire of our numerous customers we have reduced to 840 feet instead of 1080 feet the length of our film Don Quixote.
This shows only the most interesting scenes, but the whole story has not in any way lost of its original character.

Ask for Coloured Posters 47×63 inches

A piece : 1/-

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FILMS PATHÉ

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Christopher Columbus

Historical Scenes in 8 parts

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CHRISTOPHER COLUMBUS

Historical Scenes in 8 parts

Different Scenes

1. Mutiny on sea.
2. Landing on the American soil.
3. The Indians rejoicing.
4. Triumphal entry into Barcelona.
5. Reception at the Spanish court.
6. Christopher Columbus disgraced.
7. Christopher Columbus in prison.
8. Glory of Columbus. — Apotheosis.

Length of the film : about **920** feet.

Price of the film : £ 23.0.0.

N° **1053**. — CABLE CODE WORD : APLANIR.

Ask for coloured Poster, 47×63 inches. A piece 1/-.



LEGEND

Christopher Columbus was born in 1436 near Genova, the son of a weaver. He volunteered in the Navy as cabin boy at 14 years of age and after a few cruises he was already a very daring sailor.

He was introduced in the Spanish Court and although the very powerful monks opposed him, Ferdinand VII gave him three ships to try to go round the world. He sailed for a journey which lasted nearly three months and discovered the American Continent the 12 th. October 1492.

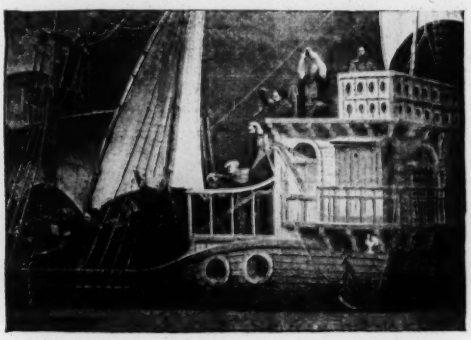
1st TABLEAU

Mutiny on Sea

The ships have left the Spanish coasts long ago. The tempest is raging and the crew is striking, they having no confidence in their admiral who vainly promised them the earth. Christopher Columbus is bravely standing on the second platform facing the crew menacing him ; a dagger in hand he forces the pilot to stay at the helm.

The look-out, up the mast, surveys the sea anxiously looking for the continent.

The admiral, unable to maintain the fury of his mutined crew, is nearly overpowered, when the look-out, frantically waves his bonnet, and cries out "LAND".



All the assistants are eager to see, but Christopher Columbus kneels down thanking the heavens, and his sailors taken by a respectful feeling, follow his example.

2nd TABLEAU

Landing in America



Some Indians are standing on the shore, uneasy, and wondering at the ship coming towards them. On landing Christopher Columbus goes ashore with a few sailors. The Indians, frightened and stupefied, are on the point of flying away, but the Europeans reassure them and give them presents. The Indians kneel down before them and Columbus hoists the King's banner in the name of whom he takes possession of the land. Kneeling down, he thanks God who in his kindness has let fall on him the glory of such a great discovery.

3rd TABLEAU

The Natives rejoicing



Columbus, with a few officers, penetrates in the interior. All are surprised and amazed by the beauty of the country and the richness of vegetation. The women covered with jewels and flowers in the hair arrive from all sides and charm the Spaniards with their grace.

4th TABLEAU

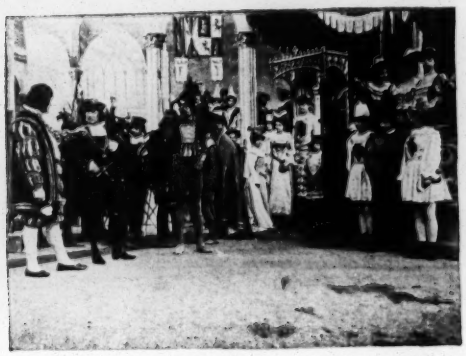
Triumphal Entry into Barcelona



Barcelona is all in joy. Triumphal arches, tapestries hanging at the balconies, flowers everywhere, and the crowd maintained by troops has invaded the street to see the return of Columbus. The six Indians taken to Europe are objects of intense curiosity and when Columbus, riding a beautiful horse, appears, the hurrahs burst out from all chests and the people welcome the triumpher.

5th TABLEAU

Reception at the Spanish Court



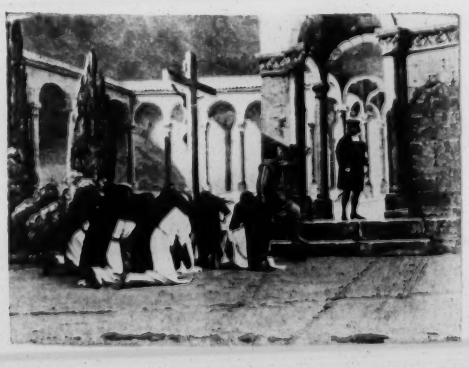
Ferdinand VII and Isabella the Catholic, surrounded by all the Lords, are impatiently awaiting the arrival of the great admiral.

He comes in and kneels before the King. But the King makes him sit down next to him. Columbus introduces his new subjects ; the Indians amazed by such magnificence, prostrate themselves at the feet of the Queen and give her plants and rare birds which they have brought over with them from America.

6th TABLEAU

Disgrace of Christopher Columbus





The Monks and the Inquisition then most powerful in Spain are jealous of Christopher Colombus' popularity which they have decided to ruin. They give advice to the King as to his conduct and this religious monarch who does not dare to go against the Church's will, abandons Colombus to his enemies.

7th TABLEAU

Christopher Columbus in Prison



The Inquisition has taken Columbus and thrown him in prison. The jailers open the gates and the King surrounded by Monks come to see his prisoner. Columbus begs his grace but the Monks are wide awake and the King withdraws furtively.

Columbus chained up feels himself completely abandoned and under the strains of an intense fever, dreams and sees himself cheered by all and received at the Court by the King. Finally his dreams leave him and he awakes brought back to reality to fall down on his straw couch weeping.

8th TABLEAU

Apotheosis



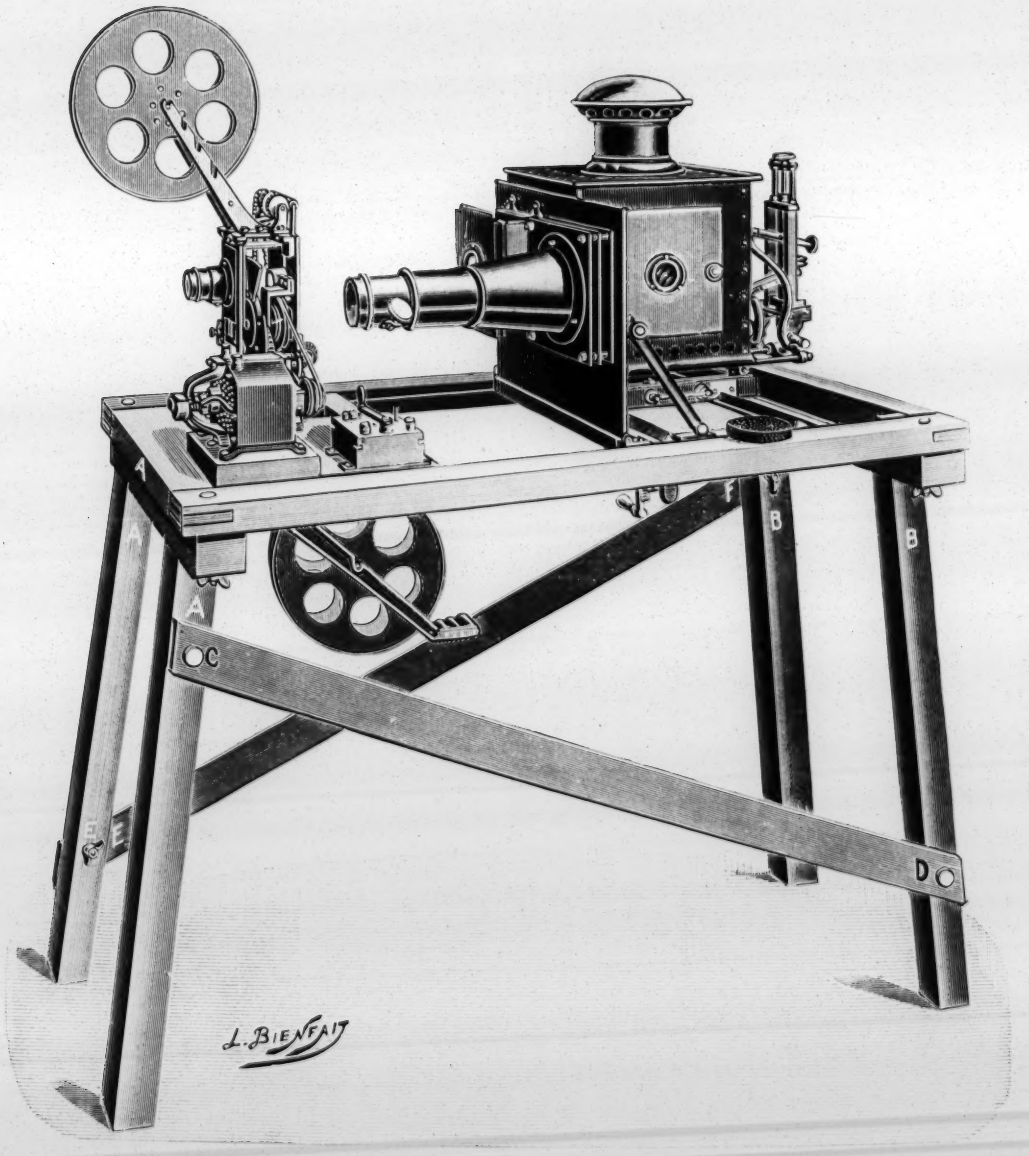
In honour of the fourth centenary of Columbus, all nations united to celebrate the glory of the great navigator, salute with their flags the statue of the hero.

COMPLETE OUTFIT

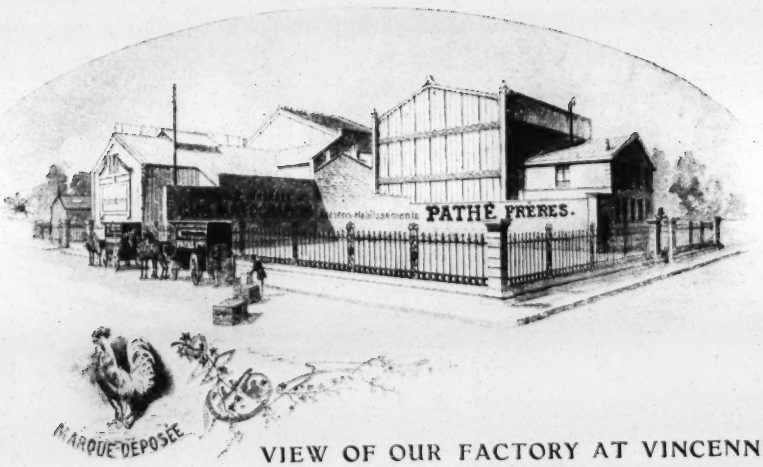
FOR

CINEMATOGRAPH AND LANTERN SLIDES

For Professionnals



Ask for special Catalogue of Machines and Accessories



VIEW OF OUR FACTORY AT VINCENNES
(Seine.)

PRINTED BY A. MARÉCHAL
PARIS

Legal Box 106
Folder 1



FILMS PATHÉ

8, Rue Saint-Augustin, 8

PARIS

Telephone : 247-51 — Telegraphic address : Cinemato-Paris

Supplement for March & April 1904

N. B. - The general Catalogue of Cinematograph films will be sent post free to anyone enquiring for it.

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The lengths stated in this catalogue are only approximate.

Trick Scenes

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Apoco ...	1055	**Japonaiseries** . . . . . (about 265 feet)	**6.12.6**



New effects in conjuring.

The number of feet stated above is only an approximate length.

Sports. - Acrobatics

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Aplomb. .	1054	**Trained Parrots** . . . . . (about 230 feet)	5.15.0



The number of feet stated above is only an approximate length.

Supplement for March & April 1904

Comical Scenes

CODE-WORD	N°s	TITLES OF THE SUBJECTS	THE FILM
Apôtre...	1052	**The Clever Baker**. . . . . (about 65 feet)	**1.12.6**
			
Apparal..	1063	**The bad Remedy** . . . . . (about 82 feet)	**2.1.0**
			

The number of feet stated above is only an approximate length.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Apode...	1056	**A Scandal in a Staircase** . . . . . (about 132 feet)	3.6.0



An old "beau" calling on a demi-mondaine is closely followed by his own wife. The latter bursts into the room where after discovering the culprit hidden under a table cloth, she chases the two out and pursues them into the staircase hitting them with her umbrella.

The number of feet stated above is only an approximate length.

Smoking Concert Films

(Children are not allowed to see these)

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Apologie.	1059	**The Bride going to Bed.** . . . . . (about 132 feet)	3.6.0
			
Apostat..	1060	**The "Parisienne's" Bedtime** . . . . (about 115 feet)	2.17.0
			
		(Scenes played by Willy of the *Olympia*).	

The number of feet stated above is only an approximate length.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Apostille.	1061	**The Flea.** . . . . . (about 65 feet)	**1.12.6**



(Scene played by Willy of the *Olympia*)

The number of feet stated above is only an approximate length.

Historical, Political and Military Scenes

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Aplanir ..	1053	**Christopher Columbus.** . . . . . (about 920 feet)	**27.0.0**



Historical scene in 8 Tableaux.

1st Tableau. — Mutiny on Sea.
2nd — Landing in America.
3rd — The Indians rejoicing (ballet).
4th — Triumphal entry into Barcelona.
5th — Reception at the Spanish Court.
6th — Disgrace of Christopher Columbus.
7th — Christopher Columbus in Prison.
8th — To the Glory of Colombus. Apotheosis.

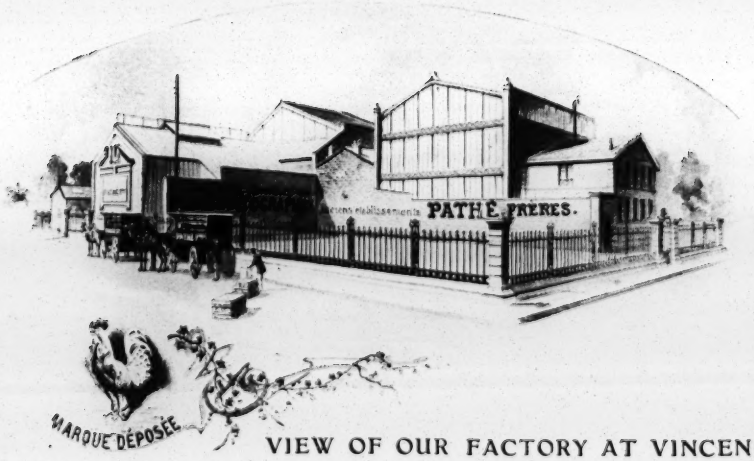
For explanations refer to the special illustrated supplement

Ask for Coloured Posters 47×63 inches
A piece : 1/-

The number of feet stated above is only an approximate length.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Apodose..	1057	**Cavalry Men crossing a River**. . (about 100 feet)	2.10.0
			
Apogée...	1058	**Modern high-school riding**. . . . . (about 100 feet)	2.10.0

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SUPPLEMENT FOR MAY-JUNE 1904

Out-of-Door Subjects

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Appeau ..	1066	**Excursion through Italy** (1) . . . . . (about 790 feet)	19.15.0
Appel ...	1067	**A Trip across the Alps** . . . . . (— 165 —)	4.2.6
Appelant .	1068	**Panoramic view of Lucerne** . . . . (— 115 —)	2.17.6
Apporter .	1077	**The Nest Robbers** . . . . . (— 165 —)	4.2.6
		 Very successful subject.	
Apre	1084	**Workmen going out of the Chatou Works** . . . . . (about 100 feet)	2.10.0

(1) **Coloured posters 47 × 63 inches A piece : 1/- each.**

The number of feet stated above is only an approximate length.

Comic Subjects

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Apport ..	1076	**Mistaken Door** . . . . . (about 115 feet)	2.17.6

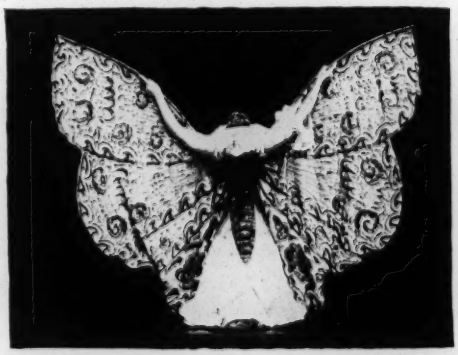




The number of feet stated above is only an approximate length.

Trick Scenes

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Appât ...	1065	**A Butterfly's Metamorphosis** . . . . (about 115 feet)	**2.17.6**



Latest effects in the cinematograph specially when coloured.

The number of feet stated above is only an approximate length.

Sport. - Acrobatic

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Appeleur.	1069	**Boar's Hunt** (1). . . . . (about 330 feet)	8.5.0



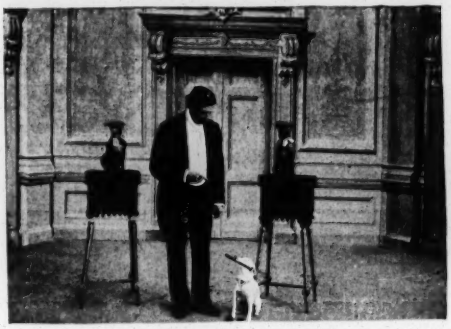
Arrival at the rendez-vous. — The attack.
Tally-Ho — The Quarry. — The honour of the foot
Return through the woods.

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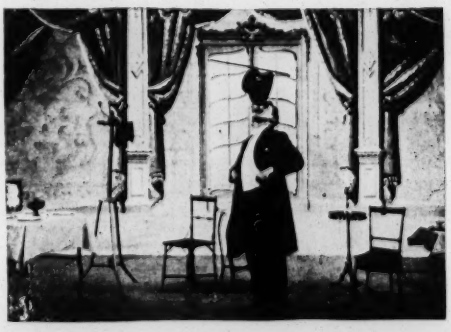
(1) **Coloured posters 47 × 63 inches**
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CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Apposer ..	1078	**Orla and his Dogs** . . . . . (about 150 feet)	3.15.0



Appret . . .	1080	**Fancy Juggler** . . . . . (about 115 feet)	2.17.6



The number of feet stated above is only an approximate length.

Historical, Political and Military Scenes

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
		Russian-Japanese War.	
Appien ..	1072	1° **Attack of a train** . . . . . (about 115 feet)	2.17.6
			
Applaudi.	1073	2° **Ambush** . . . . . (about 132 feet)	3.6.0
			

The number of feet stated above is only an approximate length.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Applique.	1074	3e **A Fight on the Yalou** . . . . . (about 115 feet)	**2.17.6**
			
Approche	1081	**Barrier jumping**. . . . . (about 50 feet) by officers.	**1.5.0**
Appuyer.	1083	**The Count of Torino & the Duchess of Aosta at the Races** . . . . . (about 50 feet)	**1.5.0**
Appui. . .	1082	**Reception of H. M. Alfonso XIII into Barcelona** . . . . . (about 132 feet)	**3.6.0**



The number of feet stated above is only an approximate length.

Dances & Ballets

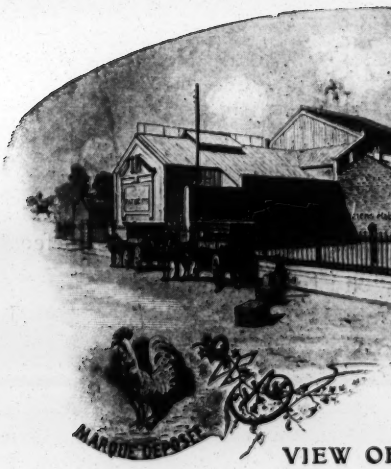
CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
		The Dahlias Acrobatic Dancers of the Paris Scala.	
Apprenti.	1079	1° **Plastic Dances** . . . . . (about 132 feet)	3.6.0
			
Apache . .	1071	2° **Ruffian's Dance** . . . . . (about 132 feet)	3.6.0
			

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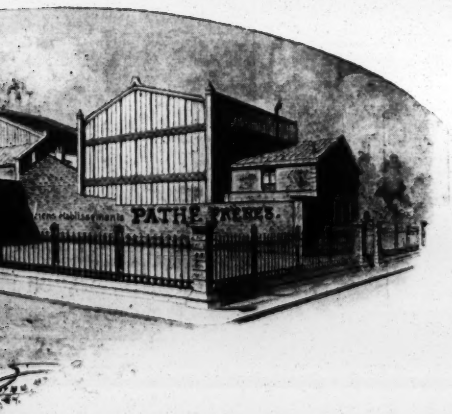
Dramatic & Realistic Subjects

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Appoint..	1075	**Death of Robert Macaire & Bertrand** (about 215 feet)	5.7.6
			
Appétit..	1070	**Love story** . . . . . (about 755 feet) Realistic scene in 7 Parts.	18.17.6
			
		1st Tableau. — Betrayed ! 2nd — From Work to Pleasure. 3rd — Abandoned. 4th — Dying of Hunger. 5th — Letter to the Parents. 6th — Terrible Expiation. 7th — In the Hospital.	
		For explanations refer to the special illustrated supplement. **Ask for coloured Poster 47×63 inches** **A piece : 1/- each.**	

The number of feet stated above is only an approximate length.



VIEW O



EW OF OUR FACTORY AT VINCENNES
(Seine).

PRINTED BY A. MARÉCHAL
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FILMS

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Annie's

Dramatic s

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S PATHÉ

Saint-Augustin, 8

PARIS

Telegraphic address : Cinemato-Paris

s Love-Story

atic scene in 7 Parts

l Catalogue of Cinematograph films
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ANNIE'S LOVE-STORY

Dramatic scene in 7 Parts

Titles of the Tableaux

1. Seduced !
2. From Work to Pleasure.
3. Abandoned !
4. Dying of hunger.
5. Letter to the Parents.
6. Terrible expiation.
7. At the Hospital.

Length of film : **755** feet

Price : £ 18.17.6

N° of Film **1070**. — CABLE CODE WORD : APPETIT

Ask for Coloured Poster 47×63 in. Price 1/- each.



LEGEND

1st TABLEAU

Seduced !



Outside of a dressmaking establishment a wealthy young man in his motor car is impatiently waiting the working-girls going out. At last the door opens and the working girls appear. The young man advances towards one of them, offers a bouquet and leads her to the motor car which quickly takes them out of sight.

2nd TABLEAU

From Work to Pleasure.



In a large restaurant, fast living men and women in evening dress are at table. This young man enters and presents his new acquaintance to his pleasure companions. Champagne glasses are emptied in honour of the new arrival.

A Tzigane passes the collection and everyone gives him some money. While remitting hers. Annie drops her bouquet. The handsome Tsigane thanks her, precipitates and picks up the flower handing it gallantly to the young woman.

3rd TABLEAU

Abandoned !



The lovers are at home, in their cottage. The young man gradually tires of his relations with the young woman and regrets his old pleasures.

A ring at the gate, the young man opens and sees with great joy his old

companions who want to take him out cycling. Annie insists that her friend remains with her; but he reassures her and goes off with his friends.

The young woman understands that her friend is tired of this quiet life and cries at the coming end of her dream of happiness.

4th TABLEAU

Dying of Hunger.



In a suburban bar men and women of a suspicious appearance are seated at table; — among them is the handsome Tzigane.

Annie appears at the door; misery has reduced her to beg. Exhausted with suffering and dying of hunger, she falls. The Tzigane, foreseeing a good fortune, picks her up and takes care of her.

The young woman recovers and grateful, thanks her saver.

5th TABLEAU

The Letter to the Parents.

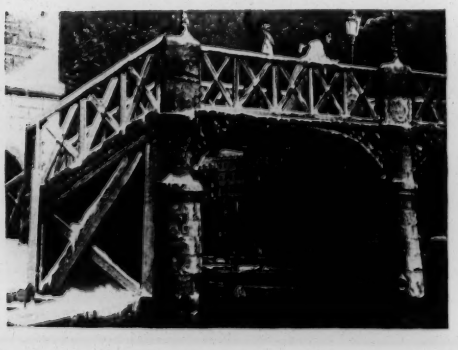


While waiting the father's return, the mother is sewing on the machine. Somebody knocks : it is the postman who brings a letter. The mother recognizes her daughter's writing and falls weeping in a chair.

The father returns from work and guesses the cause of his wife's sorrow. He seizes the letter and enters into a terrible wrath, threatening the fugitive.

6th TABLEAU

Terrible expiation.



The Tzigane forces Annie to a shameful occupation but she, disgusted with such dishonour, resists. The man threatens her with his dagger ; she escapes but is soon caught and is stabbed in full breast. The wretch seizes his victim and throws her over the bridge.

The outcries of the poor woman attract two policemen who hasten to give assistance and bring her out of the water.

7th TABLEAU

At the Hospital.



On the hospital bed the poor woman, in agony, recalls in her fever all the happy times of her youth, school, workshop and her family which her flight has brought to despair.

When she regains consciousness her parents are surrounding her and seeing their child dying, forgive her.

PATHÉ CINEMATOGR

Model 1904

Mode

Strong construction

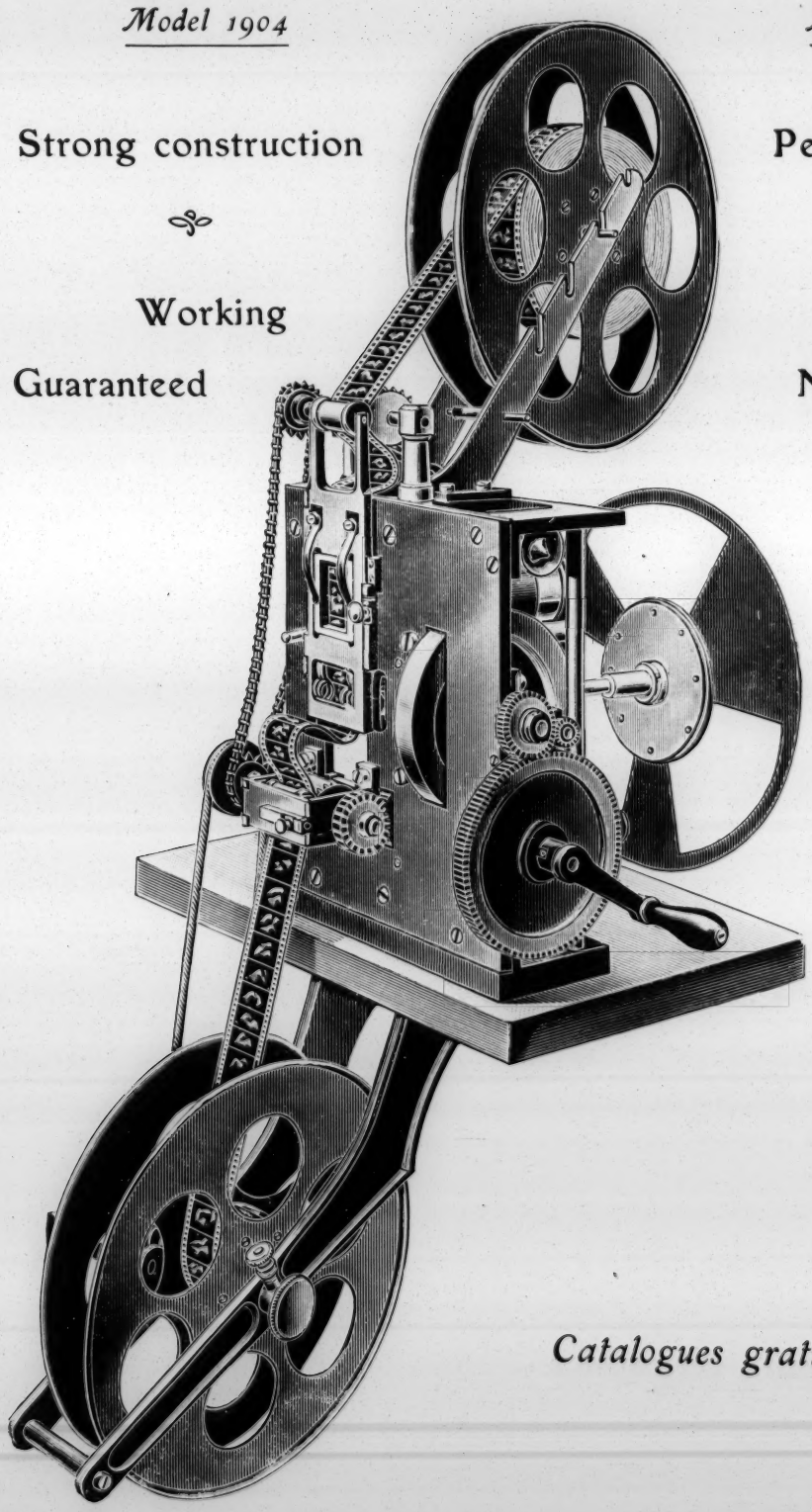
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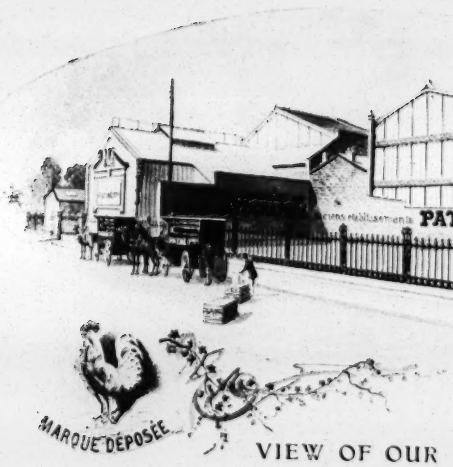
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No flickering

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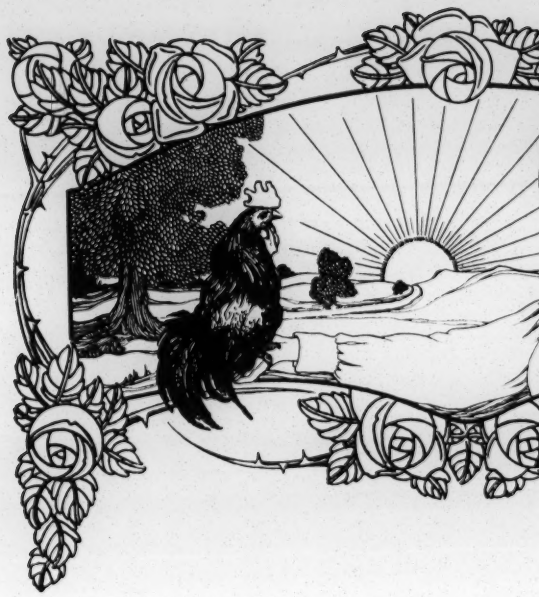


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STRIKE

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THE STRIKE

SOCIAL DRAMA

Tragedy in Five Parts.



Titles of the Scenes.

1st. Arbitration Refused.

2nd. The Manager's Murderess.

3rd. The Culprit's Arrest.

4th. Discharged.

5th. The Future.

Length of the film : about **450** feet

Price : £ 11.5.0.

N° of Film **1096**. — CABLE CODE WORD : ARBUSTE

Ask for Coloured Poster 47×63 inches 1/- each.



LEGEND

1st PART

Arbitration Refused.



The scene takes place in the Director's Office, the workmen's delegates introduced to him, submit him the desire of their fellow workmen.

Although the Director's son sides with the workmen, he refuses to listen to them and with a sarcastic smile, dismisses them.

2nd PART

The Manager's Murderess.



The Works have a military guard and the strikers stand out in the street awaiting the return of their delegates who, when they come out, give the result of their interview with the Manager, and his refusal to listen to their justified claims.

In their anger, the workmen are on the point of storming the place although the policemen are trying to keep them back. Finally the officer at the head of the troops orders his men to fire on the crowd and several men and children are killed or wounded. The Manager comes out and endeavours to cool down the workmen, but a woman who has just seen her husband killed before her eyes by a bullet, throws a brick at his head and kills him.

3rd PART

The Culprit's Arrest.



In a poor garret on the bed lies the killed workman. His wife surrounded by her children is weeping when suddenly the policemen break in to arrest her; she is taken away notwithstanding the children crying and clinging to their mother.

4th PART

Discharged.

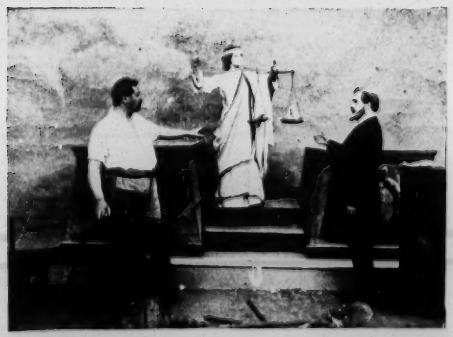


On the accused bench the woman begs her judges not to leave her children helpless in the world. The Manager's son, although in great sorrow, knowing that his father was wrong, pleads in favour of the murderess asking her freedom.

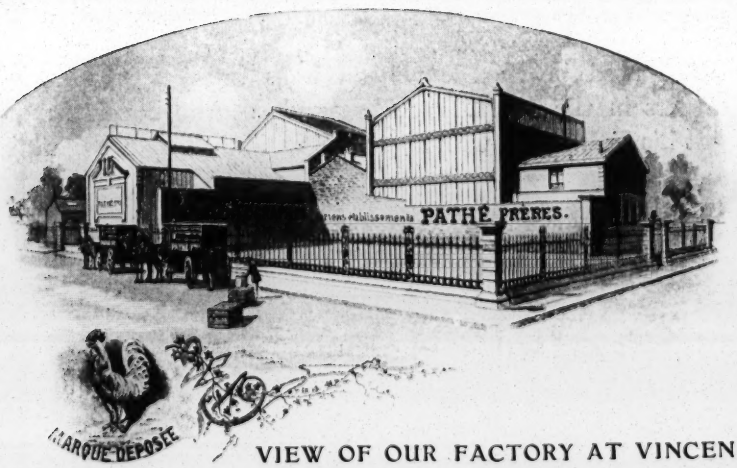
The judges under the circumstances discharge her.

5th PART

The Future.



In an Apotheosis, the Labour as a Workman and the Capital as a Rich Man, unite their strength to give happiness to all and fortune in the future. The Justice appears and presides this loyal alliance.



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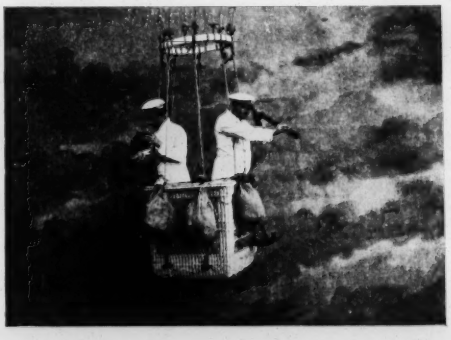
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2° The approximate lengths which we mention are only for your guidance.

3° We supply the Subjects at the FIXED PRICES stated in this Catalogue.

SUPPLEMENT FOR AUGUST 1904

Out-of-Door Subjects

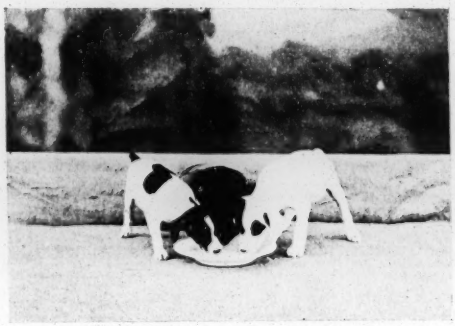
CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Ardoise..	1106	**Tragedy in Mid-air** (part colored). . . (about 200 feet)	5.3.6
			
		This film shows the ascent of a balloon, with two passengers, from the centre of a park, with hundreds of onlookers The basket of the balloon is now shown in mid-air with the passengers looking downward through their telescope and you are shown what they see. Suddenly a storm bursts upon them, a flash of lightning sets fire to the balloon which collapses and falls into the sea, the passengers clinging to the wreckage are then rescued by a boatman. *A wonderfully realistic and thrilling scene.*	
Argot...	1110	**Arrival and departure of a Train** (about 132 feet)	3.6.0

The number of feet stated above is only an approximate length.

Comic Subjects

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Ardu	1107	**Facial contortions by Guillot** . . . (about 82 feet)	2.1.0
Arène ...	1108	**Caught Cheating** . . . . . (— 65 —)	1.12.6
		 Two men are playing cards and the loser slily secretes a card under the table cloth. His companion who has been watching him turns back the cloth exposing the card.	
Argile...	1104	**Eating an Ice Cream** . . . . . (about 82 feet)	2.1.0
		 Played by DRANEM of the Eldorado. *The facial expressions in this film are very fine.*	

The number of feet stated above is only an approximate length.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Arpent...	1117	**Puppies & Cat** . . . . . (about 65 feet)	**1.12.6**
			
		A very pretty scene from Nature.	
Arrêt....	1118	**An Artful Cat**. . . . . (about 82 feet)	**2.1.0**
		A man takes a seat outside a Café and orders a glass of milk, which is brought him. Whilst reading his paper a cat jumps on the table and being unable to get his head into the glass dips in its paw and licks off the milk. This it continues to do, until the man puts down his paper and sees what has happened; he is furious and calls the proprietor to see the thieving propensities of his cat.	
			

The number of feet stated above is only an approximate length.

Sport. - Acrobatic

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Arme....	1113	**Miniature Circus** . . . . . (about 165 feet)	4.2.6
Armoire..	1114	**The Wrestling Ass** . . . . . (— 115 —)	2.17.6



This shows Ghezzi the clown wrestling with an ass, who is very highly trained in the art of wrestling

Exceedingly clever and amusing.

The number of feet stated above is only an approximate length.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Armure . .	1115	**Eccentric Tight Rope Walkers** . . (about 132 feet)	3.6.0



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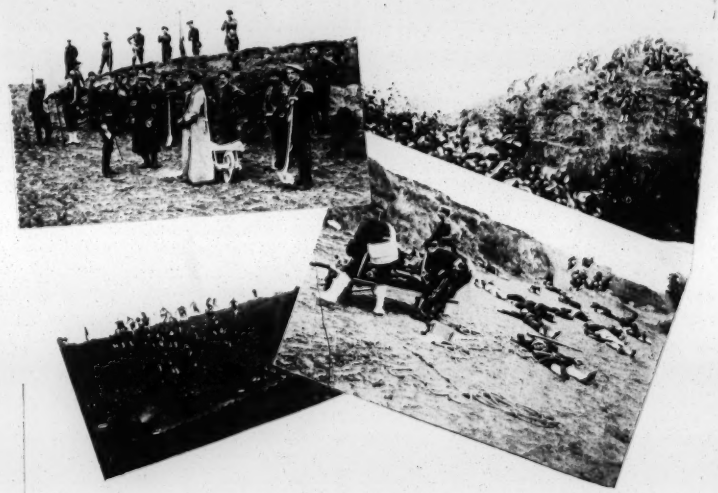
Historical, Political and Military Scenes

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Argument	1111	**Assassination of the Russian Minister Plehve.** (about 82 feet)	2.1.0



The number of feet stated above is only an approximate length.

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Arrhe....	1119	**Port-Arthur** (1st Series). . . . . (about 250 feet)	**6.5.0**
		a — Japanese Envoy.	
		b — Attack on a fort.	
		c — The wounded Japanese attended to by Russian soldiers.	



Arrondi..	1120	**Port-Arthur** (2nd Series). . . . . (about 250 feet)	**6.5.0**
		a — Attack on a Hill.	
		b — After the Battle.	
		c — Carrying off the wounded.	

The number of feet stated above is only an approximate length.

Religious and biblical Scenes

CODE-WORD	Nos	TITLES OF THE SUBJECTS	THE FILM
Aromate.	1116	**Joseph sold by his Brethren** . . . . . (about 625 feet) In 5 tableaux.	18.10.10



1st Scene. — Sold by his Brethren
2nd — In Captivity.
3rd — Tempted by Potiphar's wife.
4th — Interpretation of Pharaoh's Dreams.
5th — Joseph exalted Apotheosis

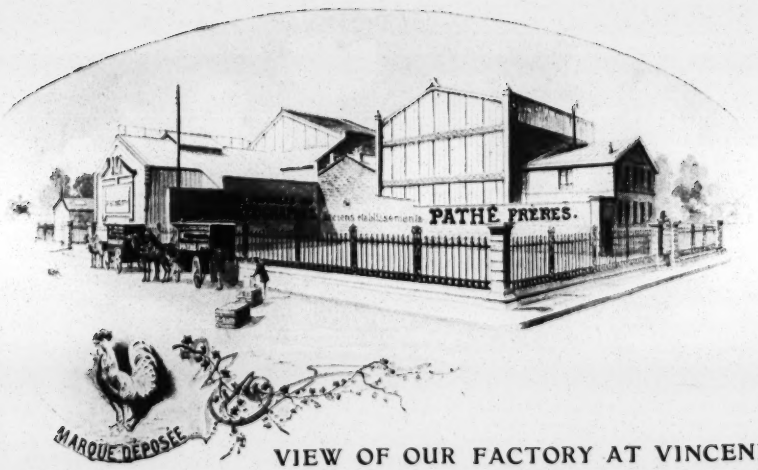


The whole of the 5th scene is coloured.

For full explanation of this film, please write for our special supplement.

Ask for our coloured posters 47×63 inches.
(One free with each film).

The number of feet stated above is only an approximate length.



VIEW OF OUR FACTORY AT VINCENNES
(Seine).

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FILMS PATHÉ

8, Rue Saint-Augustin, 8

PARIS

Telephone : 247-51 — Telegraphic address : Cinemato-Paris

Indians and Cow-Boys

Startling Dramatic film depicting American Cow-Boy life

N. B. - The complete Catalogue of Cinematograph films will be sent post free on application.

VERY IMPORTANT NOTICE



With all our films, we supply a length of about (5 feet) which is attached, and bears the title of the subject with our trade-mark; this protects us against imitators, and affords our clients the advantage of economising their expenditure, as the use of a second lantern for fixed titles is not required.

We supply these titles in French, English, German, Spanish, Italian or Russian, as our clients may desire.

Consequently, all those who procure our films through dealers, agents or others, should insist on having the title *in red* with our trade-mark, the Coq, to the right and left, which is the only guarantee that they are our manufacture and not merely copies.

We send a photograph (1/2 plate size) with nearly all our films, representing the most interesting part of the scene, and which is supplied gratuitously to every purchaser.

1° All our films are sold as SUBJECTS.

2° The approximate lengths which we mention are only for your guidance.

3° We supply the Subjects at the FIXED PRICES stated in this Catalogue.

INDIANS and COW-BOYS

Dramatic & Spectacular Scene in 6 Parts

Titles of the Scenes.

1. An Indian Robber punished
2. Departure of the Stage-coach
3. Indians' Revenge. — The Capture of wife & child
4. Dog sent with Message
5. In Pursuit of the Robbers
6. The Captives Rescued

Length of the film : about **590** feet

Price : £ 14.15.0.

N° of Film **1105**. — CABLE CODE WORD : ARDEUR

Ask for Coloured Poster 47×63 inches 1/- each

(One free with each film).



LEGEND

1st PART

An Indian Robber punished



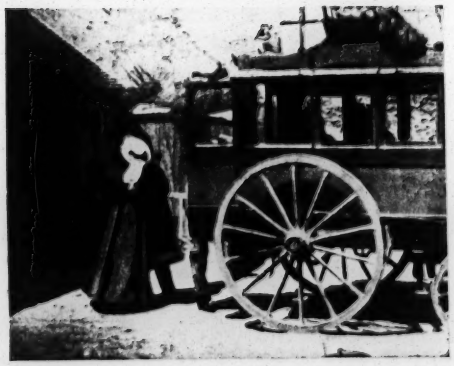
Capt. W. Robert Peterson's Cow-boys, have captured an Indian Robber loafing around a small fort. The Indian in order to escape, attempts to make use of his poisoned dagger. But the men, who have good hold of their prisoner, drag him before the Captain who decides at once upon his punishment.

The Captain throws him down, inflicts upon him a severe thrashing with his leather strap and sends him away, free, instead of shooting him.

Beyond their reach, "Agile Stag" clenches his fist, swears vengeance and escapes through the country, while Negro, the Captain's dog, has followed the scene with his intelligent eye.

2nd PART

Departure of the Stage-coach



Captain W. R. Peterson accompanies his wife, child and aged Father to the Stage-coach, which is to convey them to Omaha, a station on the Central Pacific Railway.

Negro, the dog, is also of the party.

After pathetic farewells and as the stage-coach drives away, the Captain wends his way home, sadly ; " Agile Stag " appears unnoticed by the Captain. He has not ceased watching his enemy, springs out of his hiding place, and goes in pursuit of the travellers. He meets other Indians of his tribe who will assist him to satisfy his revenge.

3rd PART

Indians' Revenge. - The Capture of wife & child



Lying on the ground, ears to the earth, the Indians have heard the noise of the stage-coach approaching. When the coach passes, one of the Indians, scaling up from behind, jumps at the conductor's throat, whilst another holds the horses. Their companions who have been following on horseback, kill the men, seize the women, and carry them away, one of the Ruffians takes out the horses, abandons the coach, and takes flight with them.

The unfortunate father, stretched on the road, wounded comes to, notices, despite his weakness, the tragedy of which he is one victim.

Calling the faithful dog, he writes a few words on a piece of paper which he fastens on to his collar, and bids him " Go home ".

4th PART

Dog sent with Message



This scene depicts Captain Peterson outside the fort thinking of the danger his dear ones are running, when suddenly he perceives the faithful Negro, quite exhausted, approaching him. He takes the note attached to the dog's collar and learns of the terrible catastrophe. His presentiments had not deceived him.

Calling upon his men to mount, they start off at full speed for the scene of the catastrophe.

5th PART

In Pursuit of the Robbers



A narrow valley is now shown, down which the Indians, pursued by the Cow-boys, are rushing towards Captain Peterson, who, revolver in hand, is crouch ng beside a tree. He kills two or three as they rush past and joins his Cow-boys in further pursuit.

6th PART

The Captives Rescued



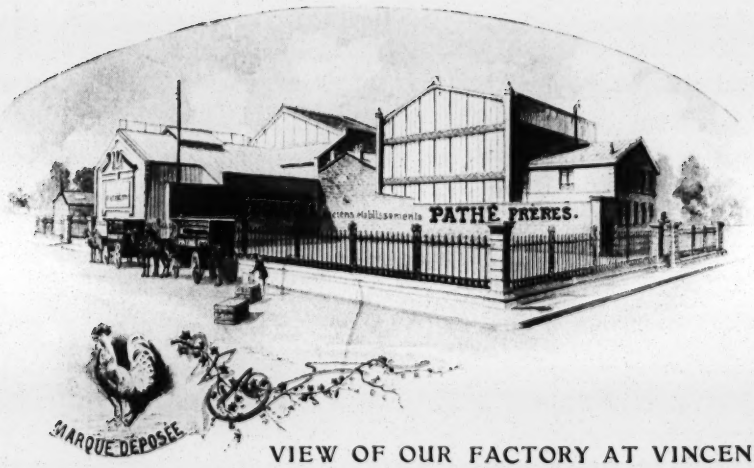
The sentries have been exterminated by the Cow-boys who, scaling the mountains, have reached the Indian encampment in the woods. They creep in alongside the thickets. Captain Peterson's poor wife and his daughter, are now seen in the Indians wigwam.

Captain Peterson thinks that the moment of rescue, although, nearing, has not yet come. He waits until his men have encircled the camp in order not to endanger the lives of his dear ones.

The great chief, conducted by " Agile Stag " satisfied with his revenge, now wishes to take possession of the wife. She resists him; he orders her to be tied to the post of torture.

Just at the moment when he raises his hatchet to kill her, a shot is heard and the chief falls to the ground dead. The Cow-boys break into the camp and slaughter the Indians.

The curtain falls as Captain Peterson takes his loved ones in a fond embrace.



VIEW OF OUR FACTORY AT VINCENNES
(Seine).

Legal Box 106
Folder 1



FILMS PATHÉ

8, Rue Saint-Augustin, 8

PARIS

Telephone : 247-51 — Telegraphic address : Cinemato-Paris

Joseph sold by his Brethren

Biblical Story in 5 Tableaux

N. B. - The complete Catalogue of Cinematograph films will be sent post free on application.

VERY IMPORTANT NOTICE



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3° We supply the Subjects at the FIXED PRICES stated in this Catalogue.

Joseph sold by his Brethren

Biblical Story in 5 Tableaux



Titles of the Scenes

1. Joseph sold by his Brethren.
2. In Captivity.
3. Tempted by Potiphar's Wife.
4. Interpreting the Dreams.
5. Joseph exalted.

Length of the film : about **625** feet

Price : £ 18.10.10.

N° of Film **1116**. — Cable code word : AROMATE

Ask for Coloured Poster 47×63 inches 1/- each



LEGEND

1st SCENE

Joseph sold by his Brethren



Joseph, son of Jacob, is hated by his brothers because of the Father's greater love of him than of themselves; they hold counsel to destroy him, but decide to throw him into a pit, and to dip his coat of many colours in the blood of a goat and take it to their Father, saying some wild beast has devoured him. Joseph begs for his life, but they cast him into the pit and are about to depart, when some Ismaelite merchants arrive with their caravans, so the brethren sell Joseph to them, as a slave, and then depart.

SCENE 2.

In Captivity



Joseph is sitting silently thinking of his fate while the merchants prepare their repast. A boat is seen approaching and all curiously await its arrival. It is Potiphar, Captain of Pharoah's army. He takes pity on Joseph and buys him from the merchants. Potiphar then departs with his new Slave.

SCENE 3.

Tempted by Potiphar's Wife





Potiphar's wife enraged because her advances are rejected by Joseph. calls the Guards, and has him cast into prison. The King's Wine Bearer who is a prisoner with Joseph approaches him and asks for an interpretation of a dream. " I dreamed, said he, that three vines sprang up from the earth which blossomed and turned to fruit. I plucked the grapes and squeezed their juice into Pharoah's cup. Rejoice, said Joseph, for the King will shortly restore you to favour.

Another prisoner, the King's Baker, anxiously asks Joseph also for the interpretation of a dream he had dreamed. " I carried three baskets filled with bread on my head, and the birds of the air came and picked the bread from the baskets ". Joseph said, In three days you will be killed and the birds of the air will pick the flesh from your body. The Gaoler who comes to put the prisoners in their cells is commanded by Potiphar's wife to leave Joseph. She tries to embrace him but he thrusts her away ; furious, she orders him to be again imprisoned.

SCENE 4.

Interpreting the Dreams



Pharoah stretched upon his couch sends away the wise men who are unable to interpret a dream he has had. He is told of the prisoner Joseph who interpreted the dreams of his servants aright, and orders that he be brought before him. "I dreamed, he said, that seven fat Kine fed upon the fertile ground. then came seven lean Kine, and swallowed up the fine Kine."



The interpretation, said Joseph, is this. There will be seven years of prosperity and abundance after which will come 7 years of famine.

Pharoah descends from his throne and tells Joseph he is to be the head over all Egypt, himself only excepted.

SCENE 5.

Joseph exalted



Joseph is now the head Minister of Egypt, the soldiers and courtiers prostrate themselves before him. He is seated upon the throne when his 10 brothers accompanied by Benjamin come and bow down before him.

Joseph recognises them but receives them coldly and speaking to Simeon asks. Who is the young man, "He is the youngest son of our Father, Jacob. he replies.

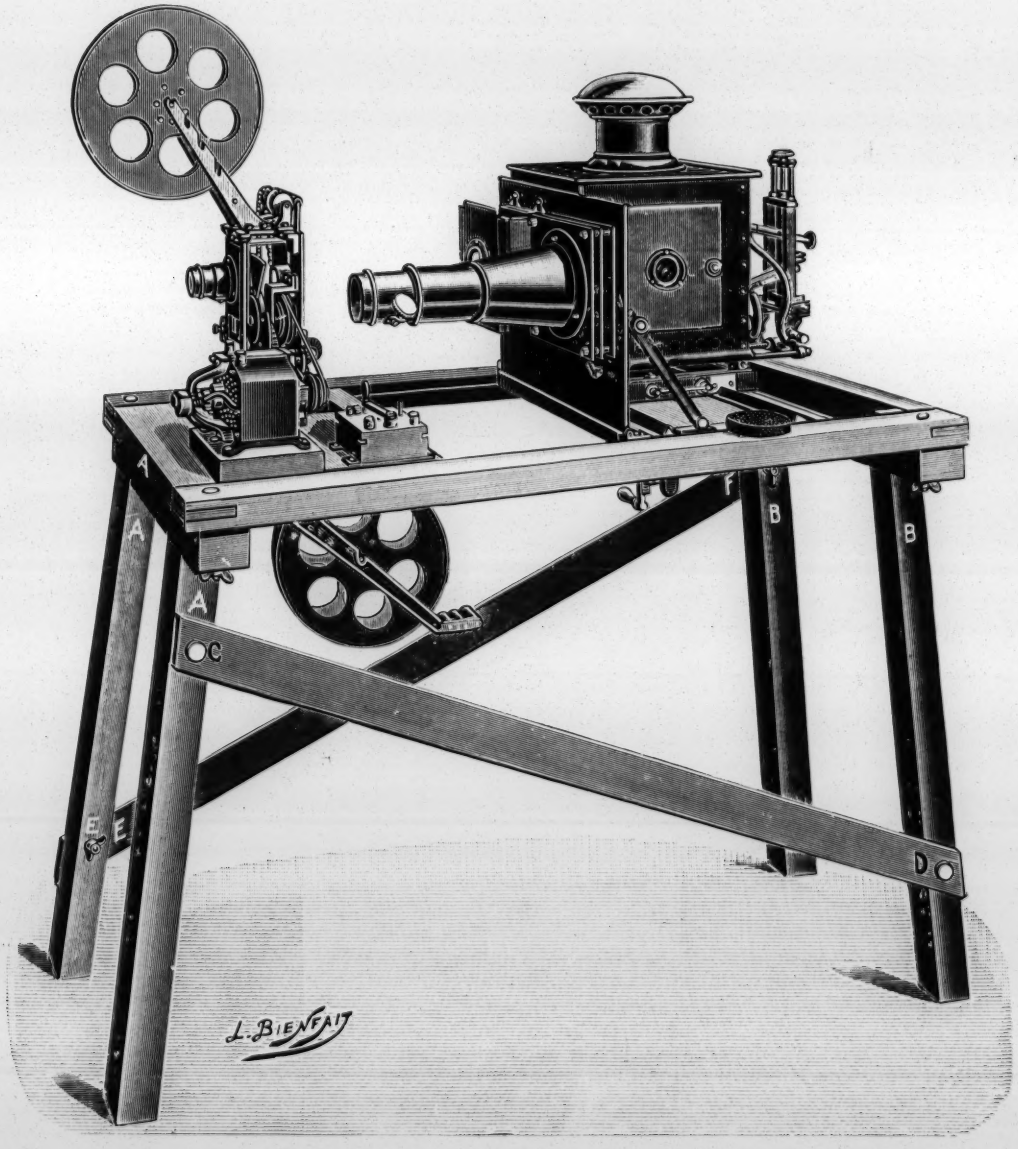
Joseph then makes them approach and sit at his side. To their astonishment he then reveals himself to them as their brother and embraces them.

COMPLETE OUTFIT

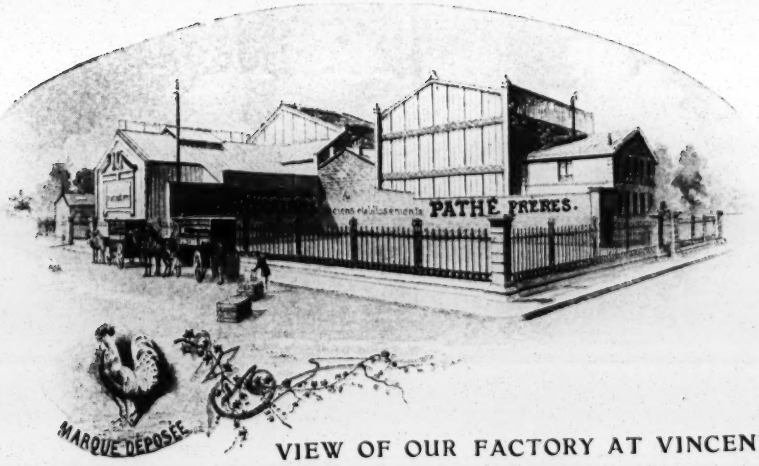
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Cheeky Traveler.		
Assumer	164	19.68
Children's Quarrel.		
Boniment	82	9.84
Chimneysweep and Pastry Cook.		
Eclosion	65	7.80
Christmas Goose.		
Boulier	164	19.68
Clever Baker.		
Apotre	65	7.80
Coal Man's Bath.		
Autrement	131	15.72
Compromising Spots.		
Bizarre	82	9.84
Confession.		
Avoue	82	9.84
Countryman in Paris.		
Bon	492	59.04
Custom House Search.		
Bouliner	114	13.68
Dancing Sentry Box.		
Azotate	98	11.76

WHEN ORDERING USE CODE WORDS.

	Feet.	$ Cts.
Disagreeable 5 O'Clock.		
Grele	.98	11.76
Disagreeable Mistake.		
Bougeoir	.65	7.80
Doorkeeper's Curiosity.		
Bonbon	.360	43.20
Dog and Pipe.		
Ebrouer	.131	15.72
Dranem Salutes the Audience.		
Chambre	.82	9.84
Drunkard.		
Bivouac	.82	9.84
Drunkard and Statue.		
Ecluse	.131	15.72
Enchanted Melon.		
Aubier	.82	9.84
False Alarm.		
Azalee	.147	17.64
False Cripple.		
Echenille	.98	11.76
Fantastic Fishing.		
Arsenal	.98	11.76
First Hunting Day.		
Athlete	.164	19.68
First Night Out.		
Bleu	.360	43.20
Gamblers' Quarrel.		
Arene	.65	7.80
Gaieties of Divorce.		
Bouse	.311	37.32
Gay Washerwomen.		
Blessant	.98	11.76
Gluttonous Negro.		
Auditeur	.82	9.84
Good Pipe.		
Boisson	.65	7.80
Good Story.		
Eclat	.82	9.84

WHEN ORDERING USE CODE WORDS.

	Feet.	$ Cts.
Behind the Stage.		
Extra for coloring	$6.50	
Azyme	196	23.52
Beware, My Husband Comes!		
Bourreler	410	49.20
Bicycle Robber.		
Bouquet	360	43.20
Bird's Eye View of Paris.		
Boulette	246	29.52
Boy's First Smoke.		
Grattage	131	15.72
Burglars at Work.		
Athis	246	29.52
Captain's Inspection.		
Azteque	164	19.68
Charley's Aunt.		
Charite	65	7.80
Cheeky Traveler.		
Assumer	164	19.68
Children's Quarrel.		
Boniment	82	9.84
Chimneysweep and Pastry Cook.		
Eclosion	65	7.80
Christmas Goose.		
Boulier	164	19.68
Clever Baker.		
Apotre	65	7.80
Coal Man's Bath.		
Autrement	131	15.72
Compromising Spots.		
Bizarre	82	9.84
Confession.		
Avoue	82	9.84
Countryman in Paris.		
Bon	492	59.04
Custom House Search.		
Bouliner	114	13.68
Dancing Sentry Box.		
Azotate	98	11.76

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	Feet.	$ Cts.
Disagreeable 5 O'Clock.		
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Disagreeable Mistake.		
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Doorkeeper's Curiosity.		
Bonbon	.360	43.20
Dog and Pipe.		
Ebrouer	.131	15.72
Dranem Salutes the Audience.		
Chambre	.82	9.84
Drunkard.		
Bivouac	.82	9.84
Drunkard and Statue.		
Ecluse	.131	15.72
Enchanted Melon.		
Aubier	.82	9.84
False Alarm.		
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False Cripple.		
Echenille	.98	11.76
Fantastic Fishing.		
Arsenal	.98	11.76
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Bleu	.360	43.20
Gamblers' Quarrel.		
Arene	.65	7.80
Gaieties of Divorce.		
Bouse	.311	37.32
Gay Washerwomen.		
Blessant	.98	11.76
Gluttonous Negro.		
Auditeur	.82	9.84
Good Pipe.		
Boisson	.65	7.80
Good Story.		
Eclat	.82	9.84

WHEN ORDERING USE CODE WORDS.

	Feet.	$ Cts.
Greasy Pole.		
Bol	82	9.84
Great Discovery.		
Boulet	180	21.60
Greedy Beggar.		
Echauffe	65	7.80
Gun License.		
Blame	344	41.28
Hairdresser's Victim.		
Axonge	65	7.80
Hallo! Grinder.		
Boutoir	180	21.60
Henpecked Husband.		
Boni	262	31.44
History of a Pair of Trousers.		
Boxer	360	43.20
Ice Cream Eater.		
Argile	82	9.84
Impatient Customer.		
Boisseau	98	11.76
Impracticable Journey.		
Bord	246	29.52
Improvised Suit.		
Bock	295	35.40
Indiscreet Bathroom Maid.		
Ecaille	164	19.68
Ingenious Dauber.		
Bousiller	213	25.56
Innocent Flirtation.		
Attenant	49	5.88
Insolvable Guests.		
Chetif	196	23.52
Irascible Fisherman.		
Beuette	65	7.80
I've Lost My Eyeglasses.		
Bouteille	278	33.36
Jewel Robber Mystified.		
Bouture	426	51.12

WHEN ORDERING USE CODE WORDS.

	Feet.	$ Cts.
Joys of Marriage.		
Bistre	98	11.76
Keep It Straight.		
Bonde	328	39.36
Kids' Practical Jokes.		
Ayant	98	11.76
Love Letter.		
Bouter	131	15.72
Love Is Ingenious.		
Bosse	229	27.48
Man with 36 Heads.		
Bouze	131	15.72
Matrimonial Agency.		
Bouche	98	11.76
Mind, Madame Is Coming!		
Echeance	65	7.80
Misadventures of a Hat. (My Hat - L.F.S.)		
Boulin	180	21.60
Monkey August.		
Assureur	246	29.52
Motorcar and Cripple.		
Avorton	164	19.68
Neighbor's Lamp.		
Bosquet	131	15.72
Nest Robbers.		
Apporter	164	19.68
No Posters Allowed.		
Echafaud	65	7.80
Obstinate Drunkard.		
Braillard	98	11.76
Pasha's Nightmare.		
Borate	262	31.44
Pastry Cook's Practical Jokes.		
Borne	262	31.44
Penny Milk.		
Bonte	131	15.72
Photographing Bear.		
Bouleux	131	15.72

WHEN ORDERING USE CODE WORDS.

	Feet.	$ Cts.
Pierrot's Revenge.		
Extra for coloring	$1.75	
Bovine	246	29.52
Pillow Fight.		
Ebat	65	7.80
Pleasure Trip.		
Azur	295	35.40
Porter's Horrible End.		
Eclater	98	11.76
Postman's Xmas Box.		
Boscu	328	39.26
Robbers Robbed.		
Boutonne	229	27.48
Room, Please.		
Blocage	65	7.80
Scandal in Staircase.		
Apode	131	15.72
Scenes from My Balcony.		
Alpes	131	15.72
Scholar's Breakfast.		
Blanche	131	15.72
Schoolboys' Practical Jokes.		
Azote	114	13.68
Shower Bath.		
Eblouir	49	5.88
Smiles and Tears.		
Echancree	82	9.84
Smoker Too Small.		
Aquilin	65	7.80
Sock.		
Boeuf	131	15.72
Spontaneous Operation.		
Braconner	164	19.68
Surgical Operation.		
Blafard	180	21.60
Ten Wives for One Husband.		
Autrefois	246	29.52

WHEN ORDERING USE CODE WORDS.

	Feet.	$ Cts.
Three Phases of the Moon.		
Extra for coloring	$2.90	
Bouleau	147	17.64
Through the Keyhole.		
Blanchir	131	15.72
Too Hot.		
Echange	65	7.80
Touching Pleading.		
Bordee	82	9.84
Troublesome Fishbone.		
Bleuatre	98	9.84
Two Drunkards.		
Bolide	98	11.76
Unforeseen Meeting.		
Bois	278	33.36
Vicar's Garden Party.		
Bonifier	377	45.24
War of Children.		
Bombe	262	31.44
When the Masters Are Out.		
Boutefeu	180	21.60
Where Is My Horse?		
Bordure	114	13.68
Wig.		
Blaireau	114	13.68
Wolf's Trap.		
Bourbeux	278	33.36
Young Apple Thief.		
Autorite	82	9.84
Young Tramps.		
Blase	574	68.88

TRICK FILMS.

Acrobatic Elephant.		
Boudin	147	17.64
Amusing Changes.		
Eclanche	114	13.68

WHEN ORDERING USE CODE WORDS.

	Feet.	$ Cts.
Barnum's Trunk.		
Api	410	49.20
Bewitched Lover.		
Audace	147	17.64
Charming Enchantress.		
Eclaireur	114	13.68
Cheated Policeman.		
Dys	65	7.80
Childish Tricks Baffled.		
Aveugle	213	25.56
Christmas Miracle.		
Bouffe	278	33.36
Clown's Revenge.		
Austral	131	15.72
Cloth Dealer.		
Ibis	131	15.72
Devil's Pot.		
Grattoir	180	21.60
Dwarf's Cakewalk.		
Echevin	147	17.64
Enchanter's Night.		
Gregeois	164	19.68
Fantastic Diver.		
Boue	114	13.68
Flower Fairy.		
Extra for coloring		$5.50
Automate	82	9.84
Flying Machine.		
Alcrs	65	7.80
Frightful Night.		
Auge	131	15.72
Funny Shave.		
Bonasse	131	15.72
Haunted House.		
Bout	180	21.60
Hurried Moving In.		
Ecart	114	13.68
Ill Rewarded Conjuror.		
Bonhomme	229	27.48

WHEN ORDERING USE CODE WORDS.

	Feet.	$ Cts.
Illusionist.		
Dru	.98	11.76
Impossible To Get a Plunge.		
Cerceau	.131	15.72
In a Hurry to Catch a Train.		
Doual	.131	15.72
Infernal Cave.		
Extra for coloring	$15.00	
Blouse	.229	27.48
Ingenious Soubrette.		
Anche	.131	15.72
Invisible Men.		
Extra for coloring	$3.75	
Boxeur	.656	78.72
Japanese Varieties.		
Apoco	.262	31.44
King of Dollars.		
Extra for coloring	$4.60	
Automme	.114	13.68
Living Dummy.		
Chenevis	.98	11.76
Living Statues.		
Econome	.82	9.84
Magic Hat.		
Greffer	.180	21.60
Miniature Theatre.		
Boutade	.344	41.28
Miraculous Shampooing.		
Grele	.131	15.72
Moon Lover.		
Extra for coloring	$1.00	
Avenir	.426	51.12
Mysterious Screen.		
Aparte	.131	15.72
Negro and Policeman.		
Averti	.114	13.68
Painter's Misfortune.		
Echouage	.49	5.88

F.L.

WHEN ORDERING USE CODE WORDS.

	Feet.	$ Cts.
Phantom's Guard.		
Extra for coloring	$1.00	
Boite	229	27.48
Phenomenal Hen.		
Blague	213	25.56
Pierrots Mystified.		
Gratitude	131	15.72
Practical Conjuror.		
Bleche	131	15.72
Revolving Table.		
Aperotif	147	17.64
Saluting Flags.		
Artiste	114	13.68
Statue Dealer.		
Echo	114	13.68
Startling Pursuit.		
Echoir	65	7.80
Stunning Creations.		
Extra for coloring	$6.50	
Avis	98	11.76
Stupendous Jugglers.		
Blessure	82	9.84
Too Late.		
Eborgner	82	9.84
Visions of Art.		
Idem	98	11.76
F.L. ⊗ **Whence Does He Come?**		
Blinde	114	13.68
Window Cleaner.		
Echalas	49	5.88
F.L. ⊗ **Wonderful Album.**		
Extra for coloring	$17.00	
Bobeche	262	31.44
Wonderful Beehive.		
Extra for coloring	$16.00	
Asperge	246	29.52

WHEN ORDERING USE CODE WORDS.

SPORTS AND ACROBATIC SCENES.

	Feet.	$ Cts.
Aerial Billiard Playing.		
Audition	164	19.68
Boar Hunting.		
Appeleur	328	39.36
Laure Brothers.		
Anatheme	164	19.68
Bull Fight.		
Atour	377	45.24
Clown Sidney on Stilts.		
Augure	213	25.56
Dressing on the Tight Wire.		
Atteinte	114	13.68
Frog Fishing.		
Extra for coloring		$5.25
Boutique	196	23.52
Looping the Loop.		
Anse	65	7.80
Modern Style Housemaids.		
Audience	213	25.56
Nautical Fancy.		
Blond	65	7.80
Nautical Game.		
Blocus	98	11.76
Omers, Up-to-Date Burglars.		
Echarpe	229	27.48
Orla and His Dogs.		
Apposer	147	17.64
Pole Jump.		
Anoure	98	11.76
Ski Running.		
Autel	131	15.72
Six Dainef Sisters.		
Aneanti	213	25.56
Steeplechase.		
Blanc	475	57.00
Topsy-Turvy Dance.		
Auberge	131	15.72

WHEN ORDERING USE CODE WORDS.

	Feet.	$ Cts.
Trained Bears.		
Bouc	328	39.36
Trained Parrots.		
Aplomb	229	27.48
Trained Pigs.		
Chatouille	114	13.68
Winter Sports.		
Winter	377	45.24
Wrestling Donkey.		
Armoire	114	13.68
Wrestler and Bull.		
Attarder	131	15.72

SCENES FOR SMOKING CONCERTS.

Bride Retiring.		
Apologie	131	15.72
Courageous Husband.		
Greage	114	13.68
Dranem's Dream.		
Aubaine	65	7.80
Flea.		
Apostille	65	7.80
Honeymoon Trip.		
Gravelle	49	5.88
Indiscreet Mystified.		
Blason	164	19.68
Jack the Bootblack.		
Grappe	65	7.80
Kissing in a Tunnel.		
Chant	49	5.88
Ladies of the Court Bathing.		
Ardent	82	9.84
Lady Undressing.		
Gravier	65	7.80
Love at Each Floor.		
Grelotter	278	33.36
Old Seducer.		
Gravois	114	13.68
Parisienne's Bedtime.		
Apostat	114	13.68

	Feet.	$ Cts.
Temptation of St. Anthony.		
Autant	114	13.68
Transparent Cards.		
Attentat	180	21.60
Tunisian Dance.		
Fusion	114	13.68
Virtue Rewarded.		
Ble	114	13.68
Woman's Bath.		
Arbre	131	15.72
Wrong Door.		
Apport	114	13.68

DANCES AND BALLETS.

Cakewalk.		
Jable	131	15.72
Eccentric Waltz.		
Jacana	131	15.72
Fairy of the Lake.		
Fuite	65	7.80
Great Ballet.		
Artere	131	15.72
Japanese Dance.		
Chatelain	82	9.84
Liliputian Dance.		
Extra for coloring		$8.75
Aureole	131	15.72
Loie Fuller.		
Extra for coloring		$6.50
Autruche	98	11.76
Plastic Dances.		
Apprenti	131	15.72
Quadrille at Moulin Rouge.		
Fumoir	65	7.80
Ruffian's Dance.		
Apache	131	15.72
Russian Dance.		
Froc	65	7.80
Barrison Sisters.		
Fuyant	82	9.84
Spanish Dance.		
Fusille	65	7.80

HISTORICAL, POLITICAL and TOPICAL EVENTS.

	Feet.	$ Cts.
Assassination of Grand Duke Sergius.		
Aurore	114	13.68
Christopher Columbus.		
Aplanir	869	104.28
Louis XIV.		
Astre	852	102.24
Marie Antoinette.		
Cherement	574	68.88
Napoleon Bonaparte Consulate.		
Napoleon	524	62.88
Napoleon Bonaparte Empire.		
Empereur	885	106.20
Prince of Wales in India.		
Boursoufle	196	23.52
Revolution in Odessa.		
Bleme	262	31.44
Revolution in Russia.		
Bougie	147	17.64
Riot in Russia (St. Petersburg).		
Aucun	246	29.52
Russian Antisemitic Atrocities.		
Attaque	114	13.68

Russian-Japanese War.

Advance Guard Fight.		
Snell	114	13.68
Alarm.		
Snaw	82	9.84
Around Port Arthur, No. 1.		
Arrhe	246	29.52
Around Port Arthur, No. 2.		
Arrondi	246	29.52
At Mukden.		
Atavisme	262	31.44
Attack on a Fortress.		
Snappish	98	11.76
Attack on a Hill.		
Attrape	98	11.76

	Feet.	$ Cts.
Attack on a Train.		
Applen	114	13.68
Capture of a Gun.		
Snuffbox	82	9.84
Defense of a Pagoda.		
Snuggle	49	5.88
Defense of Port Arthur.		
Antidate	98	11.76
Fight on the Yalu.		
Applique	114	13.68
Outlook at Port Arthur.		
Apparent	131	15.72
Outpost Skirmishing.		
Softness	98	11.76
Retaking a Fort.		
Attribut	164	19.68
Spy's Arrest.		
Sober	65	7.80
Spy's Execution.		
Soberness	98	11.76
Surrender of Port Arthur.		
Aubade	246	29.52
Yantai Episode.		
Ataxie	164	19.68

MILITARY SCENES.

Cavalry Crossing a River.		
Apodose	98	11.76
Cavalry Fording a Stream.		
Hale	98	11.76
Charging Cuirassiers.		
Habile	114	13.68
Hedge Jumping.		
Chef	65	7.80
Horses Jumping Together.		
Chauvin	98	11.76
Horses Swimming.		
Bise	82	9.84
Horse Tied to a Post Jumping.		
Chavirer	65	7.80

WHEN ORDERING USE CODE WORDS.

	Feet.	$ Cts.
Modern High School Riding.		
Apogee	.98	9.84
Obstacle Jumping by Attached Horses.		
Chavirage	.65	7.80

DRAMATICAL and REALISTIC SUBJECTS.

Alcohol and Its Victims.		
Alcool	.459	55.08
Alcohol Engenders Tuberculosis.		
Boule	.508	60.96
Annie's Love Story. (Graham)		
Appetit	.754	90.48
Another's Crime.		
Bouton	.541	64.92
Apaches in Paris.		
Boucan	.738	88.56
Carnival's Night.		
Brachial	.278	33.36
Christian Martyrs.		
Azotique	.442	53.04
Deserter.		
Bourdon	.541	64.92
Drama in the Air.		
Extra for coloring	$0.90	
Ardoise	.196	23.52
Father's Honor.		
Avocat	.377	45.24
Fire! Fire!		
Chatelet	.295	35.40
Heart Governs the Head.		
Bousier	.541	64.92
Indians and Cowboys.		
Ardeur	.590	70.80
In the Polar Regions.		
Bouquiner	.426	51.12
Life of a Gamester.		
Anicroche	.557	66.84
Martyrs of Inquisition.		
Botte	.688	82.56

	Feet.	$ Cts.
Mining District.		
Aviso	820	98.40
Modern Brigandage.		
Blemir	524	62.88
Remorse.		
Bondir	213	25.56
Robbers of Children.		
Bourbe	524	62.88
Scene at Every Floor.		
Antecedent	393	47.16
Scenes of Convict's Life.		
Bouquetin	705	84.60
Socialism and Nihilism.		
Bourgade	557	66.84
Starvelings.		
Boutisse	541	64.92
St. Bartholomeus Day.		
Bondree	311	37.32
Story of a Crime.		
Alcove	360	43.20
Strike.		
Arbuste	442	53.04
Terrible Anguish.		
Box	246	29.52
Tramp.		
Bouquin	360	43.20
Tragedy at Sea.		
Boudeur	393	47.16
Tragedy in a Train.		
Bourree	360	43.20
Vendetta.		
Bocal	508	60.96
Victims of Storm.		
Bourriche	246	29.52
Voice of Conscience.		
Boussolle	278	33.36

FAIRY TALES.

Alibaba and the Forty Thieves.		
Amphibie	623	74.76

WHEN ORDERING USE CODE WORDS.

	Feet.	$ C
Devil's Seven Castles.		
Droit	820	98.
Don Quixote.		
Appitoye	836	100.
Hen with Golden Eggs.		
Extra for coloring	$4.20	
Bouchon	738	88.
Hop O My Thumb.		
Attroit	836	100.
Last Witch.		
Extra for coloring	$7.50	
Bousculer	475	57.
Princess in Disguise.		
Artisan	557	66.
Puss in Boots.		
Ecorce	590	70.
Sleeping Beauty.		
Extra for coloring	$8.50	
Ideal	984	118.
Tit for Tat.		
Extra for coloring	$22.00	
Boursier	328	39.
William Tell.		
Chauffeur	475	57.

RELIGIOUS and BIBLICAL SCENES.

Joseph Sold by His Brethren.		
Aromate	623	74.76
Life and Passion of Christ.		
The entire set, 29 pictures.		
Passion	2,122	254.64
Life of Moses.		
Boiteux	524	62.88
Pilgrimage at Lourdes.		
Assidu	360	43.20
Prodigal Son.		
Aliment	475	57.00
Samson and Dalilah.		
Anarchie	459	55.08
Solomon's Judgment.		
Attacher	196	23.52

WHEN ORDERING USE CODE WORDS.

PATHÉ FRÈRES

41 WEST 25TH STREET, NEW YORK

BARGAIN SALE

FROM SEPTEMBER 20th TO OCTOBER 20th, 1908

FIVE CENTS PER FOOT

KINDLY SEND ORDERS TO ABOVE ADDRESS

	FEET.
Accordeon	328
Adventuress	902
Afraid of Microbes	377
Agriculture in Australia	541
Airship Thieves	246
Alcoholism and Tuberculosis	508
All For a Necklace	360
Alps of Chamonix	278
Amateur Photographer	246
Amorous Soldier	246
Andalusian Dances	344
Angling in Norway	328
Another's Crime	541
Apaches	738
Apartments To Let	229
An Artful Husband	246
Artistic Woodcarver	311
At the Dentist's	295
At the Seaside	524
Attempted Suicide	508
Adventures of an Overcoat	311
Affair of Select Hotel	426
Amateur Acrobat	541
Animated Portraits	344
Anti-Hair Powder	459
Any Barrels to Sell	262
Arabian Dagger	459
Artistic Rag Picker	492
Artist's Dream	311
Artist's Inheritance	393
Avaricious Father	410
Avenged by the Sea	311
Angler's Dream	131
At the Dogs' Music Hall	278
Baboon	393
Baby's Outing	475
Bad Mother	508
Bargeman's Child	672
Bathers' Race	278
Belle Davis and Her Three Little Negroes	246
Bellringer's Daughter	770
Betrothed's Nightmare	229
Between Two Fires	262
Beware! My Husband Is Coming	410
Bewitched Son-in-law	295
Bicycle Robber	360
Bicycle Wedding	262
Biker Does the Impossible	328
Bill Goes to a Party	246
Bird-nesting	295
Bird's-eye View of Paris	246
Billiard Fever	377
Black Nurse	180
Blind Man's Dog	360
Boarding School Conspiracy	262
Boar Hunt	672
Bobby and His Balloon	410
Bobby's Practical Jokes	393
Bottle Industry	328
Boxing Matches in England	410
Bride Retiring	262
Brigand Story	295
Broken Idyll	344
Bull-fight	377
Bull-fighting in Seville	606
Burglars At Work	246
Burglars' Cunning	262
Burglary By Motor	426
Butcher's Nightmare	344
Baby Show	410

	FEET.
Beauty Parlor	262
Betrayed By One's Feet	262
Bewitching Woman	590
Billy Is On Fire	410
Blind Woman's Story	688
Britton's Promise	885
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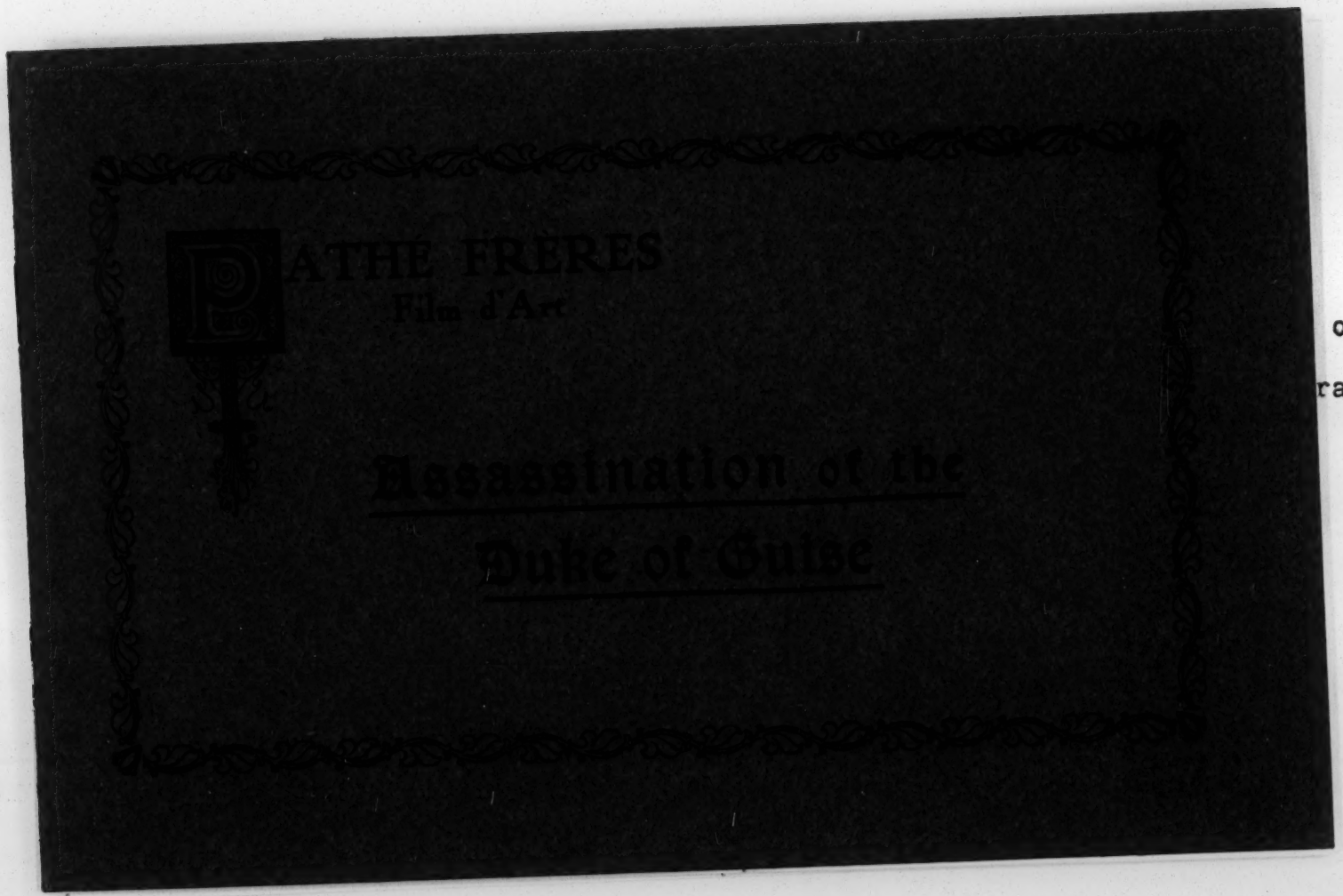
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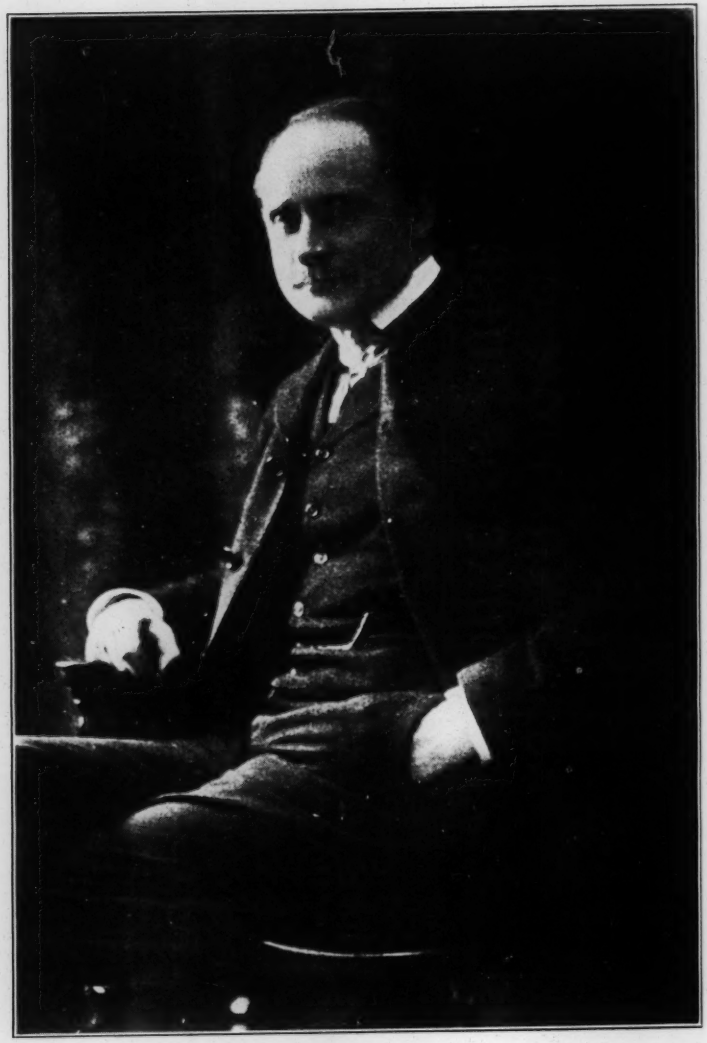
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LIST OF COLORED AND TINTED FILMS

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Aladdin	820	$ 7.50
Ali Baba	1,082	29.40
Anything to Oblige	360	13.60
Arabian Magician	180	10.70
Angel of the Village	410	1.00
Behind the Stage	196	5.20
Blacksmith's Revenge	492	.65
Black Witch	328	1.50
Bluebeard	738	.50
Bobby and His Family	131	6.40
Case of Arson	803	1.50
Charmer	295	16.20
Charmed Umbrella	295	11.50
Children's Reformatory	754	1.40
Chrysanthemums	229	14.50
Cigar Box	295	10.85
Cinderella	967	6.40
Costumes of Different Ages	393	19.10
Decazeville	557	3.20
Devil's Three Sins	377	10.25
Don Juan	1,082	26.60
Easter Eggs	246	10.00
Enchanted Glasses	328	12.00
Engulfed in Quicksands	492	3.00
Excursion to the Moon	590	9.60
Fire Cascades	131	7.00
Friendship is Better Than Riches	442	18.75
Frog Fishing	196	4.30
Flower of Youth	344	2.10
Frog	213	8.00
Golden Beetle	164	10.60
Go, Little Cabin Boy	803	4.50
Harlequin's Story	1,344	8.50
Haunted Kitchen	213	5.10
Hen With Golden Eggs	738	3.45
The Hostage	623	1.80
Highwayman	590	3.60
Inexhaustible Barrel	295	9.50
Invisible Men	6.56	2.75
Infernal Cave	229	12.10
In a Submarine	524	3.75
Japanese Women	410	4.70
Jim's Apprenticeship	672	1.70
Japanese Butterflys	344	13.50

	FEET	EXTRA
Jewel Robbers	426	1.50
King of Dollars	114	3.75
Ki-ri-kis, Japanese Acrobat	213	6.00
Last Witch	4.75	6.00
Lilliputian Dance	131	7.00
Magic Roses	196	12.80
Modern Painters	442	10.60
Music, Forward!	246	6.70
Mysterious Armor	278	8.60
Modern Sculptor	393	14.50
Mountaineer's Son	459	2.00
Mysterious Flames	311	12.25
Night Watchman	360	1.50
Neapolitan's Revenge	377	1.80
New Way of Travelling	360	14.00
Nobleman's Rights	639	3.10
Pasha's Nightmare	262	1.60
Pearl Fisher	524	14.75
Phantom Guard	229	.45
Pierrot's Revenge	246	1.20
Pirates (The)	541	1.80
Peculiar People	393	15.95
Poverty and Probity	557	1.40
Rajah's Casket	557	17.40
Red Specter	623	40.35
Specter	508	.50
The Shrimper	393	1.50
Slave's Love	688	34.00
Sleeping Beauty	984	34.50
The Talisman	984	26.00
Three Phases of the Moon	147	2.35
Transformation	246	16.00
The Tulips	377	11.15
Troubador	131	6.85
Venetian Drama	590	19.10
Vestal	738	22.50
Watchmaker's Secret	803	.65
Weird Fancies	196	12.00
Witch Kiss	377	11.15
Witch Cave	377	14.85
Wonderful Flames	246	13.35
Wonderful Lantern	213	1.50
Wonderful Mirror	442	13.50


PATHÉ FRÈRES
Film d'Art
Assassination of the
Duke of Guise



Mr. LE BARGY

ASSASSINATION OF THE DUKE OF GUISE

THIS historical drama was written specially for the PATHÉ FRÈRES "FILM D'ART" by Mr. Henri Levedan of the Académie Française, the well known author of "The Duel." The series of pictures are perfect in detail and intensely vivid and dramatic; the different parts are played by the following prominent French artists: Mlle. Robinne, Messrs. Le Bargy and Albert Lambert, all of the Comédie Française, Paris.

A FEW FACTS REGARDING HENRY DUKE OF GUISE.

Henry of Lorraine, Duke of Guise, was a member of one of the most powerful houses of France in the XVIth century. Henry of Valois, who was then King of France, greatly feared this ambitious Duke, lest at some time he should usurp the throne. Henry III., therefore, bearing in mind the lesson taught him by his mother, Catherine of Medici, to relentlessly persue with his hate those who threatened his power, was very bitter against the Duke of Guise and his followers.

King Phillip of Spain supplies the Duke with funds to assist him in gaining possession of the French throne. Phillip himself wishing to avenge the death of Mary Queen of Scots attacks England, while Guise will have to take Paris and recommence a civil war in France in order to prevent the latter from interfering with Philip in his war against England.



Mlle. ROBINNE

The Spanish fleet sailed on May 28th, 1588, to wage war with England, and Guise arrived in Paris the next day and began immediately barricading the streets of that city. The King meanwhile, acting under his mother's advice, leaves Paris, and it would seem as if the ambition of the Duke were about to be realized.

Henry III. (still in hiding) and the Duke of Guise, who is master of the situation, await with anxiety news of the fate of the Spanish fleet, for they both understand that if it were victorious, Phillip's ambition would be boundless, and France lost to Henry III. After some time word comes that the Spanish fleet has been defeated, and as soon as Henry III. hears the news, he, realizing that he has nothing more to fear, resolves to lose no time in putting the Duke of Guise out of the way.

Our story starts at this point of the rivalry between the King and Duke; the opening scene is in the home of the Marchioness of Noirmoutiers, whom

the Duke of Guise is visiting. A letter is handed to the former, stating that the King is planning to do the Duke harm and begging her to prevent him from going to the council chamber. After reading the letter, the Marchioness hands it to the Duke, entreating him not to go to the King, but he only smiles and writes the words "He dare not" on the back of the note. Shortly afterwards he sets out for the castle to have an audience with his majesty. In the meantime King Henry has arranged for the assassination of the Duke, and in order that there will be no opportunity for the doomed man to escape, he stations his votaries in the corridor outside of the council chamber. The King then sends for the Duke, who is waiting in an anteroom with his brother, the Cardinal, and a few friends who make a strong effort to dissuade him from obeying the King's call, for they realize that the latter means no good. But the brave Duke, brushing his friends aside, goes out into the corridor where the assassins are stationed and passes on to the King's chamber. Scarcely has



Mr. LAMBERT

he crossed the threshold when he receives a sword thrust in the back. He clinches with several of his assailants and tries to defend himself, but is not equal to their combined strength, and soon falls at the foot of the King's bed, where he continues fighting off his would-be slayers until his strength gives out, when he heaves a deep sigh and passes away.

The King, who has witnessed the brutal murder from his hiding place among the curtains surrounding the bed, comes out elated over the successful termination of affairs. The clothes of the dead Duke are searched, and in them is found a note showing that the latter was receiving a large sum of money each month to carry on the war in France. The King, realizing that the great power of the House of Guise is destroyed forever and that he has nothing more to fear, orders the body removed, and falls on his knees offering up prayers of thanksgiving that his most powerful enemy has finally been removed from his path.

PATHÉ FRÈRES

Film d'Art

Assassination of the Duke of Guise

Length - - - - - - - - -	853 Feet
Extra Charge - - - - - - -	$25.$\frac{00}{100}$

Release Day: February 17th, 1909

Extracts from some of the London papers, commenting upon the picture depicting the Assassination of the Duke of Guise.

Sunday Times.

"The Murder of the Duke of Guise," in which that historical crime is "reconstructed" after the French fashion. The series of pictures is singularly perfect, and the whole representation goes with such smoothness that it is difficult to realize that we are not witnessing an actual performance. The audience, which included many leading members of the profession, were deeply interested, and testified their appreciation of the newest Alhambra enterprise by loud applause.

The Globe.

A play specially written by M. Henri Levedan for this new form of cinematograph entertainment, dealing with "The Assassination of the Duke of Guise," and in which the characters were undertaken by Mlle. Gabrielle Robinne, M. Albert Lambert and M. Le Bargy, of the Comédie Française. The last was the most dramatic in its action, showing as it does the murder of the Duke.

Glasgow Herald.

Much more successful was a concentrated version of the assassination of the Duke of Guise, which has been specially prepared by M. Henri Levedan, the author of "Le Duel." The little drama had been splendidly stage-managed, and the principal parts had been played by Mlle. Gabrielle Robinne, M. Albert Lambert and M. Le Bargy.

The Sporting Life.

Finally the picture showed "The Murder of the Duke of Guise," in which the chief characters were played by M. Le Bargy, M. Albert Lambert and Mlle. Gabrielle Robinne. It was all very grim and all very realistic, and in each case the wonderful facial expression and the power of the acting of the famous Parisian players who had come before the camera was made to tell. The substitutes of great French actors in short are placed before Londoners by means of the cinematograph again, a decided score for the Alhambra.

The Daily Telegraph.

"The Assassination of the Duke of Guise" was what the French call the reconstruction of that great historical crime. Here again the narrative was both artistically compressed and vivid, and the mind, filled with sympathy for the Duke and his wife, and indignation at the King and his assassins, made for itself an ample stage and a company of powerful actors. The scenes throughout are well chosen and are skillfully knitted together.

Reynold's Newspaper.

"The Assassination of the Duke of Guise," with Mlle. Gabrielle Robinne and MM. Albert Lambert and Le Bargy, were the plays presented and reproduced so faithfully that the facial play and gestures of these celebrated performers should prove a draw. Young actors and actresses, too, may find the films educative.

The Referee.

One of the pieces given on Friday, "The Assassination of the Duke of Guise," was specially invented for presentation in this fashion by a distinguished French dramatist, and the whole thing, for which some members of the company of the Comédie Française passed as the chief figures, was intensely vivid and dramatic.

The Morning Post.

Even more elaborate is the third film, which shows the murder of the Duke of Guise at Blois in 1588. Henry III. has just heard of the destruction of the Spanish Armada, a severe blow to the aspiring Duke of Guise, whose chief "backer" is Phillip of Spain, and determines to have the Duke assassinated without delay. He instructs sundry of his gentlemen to murder the Duke, whom he summons to his council. Guise, despite many warnings, obeys the summons and is stabbed to death hard by the foot of the King's bed. The chief parts of this have been taken by M. Le Bargy, M. Albert Lambert and Mlle. Robinne, all of the Comédie Française. This is unquestionably the handsomest and most elaborate historical series yet shown, the wealth of detail being extraordinary, and the acting from the King down to the common soldier being clear and eloquent.

Daily News.

The third drama, "The Assassination of the Duke of Guise," specially written by M. Levedan, the author of "Le Duel," was much more successful. It was evidently a reproduction of the play, most realistically stage-managed. The assassination itself is enacted with a realism which certainly does thrill. Besides, M. Le Bargy, the Duke of Guise, gives a most skilful portrait of drawing suspicion and gallant facing of danger. The little play has been very well stage-managed and should be the most successful of the series.

58 **Exhibit D.**

LIBRARY OF CONGRESS,

Copyright Office.

Washington, D. C.

I hereby certify that two printed copies of the dramatic composition entitled:

LEW WALLACE'S BEN-HUR. A PLAY. ARRANGED FOR THE STAGE BY WILLIAM YOUNG. 1899,

were deposited in this office by Harper & Brothers of New York, N. Y., on the twenty-second day of November, 1899, and were credited on entry No.
59 71535 of Class....., 1899, to complete copyright.

In witness whereof the seal of the Librarian of Congress has been hereto affixed, this thirtieth day of December, 1907.

HERBERT PUTNAM,
Librarian of Congress.
By
[SEAL.] THORVALD SOLBERG,
Register of Copyrights.

Written, J. H. L. O.
Revised, J. W. C.
Mailed, c

(2,xi,1907-1,000.)

60

Exhibit E.

61

BEN HUR



Length, 1,000 feet (Aprox.)

62

Scenery and Supers by Pain's Fireworks Co., Manhattan Beach, N. Y. Direction Mr. Harry Temple. Costumes from Metropolitan Opera House. Chariot Race by 3d Battery, Brooklyn. Chief Charioteer, Hermon Rottjer. Drivers—Beal, Sheridan, Matler.

Book by Gene Gauntier.

Produced under the direction of
Mr. Frank Oakes Rose and Mr. Sidney Olcott.

Positively the Most Superb Moving Picture Spectacle Ever Produced in America

In Sixteen Magnificent Scenes With Illustrated Titles

Jerusalem Rebels at Roman Mis-rule.
The Family of Hur.
An Unfortunate Accident. Wounding of the Procurator.
Ben Hur in Chains to the Galleys.
Ben Hur Adopted by Arrias and Proclaimed a Roman Citizen.
Ben Hur and Messala—The Challenge. The Chariot Race.
1. Grand Triumphal Entry of Chariots and Athletes. 2. The Start. 3. First Time by. 4. Second Time by. 5. The Dash for the Finish. 6, The Finish.
Ben Hur Victor.



63

"The Most Pretentious and the Best Executed American Film Ever Presented."—*Herbert Miles.*

KALEM COMPANY, Inc., 131 West 24th St., New York City

64 **Exhibit F.**

A ROMAN SPECTACLE

PICTURES ADAPTED FROM GEN. LEW WALLACE'S FAMOUS BOOK

BEN HUR

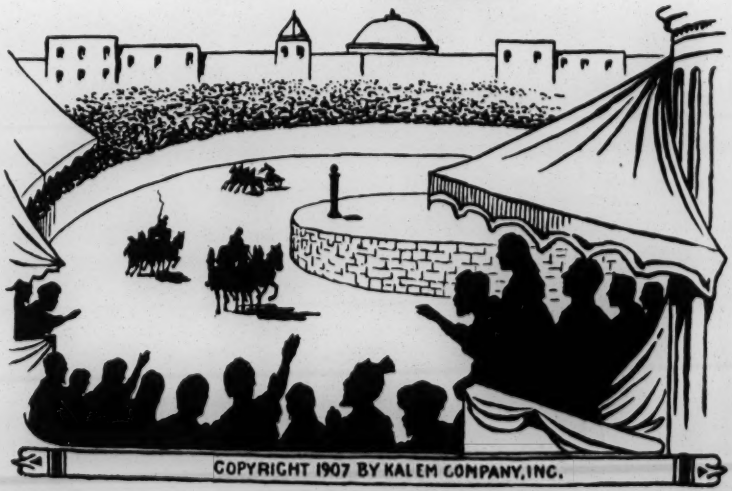
65



WATCH FOR IT!

GET IT FIRST!

66



STATE OF NEW YORK,
City of New York,
County of New York, } ss.: 67

J. HENRY HARPER, being duly sworn, deposes and says:

That he is the Vice President of Harper & Brothers, one of the complainants named in the above-entitled action; that he has read the foregoing Bill of Complaint and knows the contents thereof, and that the same is true of his own knowledge, except as to the matters therein stated to be alleged on information and belief, and as to those matters he believes it to be true. 68

That the reason why this verification is made by deponent, and not by the complainant, Harper & Brothers, is that the said complainant is a domestic corporation, of which the deponent is an officer, to wit: its Vice President.

J. HENRY HARPER.

Sworn to before me this 10th day of March, 1908.

PHILIP J. FOX,
[L. S.] Notary Public,
New York County,
N. Y.

69

STATE OF NEW YORK,
City of New York,
County of New York, } ss.:

A. L. ERLANGER, being duly sworn, deposes and says: That he is a member of the firm of Klaw & Erlanger, and one of the complainants named in the above-entitled action; that he has read the foregoing Bill of Complaint and knows the contents thereof, and that the same is true of his own knowledge, except as to the matters therein stated to be

THE DOLL MAKER'S DAUGHTER.

A clean, refined comedy picture, well acted and staged and photographically perfect.

S. Claus, a celebrated doll maker, becomes possessed of the idea that he can make a large-sized doll that he can bring to life, and we see him putting the finishing touches to the doll in his workshop, assisted by his clumsy apprentice boy, who finds it a very difficult thing to get out of his own way without getting in someone else's way.

We next see Minnie, the doll maker's daughter, making a date" with her steady beau to go to the mask ball of the Volunteer Firemen that night, and as they are standing at the front gate a mask parade comes along advertising the ball, furnishing another opportunity for the apprentice to get into hot water, which he takes advantage of.

We next see Minnie going through her voluminous stock of clothes trying to find a suitable costume for the ball, but, like all the ladies, she has "nothing to wear." Just then her beau, Hi Henry, comes on the scene, dressed in a Mephisto costume, and endeavors to help in the selection, but without success, when a happy thought strikes Minnie and they proceed to the workshop, where they rob the doll of its dress and slippers, which Minnie dons, to the delight of Hi, and they proceed to the dance, where we see the high jinks of the merrymakers. Hi and Minnie are seen returning home just as a thunderstorm breaks, and as they are drying themselves at the open fireplace, they hear the old man descending the stairs, as this is the psychological moment for him to bring the doll to life, while the air is charged with electrical energy from the storm. Hi and Minnie are panic-stricken and rush to the workshop to replace the dress on the doll, but hearing the approach of someone they realize that there isn't time to make the change, so Hi conceals himself behind the work bench and Minnie stands in front of the doll, trusting to the semi-darkness to deceive the apprentice, who enters at that moment to get the doll and is frightened half to death at the appearance of the "devil," or Hi, who is making his escape to the chimney in the other room, which he succeeds in doing, and the apprentice, getting over his fright, picks up the supposed doll and carries it into the parlor, where the old man applies a galvanic battery, which has the desired effect and the doll comes to life, to the old man's great delight, and as he dances around with the doll the "devil," finding the chimney too hot a place for his "satanic majesty," drops down into the scene, to the great consternation of the old man, but at that moment Hi removes his mask and pleads forgiveness for their pranks and for Minnie's hand in marriage, which the old man grants with his blessing and the wish that "the devil take the first one that goes between you," when the apprentice, alive to another opportunity, stumbles against the old man, pushing him through between them. Release date, November 16. Length, 825 feet.



Our Feature Films Will Help You

We Will Release November 16th

The Doll Maker's Daughter

825 Feet

Refined Comedy, Finely Staged, Acted and Photographed

We Will Release November 16th

The Parson's Thanksgiving Dinner

350 Feet

A Comedy in Color (black) with some new ideas that will make your audience scream.

We Will Release November 23d.

Circumstantial Evidence, or Who Ate the Possum Pie

325 Feet

This will be the Limit in Negro Comedy for this season.

We can furnish a limited number of copies of "COWBOY ESCAPADE" at 8 cents per foot, before shipping the negative abroad November 30th. Order now. It was the most pleasing film of Western life put out this year by any maker.

CENTAUR FILM CO.,

900 Broadway, Bayonne, N. J.

Telegraph Your Orders At Our Expense.



Post Card

A J Gillingham
Grand Rapids
Mich

GREAT NORTHERN FILM CO.

(NORDISK FILM COMPANY OF COPENHAGEN, DENMARK)

SPECIAL

TRADE 

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VIENNE : : :
GENOA : : :
: : :

ST. PETERSBURG

PARIS : : :
BERLIN : : :
BUENOS AYRES
: : :

AWARDED FIRST PRIZE, GOLD MEDAL AND PRIZE OF HONOR AT CINEMATOGRAPHIC EXPOSITION AT HAMBURG, 1908.

IMITATORS OF FILMS ORIGINATING FROM GREAT NORTHERN FILMS WILL BE LEGALLY PROSECUTED

7 EAST 14th STREET, NEW YORK

TELEPHONE
3745 STUYVESANT

CABLE ADDRESS
"NORTHFILM, NEW YORK"

LICENSEE UNDER THE BIOGRAPH PATENTS

GREAT NORTHERN FILM COMPANY

TO THE EXHIBITORS AND FILM RENTERS OF AMERICA:

GENTLEMEN:—

Owing to the number of daily requests we receive from Exhibitors throughout the Country desireous of being put on our Mailing List for weekly bulletins, we are sending this circular to give those interested an advance idea of some of the films which will be issued during the remainder of this year by our Company. We are not publishing weekly bulletins of our films, but we kindly request all interested in our manufacture to look up our advertisements in the following Trade Papers, "The Moving Picture World," "The Moving Picture News," "The Billboard" and "The Dramatic Mirror," where titles, lengths, descriptions, etc., can be obtained

Among the many new films to be issued in the near future are several which undoubtedly will prove sensations. In reference to the quality we candidly claim that it is as excellent in every detail as any make manufactured to-day. This claim is not based upon our estimation alone, but it has been confirmed to us time and time again by our prospering customers as well as by the leading Trade Papers here and abroad. The liberal policy adopted by our firm of not sparing any expense where the best and best only is sought will probably explain the increasing popularity of our manufacture.



ILLUSTRATION FROM "HERCULES."

HERCULES THE ATHLETE

OR LOVE BEHIND THE SCENES.

A beautiful staged subject. Music Hall stalls and stage shown with perfect realism. A thrilling story, full of interesting glimpses of the world behind the scenes. Length 531 feet.

THE SPRING LOCK.

LOCKED out of his bedroom, in pajamas only—A hot chase—Casualties—Safe at last—*A Screamer right through.* Length 351 feet.

THE SULTAN'S HAREM CINEMATOGRAPHED.

ONE of the results of the concession of a constitution to Turkey was the suspension of the old law that the Sultan's numerous wives should not be seen by male eyes. This law is now in force again, but during the period of its temporary suspension the Great Northern Film Co. were, by special permission, allowed to secure a picture of the Sultan and his ladies proceding to the Mosque, and afterwards to secure a full record of the actual religious service. This subject, the unique nature of which need not be labored, will be approximately 400 feet in length, is of a splendid quality, and will be supplied to firm order only.

MANUFACTURERS OF FILMS OF QUALITY

SHERLOCK HOLMES.

THE SEASON'S BIGGEST FEATURE FILM.
SHERLOCK HOLMES CAPTURES THE KING OF CRIMINALS.

AN absorbing subject, the interest of which is enhanced by novel stage effects. The *fight in the moving train* is the *perfection of realism*. This film certainly merits the careful consideration of all showmen. Insist on getting it. Length about 1140 feet.

DUMMIES ON THE SPREE.

THE escapades of a number of tailor's dummies which become imbued with life, and still in headless condition, lead their owners an exceedingly comical chase. *A laugh from start to finish.* Length about 351 feet.

THE QUEEN'S LOVE.

(LA TOSCA.)

STRONG passionate production. Beautifully colored and tinted. Length 600 feet.



ILLUSTRATION FROM "A SINNER."

A SINNER.

SPLENDID phathetic, dramatic subject, heightened in interest by charming love story, intensely human, and full of stirring action. *Fine war scenes*, very exciting. Beautifully acted and of unsurpassed photographic quality. Length about 510 feet.

The "Bioscope" of London writes the following about this picture:—

"A Sinner is a splendid dramatic subject with plenty of incidents and full of pathos. The finale is the most thrilling, and will bring down the house. We congratulate the Company on the reproduction of a fine subject. It will be a winner."

ST. PETERSBURG

RIVER and street panoramas. The Tzar's grand palaces and gardens, and the wretched quarters of the poorer districts contrasted. Russian soldiers marching through streets. Length 476 feet. Extraordinarily Magnificent.

CHILDREN OF THE EAST.

LIFE IN INDIA.

THIS subject is something out of the ordinary. it is an unusually interesting picture. Length about 600 feet.

The above mentioned subjects are only a few of the many splendid films we intend issuing on the American Market in the near future.

PHOTOGRAPHIC EXCELLENCE UNEXCELLED

What a few of the Trade Papers said of one of our recent issues, entitled, "Bear Hunting in Russia."

"Bear Hunting in Russia" offers an attractive field for the moving picture man. Russia with its weird forests, its snow tipped mountains, its oddly clad people, are prime topics for reproduction. The Great Northern Film Company realizing this, sent representatives. *The results are amazing.* At a private exhibition in New York, last week, the film was shown to a few invited guests. Those present agreed that it is one of the most surprisingly sensational pictures ever taken.

For vividness, sensation and reality, *The Great Northern Film Company have one of the greatest pictures ever taken,* "*The Billboard.*"

"Bear Hunt in Russia." The production of such a subject must necessarily have been an expensive, perilous and difficult undertaking, but it is handled in a way that reflects great credit on the producers. The vivid realism of the scenes, leaves the impression that we have taken part in an actual hunt. The action of the hunters is natural, there being no overacted gesticulations to which we have become accustomed in film subjects. The "staging" has been admirably handled and five bears drop to the guns of the hunters in full view of the camera.

"But most remarkable of all, is the superb photographic quality throughout; notwithstanding the fact that the scenes are depicted in a dense forest, a condition which taxes the skill of the most expert photographer under less trying circumstances. It is not surprising that this subject won for the producers the gold medal at the Cinematographic Exposition at Hamburg. "*Moving Picture World.*"

"Obviously hunting pictures can only be secured by overcoming great difficulties which are almost insurmountable when a bear is the quarry, as a chase takes place almost entirely in densely wooded country where the light is very bad for photography. In withstanding these drawbacks, *the firm has succeeded in securing a record which is photogrpahically excellent beside being full of exciting incidents.*—"*The Kinematograph and Lantern Weekly,*" *London,*

Occasionally we issue lithograph posters and also photographs in two sizes, measuring 17"x24", and 8"x12" inches. These can be obtained respectively at the reasonable price of 15 and 10 cents.

Below is a list of some subjects issued since the establishment of our American branch this year.

FEATURE FILMS:

The Hot Temper	544	Feet.
The Robber's Sweetheart	705	"
Angelo, Tyrant of Padua	675	"
Lion Hunting	694	"
The Dance of Death	425	"
A Modern Naval Hero	713	"
A Mesalliance	760	"
Honor Lost—Everything Lost	669	"
Sport From All The World	574	"
The Flight From The Segraglio	625	"
The Will	375	"
The Chance Shot	358	"
Pupa Changes Into Butterfly	459	"
Texas, Tex	565	"
The Tinder Box	705	"
The Magic Ring	672	"
Little Hannie's Last Dream	370	"
Pierrot's Death	588	"
The Mill	465	"
Rose That Makes Everybody Dance	446	"
The Dancing Girl	425	"
From Bagdad	400	"
The School of Life	740	"
The Hand	500	"
The Lady with the Camellias	886	"
Rococo Times	672	"
The Countess' Wedding Day	475	"
The Bank Director	553	"
Bear Hunting in Russia	660	"
The Pilot's Daughter	621	"

COMEDY FILMS:

The Magic Bag	247	"
When the House Rent was Due	255	"
Ihles & Antonio, Boxers	250	Feet.
The Champagne Bottle	157	"
Dog - Training	294	"
Emperor Nero on the Warpath	280	"
Mr. Drawee	410	"
Two Gentlemen	265	"
Automatic Statue	354	"
Rheumatism	334	"
Supper	202	"
The Prima Donna of the Ballet Parody	203	"
The Photographer	190	"
The Acrobats	197	"
Cupboard Courtship	402	"
The Magic Rubbers	374	"
The Libertine at the Music Hall	246	"
On Roller Skates	251	"
The Arab Band	260	"
The Watchmaker's Wedding	442	"

SCENIC FILMS:

Winter Manœuvres of the Norwegian Army	310	"
Winter in North Europe	432	"
Scandinavian North	460	"
Summer in North Europe	372	"
The Laplanders	504	"
The Isle of Bornholm	251	"
Clearing the Mountain Railroad Track	429	"

EDUCATIONAL FILMS:

The Child of the Gigantic Animal	246	"
Stone Industry of Sweden	462	"

Western Selling Agency: Pacific Coast Film Ex., 1724 Fillmore Street, San Francisco, California.

WE DO NOT RENT OUR FILMS

Armat Motion Picture Company

From the Washington Post, Jan. 13, 1901.

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ARMAT WINS.

The Supreme Court of the District of Columbia Hands Down Important Decision in Moving Picture Case.

The decision of the Supreme Court of the District of Columbia on the patents covering the moving picture monopoly was announced yesterday. It confirmed the two former decisions of the Patent



Thomas Armat.

Office, awarding priority of invention to Thomas Armat, of Washington. There is no further appeal. All these patents which have been so long in litigation, now fully settled, are owned by the Armat Moving Picture Company, which has a large plant in this city.

TAKING ... IN SANTO DOMINGO.

NOTE.—Afterwards a motion was made for a rehearing. This motion was overruled March 9, 1901, when the decision became final. There can be no further appeal.

Those desiring motion-picture exhibitions, can only obtain a legalized service from

The Armat Motion-Picture Co.,

OWNERS OF PATENTS.

Star Building, - WASHINGTON, D. C.

ARMAT
Motion-Picture
Company

INCORPORATED UNDER THE LAWS OF WEST VIRGINIA

CAPITAL STOCK, $1,000,000
Par Value, $20

FULL PAID AND NON-ASSESSABLE.
NO PREFERRED STOCK OR BONDS.
NO INDEBTEDNESS.

OFFICERS:

S. B. DANIEL, - - - - - President
Vice-President Standard Rice Company,
63-65 Wall St., New York

THOMAS ARMAT, - - Vice-President
Washington, D. C.

CHAS. M. CAMPBELL, - - - Treasurer
Ex-President American Kinetoscope Co.

W. G. STEWARD, - - - Secretary
Electrical Engineer

PATENT COUNSEL:

CHURCH & CHURCH, Washington, D. C.

JULIAN C. DEWELL, Washington, D. C.

WASHINGTON LOAN AND TRUST CO.
Depository and Registrar

AMERICAN PATENTS

586,953
578,185
580,749
586,916
627,930
673,992

Several Applications Pending

FOREIGN PATENTS

Broad Protection Secured in
the Best Countries of Europe

The Armat Motion-Picture Co.

Substantial Basis

THIS Company was incorporated under the laws of West Virginia for the purpose of acquiring the valuable patents controlling the successful projection of motion pictures in this country and Europe, and for the purpose of establishing a monopoly of the animated picture business. It is incorporated under the laws of West Virginia, with $1,000,000 capital stock, in shares of $20 each, fully paid and non-assessable. This company is a consolidation, based :

1. Upon the various patents covering the projection of animated pictures on screens, as owned by the New York Photo-Projecting Company.

2. The patents, business, plant, and stock on hands of the American Kinetoscope Company, and its London connection at 17 and

18 Rupert Street, London, W. In other words, the Armat Motion-Picture Company has absorbed both the patents and business of the New York Photo-Projecting Company and the patents, plant, and business of the American Kinetoscope Company.

What the Armat patents are can be seen from the following articles printed in the New York *Journal's* and the New York *Sun's* Washington dispatches, February 9th 1900:

FROM NEW YORK SUN, FEBRUARY 9TH.

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MONOPOLY IN MOVING PICTURES.

The Patent Office Awards Priority of Invention to Thomas Armat.

WASHINGTON, Feb. 8.—A monopoly in the moving picture projecting business was established by the decision of the Commissioner of Patents to-day affirming the action of the Board of Appeal of the Patent Office in awarding priority of invention in projecting machines for moving pictures to Thomas Armat of Washington. This case has been in the Patent Office for four years. The parties litigant who are losers are the American Mutoscope Company and E. & T. Anthony of New York, assignees respectively of Herman Custer and Woodville Latham. The infringing machines under this decision are the projectiscope, made by the Edison people, the biograph, the vitascope, the cinematograph, and all other projecting machines now in the market.

The most important bearing the decision has at present is the control it gives Armat in the field of prizefight moving pictures. The importance this element assumes can be inferred from the fact that the pictures of the recent Jeffries-Sharkey fight yielded door receipts approximating $500,000, the four weeks' receipts in New York alone being charged up at $40,000. Armat has assigned his patents recently to the Animated Photo-projecting Company of New York, incorporated under New York laws.

...PUBLIC BOY.

From New York Journal, February 9th.

HIS PATENT COVERS ALL THE MOVING PICTURES.

Thomas Armat, of Washington, by a Patent Office Decision, Gets a Practical Monopoly of the Business.

All Exhibitors of Pictures of This Sort Must Hereafter Pay Tribute to the Owner of the Patent.

Brady and O'Rourke, with Their Fight Projection, Escape Because They Took Care to Be Secured.

Washington, Feb. 8.—The Commissioner of Patents this morning rendered a decision granting priority of invention to Thomas Armat, of this city, in the art of projecting moving pictures.

This decision is sweeping and will cause all exhibitors of moving pictures, particularly those of prize fights, to cease exhibiting except under the license of Armat.

The defendants in the suit just decided, which have been in the Patent Office for four years, are Herman Casler, assignee to the American Mutoscope Company, of New York, the company which recently took the pictures of the Jeffries-Sharkey prize fight, and Woodville Latham, assignee to E. & H. T. Anthony of New York.

Prior to this final decision Armat had also won before the Board of Appeals of the Patent Office. The infringing machines are the biograph, the projectoscope, made by the Edison people; the cinematograph, the vitascope and all others of similar character.

Armat, prior to the rendering of this decision, had already begun suit against the American Mutoscope Company of New York for $50,000 and an accounting.

He has sold all his patents to the Animated Photo-Projecting Company, which was recently capitalized for $500,000 under the laws of New York. This company is now believed to hold an absolute monopoly of the moving picture business in this country and the best parts of Europe, where Armat filed his patents.

The Jeffries-Sharkey pictures are said to have drawn $500,000 under Thomas O'Rourke and W. A. Brady's management.

The American exhibitors in all parts of the world showing moving pictures will have to pay tribute to Armat.

It is not necessary to reprint further news dispatches on this subject. The two defeated parties in the above case were the American Mutoscope and Biograph Company, of New York, assignees of Herman Casler, and E. & H. T. Anthony, of New York, assignees of Woodville Latham. From the decision of the Commissioner of Patents these parties had the right of appeal to the Court of Appeals of the District, which is the court of last resort. The American Mutoscope and Biograph Company dropped out. E. & H. T. Anthony took the case up. On January 8, 1901, the Court of Appeals handed down a decision affirming the decision of the Patent Office in favor of Armat. Afterwards a motion was made for a rehearing. This motion was overruled March 9, 1901, when the decision became final.

Growth of the Theatrical Business

Joseph Jefferson tells in his autobiography that when he was a young man the troupe

with which he was connected was frequently antagonized by a public sentiment that was very adverse to the licensing of theatres—devil's playhouses, as they were then called. At Springfield, Ill., the troupe was not permitted to perform until Abraham Lincoln went before the legislature and succeeded in having an absolutely prohibitive tax reduced. So that within the experience of men yet on the stage, a narrow, proscriptive public sentiment tried to bar out reputable theatrical companies from cities like the one mentioned. How public sentiment has been revolutionized within half a generation, cannot be better shown than by quoting from an article in a recent issue of the *Saturday Evening Post:*

> In a few weeks the theatres of the country will close the most prosperous season in their history. They have never before received such prices, and they have never before held so many people as they have during the past seven months.
>
> During the past winter they have received in many instances fully fifty per cent. more than the usual prices, but in spite of all this, the houses of amusement have generally been crowded, and millions of dollars have been paid to witness the performances.
>
> Every year the theatre grows more important. Every day the population which makes audiences grows larger. Every day the desire for theatrical entertainment grows stronger. In the big centers of population millions of people are living in apartment houses, and their main reliance for diversion is the theatre.

Thus have strenuous efforts on the part of the theatrical interests of the country been required to keep pace with its enormous strides of population, the advance of education, the development of the public press, and the relatively rapid growth of city over country population. Palatial

theatres are springing up everywhere, and millions of new capital within the last few years have gone into amusement enterprises. These large city populations each year pay relatively more and more for amusements.

It needs no argument to support the assertion that the discovery of the beautiful art of animated photography was most timely, nor is to be wondered at that in the four or five years of its growth it has developed an artistic perfection and a very large volume of business that warrants high hopes that the near future will witness results greatly surpassing anything shown in the past.

Prospects of Animated Photography

A theatrical performance is a costly affair. The salaries of performers coupled with the cost of transportation eat heavily into the door receipts. The failure of so many theatrical enterprises of the minor sort is due to this fact. It follows that any art or device that will at once decrease the heavy expense alluded to, and at the same time maintain the door receipts, has almost fabulous earning power. This winning combination is *cheapness* and *efficiency*, exactly the qualities which a four years' test has already demonstrated to be the one possessed by the animated picture machine.

When we reflect upon the immense patronage of the theatres, the thirst for amusement, and the enormous amount of money daily spent in gratifying this taste, and realize that with a motion-picture machine a single operator can perfectly reproduce "turns" that cost in some cases thousands of dollars to produce, we begin to realize the profits of the motion-picture machine.

This new and beautiful art is in its infancy. Its advertising and educational features are almost entirely undeveloped. In no other way can scenes of foreign life and travel be so perfectly illustrated and indelibly impressed. Thus an audience can visit during an evening the remotest corners of the earth and see accurately and inexpensively reproduced the *real*, *moving*, *actual* life of the scenes visited. Such results, constantly renewed, can never grow stale.

Very often a patented article is offered to the public that is beautifully constructed and does beautiful execution. But the question remains: Is there a demand for the patented article and has it the necessary earning power? This very important question may be checked off as to the motion-picture machine, and the confident assertion can be made that its field of usefulness is exhaustless, and that **there never was a patented machine of such tremendous earning power in comparison to its cost.**

A Sensational Beginning

Since the initial theatrical exhibition in this country given by Thomas Armat on the night of April 5, 1896, at Koster & Bial's large theatre in New York, to which representation the *New York Herald* devoted the greater part of an illustrated page, and the other metropolitan papers equal prominence, the business has shown a steady growth, with correspondingly large profits. A careful computation showed that before the monopoly of the business was secured by this company, hundreds of illegal animated picture machines were being exhibited in this country alone, nearly all of them used in the giving of various kinds of

public entertainments. A large proportion of the traveling variety and burlesque troupes were equipped with them; they were used in all, or nearly all, of the vaudeville houses, of which there are now regular circuits; shown regularly in the Eden Musee and similar enterprises elsewhere, and also used very largely, and with most satisfactory results, in lyceum work.

From these facts it will be seen that the best theatre patronage in this country endorses, patronizes, and makes highly profitable a continuous daily exhibition of animated photography extending over several years. The large use of the device in lyceum and educational work proves the same thing. At the same time, the steady demand in animated photography by the variety and burlesque troupes shows that motion pictures are equally attractive to the least educated of theatrical audiences. This telling fact has great significance when it comes to summing up the field now occupied, and to be occupied, in the amusement and educational world by animated photography.

In estimating the relative importance of such an amusement feature, adaptable as it is to so many phases of entertainment and instruction, it may be well to make a comparison. Cut out animated photography from the programme of the vaudeville theatre, for instance, and substitute a graphophone or phonograph. Could the result be open to discussion? Another comparison is afforded by the experience at Cabin John's, a suburb of Washington, devoted to the entertainment of summer visitors. A theatre was built, but found unprofitable, owing to the great cost of securing a good vaudeville performance. The resulting failure was turned into an immediate success by the installation by us of animated photography

and there are many such summer resorts now using animated pictures, thus enlarging the field already described, to which should also be added the very essential and enormously profitable use of the device in reproducing animated pictures of prize fights and other subjects of national interest.

Our Cabinet Projector

So far we have discussed the single use of animated pictures on large screens before audiences. Now comes our self-contained cabinet projecting machine, showing a picture, without any magnifying lens between the eye and the picture, nearly as large as the head of a flour barrel; to be exact, about 14 by 18 inches. The object of this machine, developed by Mr. Armat, is to cause to be reproduced automatically upon the insertion of a coin any picture film with which it may be mounted. This fine device is for indoor individual use, or can be used collectively. Sub-companies are being formed for its introduction throughout the United States, the Philippines, and Cuba, and from these sub-companies the parent company will derive a large income, first, from the sale of territory, and second, from royalty. In the opinion of competent experts the income to be derived from this one source will make the company a good dividend earner.

Consolidation Effected.

In an effort to lay broad and deep the foundations of a successful business career, the Armat Motion-Picture Company purchased the patents, business, stock and plant of the American Kinetoscope Company, which had been in business for four years, and had a highly successful business ca-

reer. At a recent invoice that company showed stock alone on hand of over $25,000, including about 5,000 machines in various stages of completion and a stock of 75,000 belts. Its foreign business, as has already been noted, is handled by a separate corporation, with offices and warerooms in London. The patents of the American Kinetoscope Company are very valuable, including several forms of most successful kinetoscopes. The rating of the company in the commercial reports was very high, as will be seen by referring to Dun or Bradstreet's, prior to July, 1900.

Under the patents now owned by the Armat Motion-Picture Company, it is proposed also to manufacture small family projecting machines for animated pictures, which, it is believed, will have a very large sale as being distinctly superior to the old magic lanterns. A family projecting machine is entirely novel as well as an entirely practical idea, not only for the use of our films, but also for the use of films of domestic scenes taken by amateurs with our small motion-picture camera.

Some Comparisons

Mr. Armat is a Washington man. When one remembers that in Washington the graphophone had its origin, the Mergenthaler typesetting machine and the gramophone, a triumvirate of great money winners, the stock of each being far above par, it may be realized that we have here facilities, offered by the Patent Office, and incentives for the production of great inventions not enjoyed by any other city in the country. The directors of this company are firmly of the belief that none of the enterprises mentioned above ever had fairer prospects

of success than those now enjoyed by the Armat Motion-Picture Company. Taking the graphophone as an illustration, it is not only capitalized at $2,000,000, but it has as opposition the Edison phonograph and the Berliner gramophone. The Mergenthaler Linotype Company has increased its stock until it is now $10,000,000, each of the original stockholders receiving gratis an amount of stock equivalent to his holding, and yet the stock holds up to nearly double par, selling at about 185. The Armat Motion-Picture Company has an absolute monopoly in as large, if not a larger, field with about one-fourth the capitalization of the graphophone, phonograph, and the gramophone businesses.

In completing a review of the business prospects of the Armat Motion-Picture Company, we call particular attention to the fact that the business of the company, organized as it is, with ample resources and practical men in charge of the different departments, would have every chance of winning a very substantial success without a patent to depend upon. Never was there a more inviting field for the exercise of business talents and energy. The Armat Motion-Picture Company has raised the standard of excellence to a point that gives us all the business we can handle at highly remunerative rates in the ordinary course of competition. We maintain a film-buyer abroad, sent there for that purpose, and also have our own photographers already in the foreign field.

Infringers

It is proposed to dispose of enough stock to produce a working capital, and greatly enlarge our present plant. A thoroughly equipped plant is to be established. Capi-

tal is also required for the immediate prosecution of the infringers, who grew so bold pending the litigation of these suits in the Patent Office. It is proposed to not only strike swiftly and hard, but in every city in this country where an infringer dares to exhibit a motion-picture projecting machine. The mere filing of a few of these suits has been sufficient already to carry consternation to many of these infringers.

Estimated Earning Power of One Branch of This Monopoly

Taking, as an illustration, our contracts with summer resorts, and multiplying this result by the number of summer resorts having theatres, and one phase of our business can be brought out in bold relief:

Average seating capacity at one such summer resort, 1,000. Average attendance, about 25 per cent.

200 people, 10 cents each, $20 (5 performances daily); $100 per day or $3,000 per month.

Income for four months, June, July, August, and September.....		$12,000
Expense of operator, machine, subjects, etc.....	$1,000	
To owner of theatre (one-fourth gross receipts)...	3,000	
		4,000
Profit on one such resort with our high-class entertainment.....		$8,000

This amount may be multiplied by the number of summer and suburban resorts in this country, of which there are several hundred.

Summary

The principal sources of income can be tabulated as follows :

1. Lyceum work.

2. Exhibitions by licensee on payment of royalty.

3. Theatrical exhibitions, including prize fights.

4. Summer resorts.

5. Sub-companies to handle cabinet machines.

6. American Kinetoscope Company business, including the Parlor Kinetoscope.

7. Sale of supplies.

All exclusive of the European business covered by our foreign patents.

It is believed that *each* of the six sources of income first named above will be sufficient to pay a fair dividend on the entire capital stock of the company, while two or three of them will individually much more than meet this requirement.

The above estimate is based upon contracts actually made and business already in sight.

Milwaukee Flyers

Express trains running 60 miles an hour.

Watermelon Eating Contest.

Two darkies eating watermelon for a wager.

Fun in an American Camp

Showing some of the pranks played by American Soldiers on their comrades.

Sleeping Coachman (comic.)

While a coachman sleeps on the seat of his carriage two mischievous boys unhitch his horse and replace it with a hobby horse.

Amazons Dispute (comic.)

A hair pulling controversy.

The Fraudulent Beggar (comic.)

A Policeman discovers a blind mendicant to be a fraud, then the chase begins.

Baby's Dinner.

A domestic scene.

A Traveller's Misfortune (comic.)

Children's Quarrel.

Two babies quarreling over their supper.

Snowballing.

An exhilerating winter scene.

The Battle of Manilla.

This series of war pictures is the most interesting and exciting as well as the finest ever produced.

Buck Dance and Crap Game

A typical southern scene.

Wacht Parade.

Parade of the Guards of Berlin.

The Beggar's Dream.

Very Amusing.

A Coon's First Love Letter.

Very funny facial expressions One of the most laughable scenes ever witnessed.

WE ISSUE SUPPLEMENTARY LISTS EVERY MONTH OF OUR LATEST UP-TO-DATE SUBJECTS.

SPECIAL NOTICE!

We have the finest views of the Dewey Naval and Land Parade, also of the International Yacht Races.

We have made special contracts, whereby, we are prepared to reproduce pictures of current events in twelve hours after they have taken place.

Our supplementary list for October will contain a complete discription of the different scenes taken of the Dewey celebration, also of the International Yacht Races.

The American Miror-Vitae Company,

Animated ☆
☆ Pictures.

Paul

C. J. WILSON, Mgr.

Offices at
44 West 29th Street,
New York City.

LIST OF FILMS.

OUR PROGRAM IS SELECTED FROM THE FOLLOWING POPULAR SUBJECTS:

Naval Parade, (showing the following Vessels of the U.S. Navy)

Cruisers—New York and Brooklyn.

Battleships—Iowa, Indiana, Oregon, Texas and Massachusetts.

Bombardment of Mantanzas.

Battle of San Juan Hill

Battle of Guantanamo.

These Three Pictures are Wonderfully Realistic.

Raising "Old Glory" at Cavite.

This Picture appeals to every Patriotic American.

Surrender of General Toral.

The surrender of the Spanish General, commander of Santiago, to General Shafter.

Pack Mules with Ammunition on [Santiago Trail.

Launching of the Alabama.

Washing the Decks.

Washing down the Decks on a Man-of-War.

Collecting Clothes.

Jack Tars taking in their washing.

Cavalry Charge.

The Czar's Imperial Dragoons charging at full galop in the Palace grounds.

71st Regiment in Camp.

A realistic scene of camp life.

Landing of an Attacking Party.

The Sailors jump out of the launch into the water waist deep, and charge up the beach, firing as they go.

Military Maneuvres (Paris)

A fine military display spectacle.

Old Glory (Flag Waving in the Breeze.)

We always close our exhibition with this inspiring picture.

Incident of the Turko Grecian War.

Shells enter the house and explode, killing some of the defenders.

(0154)

McKinley delivering a Speech.

Heaving the Log.

Ocean scene.

Baths of Milan (Italy.)

Showing expert swimmers diving from the second floor of the building, turning somersaults in the water, etc.

Negroes Bathing.

Training a Horse.

An exhibition of equine intelligence.

A Run for Life and Dollars.

Pigeons on Place St. Marc.

The home of the Carrier Pigeons.

Fire Alarm

Fire department going to a fire, an exciting picture.

Boating on the Seine

Racing crews are seen exercising. One of them catches a crab and upsets.

On the Play Grounds.

Children at Play.

Buffalo Horse Market.

Falling Chimney.

A very tall chimney falls to the ground After the dust from the debris has cleared away the chimney is reconstructed again. A great hit.

Sword Dance.

Little Ruby (Spanish Dance)

This picture is beautifully colored.

The Magician.

This is a fine picture of a disappearing act.

Happy Family.

The Children's delight.

Cave of the Demons.

A thrilling picture, full of rapid action.

Santa Claus.

Dentist's Parlor.

True to Nature in every detail.

The Chicken Thieves.

Those Affectionate Darkies.

An ethiopian kissing match.

Panorama of Rocky Mountains.

Butcher's Shop (comic.)

Dr. J. S. Billings

MIROR VITÆ.

COMPLIMENTS OF



EBERHARD SCHNEIDER'S

American Cinematograph & Film Co.

WORLD'S GREATEST

ANIMATED PICTURE MACHINE.

OFFICE AND LABORATORY:

No. 175 EAST 96th STREET,

NEW YORK, U. S. A.

MIROR VITÆ

(MIRROR OF LIFE)



THE GREATEST
OF ALL
ENTERTAINMENTS.

PATENTED IN ALL COUNTRIES.

HAVE A

MOVING PICTURE

ENTERTAINMENT

BY THE

CELEBRATED

'AMERICAN CINEMATOGRAPH'

WRITE OR CALL AT

175 EAST 96TH STREET,

NEW YORK CITY.

American Cinematograph & Film Co.

EBERHARD SCHNEIDER,

MANAGER.

IMPORTANT NOTICE.

Are you a theatrical manager, or are you the president of a society, club or lodge? Do you belong to the amusement or arrangement committee of afestival in view? You all know the great importance of a well-selected programme, suitable to entertain and amuse your audience.

OUR MOVING PICTURES

have always proven a good drawing card.

In this little pamphlet we will try to put your attention on the merits of the PEER of all the picture machines in the world. We are the oldest moving picture exhibition company in the world. Our machines are called the *American Cinematograph,* which name we adopted early in 1896, and we have carried this name on ever since. Our public debut was made at the New York Eden Musee in the same year, which was the first successful moving picture entertainment since the development of reproduction of objects in motion. Go over the contents of this little book, read it carefully, open your mind, and engage this act. You will see how we will fill your house with joy.

For theatres, open air picnics, clubs, churches and societies, parlors, etc., our moving picture apparatus, the *American Cinematograph* (*Miror Vitae*) guarantees you great benefit and satisfaction. There is no other show like this! Put our show as the last act on your programme and you will hold any audience through the most tiresome performance—they all want to see the Moving Pictures. We are the oldest Moving Picture exhibiting firm in America. We have our own patents. We increase our stock daily and we have a selection to suit anybody.

For churches institutions, etc., we will recommend our religious series of moving pictures and slides, Life of Christ—Passion Play, etc.

We show the largest, the steadiest and the most brilliant picture in light and definition. The picture combination of our programme, the lifelikeness and correctness of our working gives the most surprising, startling effect.

Our success gave birth to many imitations, often offered to the general public. It is inferior work, not worth the price asked. We have set our prices to a limit to give smaller concerns the advantage of a good Moving Picture show; do not deceive your audience, don't throw money away for imitations. Our work is known. We have the best references from first-class New York theatres and clubs; we also want yours. Do not run chances, get the *Best.* Write us or call. We will fix you up with a sparkling programme, up to date, interesting and satisfying, for the lowest possible price.

Hoping to be favored with an engagement,

We very respectfully remain yours,

American
Cinematograph and Film Co.

TERMS, HOW TO ORDER.

Cash with order or C. O. D. to responsible parties on receipt of 25 per cent of the full amount.

For moving picture entertainments, or any other talent a deposit of 10 per cent is due on the day the contracts are signed.

Remit by bank draft, post office or express money order. Do not send personal check unless certified.

WORK DONE IN OUR LABORATORY.

Our laboratory for taking, developing and printing of moving pictures is equipped with the newest precision apparatus (our own patents). We perforate, take, develop and print moving picture films, any gauge. We print any gauge film upon standard American gauge film by our new process. We make announcement slides for picture subjects. We make microscopic work, enlarging and reducing. We manufacture electrotypes, half tone and line type cuts, and make stereopticon slides from negatives or prints. We coat glass plates with our own negative or positive emulsion. We also coat films and cut them in any desired width. We prepare and furnish any formulae developer for films or plates, and we use "aqua destilata" exclusively. We develop, print and mount for amateurs at lowest prices, and we also give instruction in photo and chronophotographie. We manufacture pure oxygen and hydrogen gas for hygienical and illuminating purposes. Electroplating in copper, nickel, silver or gold.

Our Workshop for Mechanical, Electrical and Optical Work.

We have a new model of a moving picture machine with stereopticon combined of the same character as our exhibition machines. It is an apparatus for the profession made to please your audience and to recommend its owner and manufacturer. The lamp houses are made of best aluminum, to avoid oxidation. We furnish either calcium or electric lamp, or both. Objectives and lenses are imported from first-class foreign manufacturers.

We also have a new model of electrical resistance coils (rheostats). We wire them to any voltage and amperage in Krupp steel, german silver or iron wire. adjustable or unadjustable,

in single or double series. We manufacture automatic and hand-feed arc lamps—a modern pattern, adopted after long years' experience—our own patent. We remodel and repair moving picture machines, stereopticons and supply.

We put your inventions and new ideas to life. For model making and experimenting we charge very moderate prices. In the construction and repairing of electric heat, light and power plants as well as in the installation and repairing of fire and burglar alarms, telephones, bells, storage batteries, automobiles, etc., we secure you experienced workmanship and satisfaction by our long years' practice. Diagrams and estimates are furnished free of charge.

We manufacture condensers and objectives for moving picture machines and stereopticons. Are you in trouble with your objectives? Call and we will make you the right combination for any size picture, at any distance, to cut sharp and to illuminate bright.

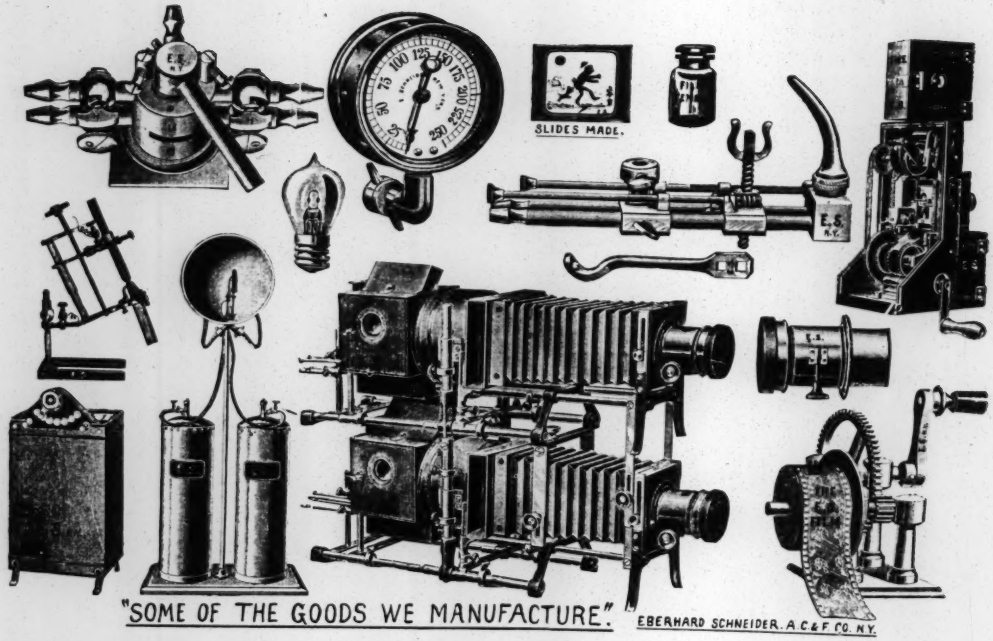
We do circular glass cutting, any diameter of circle.

BUYING AND SELLING.

Have you moving picture films, stereopticon slides, picture machines, stereopticons, lenses, calcium or other supplies in this branch for sale, call or write. We will pay you the highest possible prices. A film list of our second-hand pictures, machines and supplies is always on hand. We dispose of them at a very low price.

DRUMONT'S CALCIUM LIGHT.

We manufacture hydrogen and oxygen gas, lamps and jets, stands, color-screens, desolving keys, valves, gauges, limes and reflectors and other supplies for the illumination of halls, stages, parades, etc. We furnish calcium apparatus, tanks, and a competent operator for entertainments, balls and masquerade balls, advertisements, hospitals, political demonstrations, etc.



"SOME OF THE GOODS WE MANUFACTURE." EBERHARD SCHNEIDER, A.C.&F. CO. N.Y.

ILLUSTRATED SONGS.

We have the finest color effects. The prices are low.

In combination with our moving picture and stereopticon shows we often furnish illustrated songs. We keep in touch with the best singers (lady or gent). We have the latest song hits. We illustrate them by beautiful colored glass slides.

We make song slides for new songs. Prices are moderate.

OTHER TALENT FURNISHED.

Beside our moving picture entertainments, we can furnish you with any other talent as: Actors, comedians, acrobats, dancers, aeronauts, pyrotechnics, wire workers, punch and judy, etc. We also furnish music, from a piano player to a full orchestra, at lowest terms.

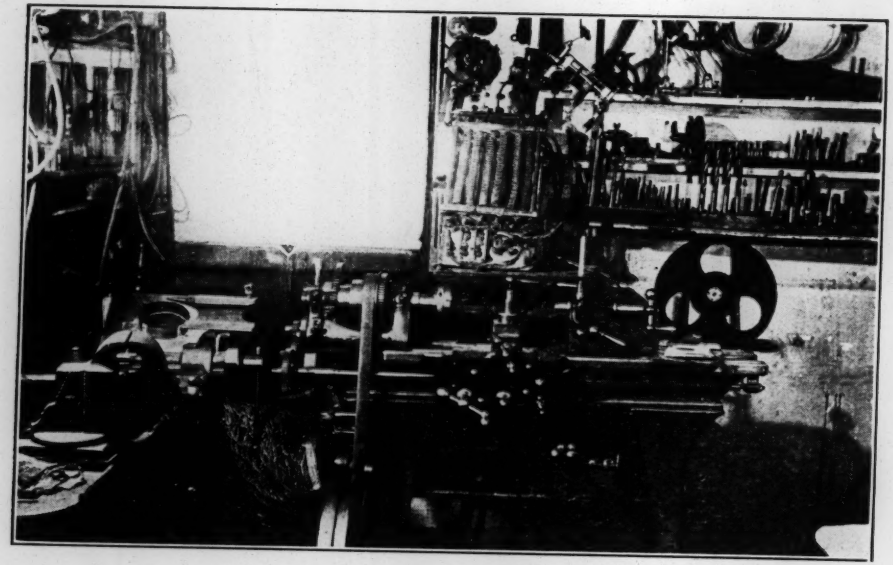
About our Patents, Mechanics, Artists and Operators.

Since the development of animated photography we hold the cup of superiority in machines, films and shows. There is no machine, no film and no show better than ours. We have our eyes open. We improve all the time, and the patents granted to us by the U. S. Government are numerous.

Our machines for the taking, perforating, printfilms are masterpieces of theory, workmanship ing, developing and exhibiting of moving picture and mechanical skill, and are also protected in Germany, Russia, France, England and Belgium.

The chemicals and compounds used in our laboratory are not patented. The formulas are secrets, in order to have them absolutely safe. Our most principal patents are numbered:

No. 647,529, No. 647,530, No. 666,396, No. 30,-



PART OF MECHANICAL WORK SHOP.

American Cinematograph and Film Company.

825, No. 151,657, No. 303,180. Other patents pending.

Infringements will be dealt with to the full extent of the law.

We employ first-class workmen only in the various branches of our business. Our mechanics are experienced men in drawing and mechanical construction.

Our moving picture shows are given by excellent operators, who are practical mechanics and electricians. During the day they work in the workshop testing and overhauling the machines and preparing everything for the shows to be given at night.

A breakdown or a discontinuance of a show never occurred. For the taking, developing and making of moving picture films and stereopticon slides we employ men—experts in photography pose and praxis. In the coloring of films and slides our artists take great pains in color combination and detail. They are prepared for the most difficult work in new designing and dark stage effects.

About our Moving Picture Film Stock.

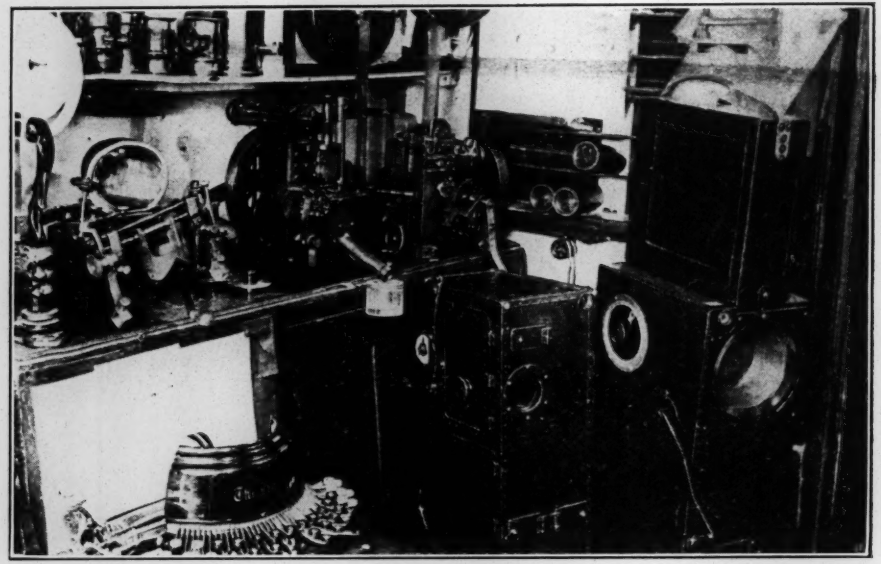
We send our moving picture cameras to all important occasions and we are able to reproduce pictures five hours after the time they were taken.

Besides our own make we have all the latest and best subjects manufactured by Edison and the Biograph Co., N. Y.

In foreign pictures we have the latest art of E. Mester in Berlin; Melies, Lumière and Pathé Frères in France; R. W. Paul and the Warwick Trading Co. in London, and other well-known manufacturers in Europe.

Our actual moving picture stock consists of more than one thousand subjects—pictures to fit any kind of entertainment, religious, instructive or amusing.

We are agents for all the named film manu-



MOVING PICTURE CAMERAS, PERFORATING AND PROJECTING MACHINES.

American Cinematograph and Film Company.

facturers and sell their goods at the lowest possible prices. We also buy and sell second-hand moving picture films.

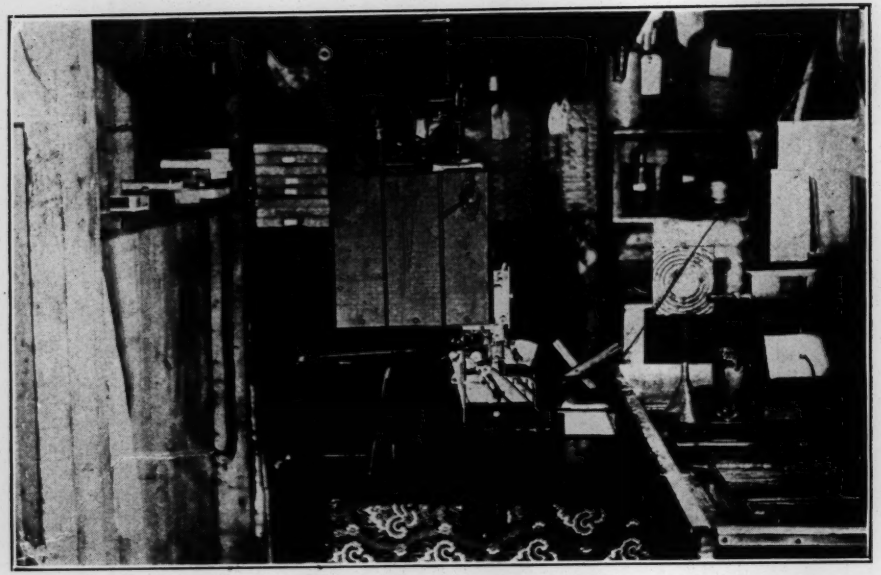
War, Military and Patriotic Pictures.

We carry a full line of moving pictures and slides, pictures of infantry, cavalry, artillery and marine troops in war and peace, from all nations. War pictures of the Civil war, the Franco-Prussian, the Turko-Grecian, the Spanish-American, and the Boer-Briton war. Bombardment and storming of strongholds, the war in China. His royal highness Prince Henry of Prussia visiting America. The arrival of the liner, "Kronprinz Wilhelm." The launching of the Kaiser's yacht, "Meteor." Arrival of Prince Henry at Shooter's Island. Prince Henry at the German Embassy in Washington. Prince Henry at West Point, and Prince Henry's farewell on board the "Deutschland." Kaiser Wilhelm II. inspecting the warft "Vulkan" in Stettin. Kaiser Wilhelm, King of Bavaria and Grand Duke of Baden in Carlsruhe. Parade march of German troops returning from China, inspected by Kaiser Wilhelm and the Empress of Germany at Wilhelmshaven.

We also have stereopticon pictures of crowned heads and their families from America, German Empire, England, France, Russia, Austria, Italy, Sweden and Norway. Any special picture can be made on shortest notice.

Panoramas, Railroads and Sporting Pictures.

Moving panoramas taken from great squares, trains and ships. From Bremerhaven to New York on the big German Lloyd steamer "Kronprinz Wilhelm." Pictures of cities, world-renowned buildings and monuments. Scenes from life at bathing resorts. Scenes from mountains and oceans. Polar expeditions. Trip through



FILM PRINTING AND SLIDE MAKING.

American Cinematograph and Film Company.

America and the Pacific Coast. The Yellowstone Park.

Trip through Germany, England, Austria, Switzerland, France, Italy, Spain, Russia, Turkey, Africa, Egypt, the Cuban, Philippine and Samoan Islands.

Parisian life and habits, up and down the Eifel tower, ten minutes on a Seine steamer, moving sidewalk, etc.

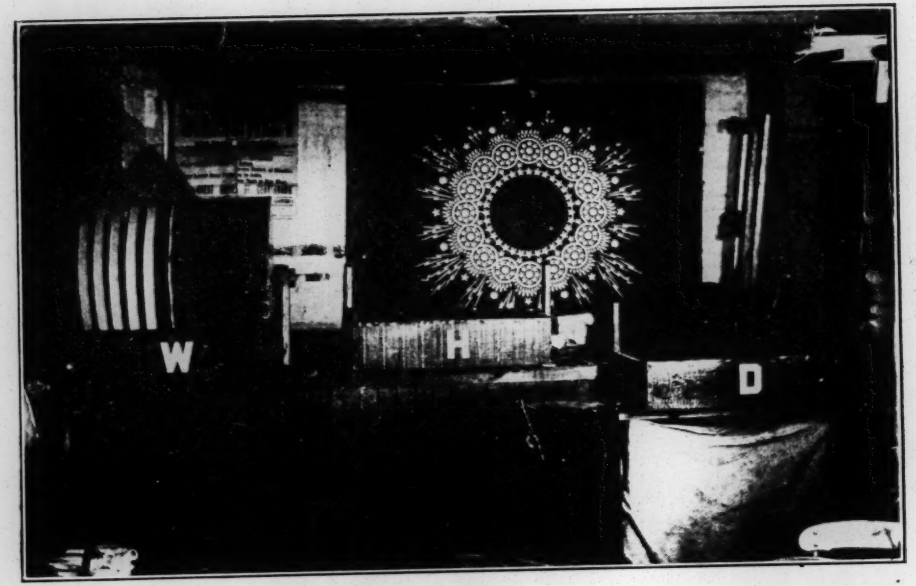
Panorama of Niagara Falls, taken from American and Canadian shores. The Rhinefall at Schaffhausen (Neustadl), Switzerland. The Paris and Buffalo expositions and others. Train and station scenes from all countries, the Black Diamond Express of the Lehigh Valley R. R., the Horseshoe Curve. Over the Brooklyn Bridge in two minutes. Pictures of hunting, yachting, bicycle races, prize fights, etc.

This is a most wonderful series of an instructive, interesting and amusing character, and we are adding more from day to day.

Comical, Mysterious and Magical Pictures, Fairy Stories, Dances and Christmas.—Moving Pictures.

Pictures of a comical character have always proven in great demand at all our moving picture performances. We have a great selection of them and we are adding more every day to our catalogues.

A great deal of humor, brain and pose is required to produce a good comical or mystical subject. It is a business in itself to produce comical effects with the absence of strain and presence of mirth and a little sense in a limited time and space. We don't know of any firm in the United States complying to these demands. We make some, but we get most of our films of this class from European film makers. Some of them make a specialty in producing such demanded effects.



DEVELOPING OF MOVING PICTURE FILMS.

American Cinematograph and Film Company.

We have a carefully selected, mysterious and comic moving picture stock. Our comical pictures are enjoying. They are greatly appreciated. Our mysterious pictures give you an endless chain of mystifying impossibilities.

In dances we have the best and latest reproductions. We only mention a few: La Loi Fuller, the Kohinoor, Fatima, Fantango, La Czarina and others.

Our grand fantastical and spectacular pantomimes of fairy stories, legends and Christmas stories are specially recommended for churches, fairs, parlors, and children's performances.

We will mention only a few: The great pantomime, "Cinderella;" the story of the Glass Slipper and Little Red Riding Hood. For Christmas our holy series, the Birth of Christ, Santa Claus at Work, Christmas Eve, is greatly instructive.

In reproductions of theatrical plays we have the opera, Martha, also the original play of William Tell, as played in Altdorf, Switzerland. They are briliant and true to life in every respect.



CHEMICAL DEPARTMENT.

American Cinematograph and Fil n Company.

Pictures for Churches, Fairs, Parlors, etc., etc.

The Passion Play of Oberammergau, 1900. The Life of Christ, with Moving Pictures.

The passion play in Oberammergau was the greatest sight in 1900. Most of the Paris Exposition visitors went to this little hamlet in the South Bavarian Tryol, in Germany, to see this 'only" and grandious play. Our Mr. Eberhard Schneider also went to Oberammergau, after a long trip through Germany, Austria, Italy, Switzerland, France and England, in order to obtain moving pictures of the Passion Play, also street scenes of the village, for both the moving picture machine and the stereopticon. The Passion Play has not alone proven beneficial to the young in bible classes, but has served to impress upon the minds of all who had an opportunity to see the pictures a better and clearer knowledge of our holy scripture, and a great assistant to our clergy in Lent. During our visit in Oberammergau, July, 1900, we erected our quarters and temporary studio at the residence of Messrs. Anton and Rochus Lang. Anton Lang played the part of Christ and Rochus Lang played the part of King Herod. We will never forget this old-fashioned little house, with its clean rooms and courteous treatment.

The moving pictures and slides are exact reproductions of the Oberammergau Passion Play, are are masterpieces in pose and photography.

For the name of each individual subject see next page.



FILM AND SLIDE STOCK.

American Cinematograph and Film Company.

The Passion Play of Oberammergau, 1900.

1. Train, loaded with tourists, arriving in Oberammergau.
2. Panorama of Aberammergau.
3. Panorama of Oberammergau, from Oberau.
4. The theatre—exterior.
5. The chorus, showing full stage.
6. Tableau—the expulsion.
7. Tableau—adoration of the cross.
8. Entry into Jerusalem.
9. Cleansing of the temple.
10. High priests' council.
11. Tableau—Departure of Tobias.
12. Tableau—Lamenting bride.
13. Christ blessing Disciples.
14. Christ and Mary Magdalene.
15. Farewell at Bethany.
16. Christ parting from his mother.
17. Tableau—Espousal of Esther.
18. Preparation for the last supper.
19. Temptation of Judas.
20. Tableau—Falling of Manna.
21. Tableau—Return of the spies.
22. The last supper .
23. Tableau—Joseph sold.
24. Judas and the council.
25. Tableau—Adam earning his bread.
26. Tableau—Joab killing Amasa.
27. Christ in Garden of Gethsemane.
28. Christ at prayer.
29. The betrayal.
30. Annas.
31. Christ before Caiphas.
32. Christ mocked by the soldiers.
33. Peter's denial.
34. Tableau—Death of Abel.
35. Judas.
36. Tableau—Daniel accused.



THE LABORATORY.—MAKING OF EMULSIONS AND DEVELOPERS.

American Cinematograph and Film Company.

37. Christ before Pilate.
38. Tableau—Samson pulling down the Temple.
39. Christ before Herod.
40. Tableau—Abraham offering Isaac.
41. Christ scourged.
42. Tableau—Joseph made ruler.
43. Christ sentenced to death.
44. Tableau—Brazen serpent.
45. Way of the cross.
46. The Crucifixion.
47. Descent from the Cross.
48. Mary receiving body of Christ.
49. The burial.
50. The Resurrection.
51. The Ascension.
52. Christ in attitude of blessing.
53. 12 o'clock intermission of the Passion Play.

No. 1, 8, 13, 22, 29, 31, 37, 39, 45, 46, 47, 50 and 51 are moving pictures. All others are stereopticon slides.

See cut of Anton and Rochus Lang's house in Oberammergau, our temporary studio.

The Life of Christ, with Moving Pictures.

For a two hours' instructive and impressive entertainment we combine the moving pictures of the Passion Play with our moving pictures of the life of our Lord. Every moving scene is illustrated by a beautiful lecture (announcement) slide. Between the moving we show original stereopticon slides from the Holy Land, well selected, so as to illustrate the places where the actual scene occurred.

(Reading lamp and reading lecture, with full description of the pictures, will be furnished on application.)

Opening voluntary by organist.
The Annunciation.
Music—Ave Maria.
Shepherds watching their flocks.



OBERAMMERGAU HOUSE OF ANTON AND ROCHUS LANG.

American Cinematograph and Film Company.

Music.
The birth of Jesus.
Music—Oh, Holy Night.
Flight into Egypt.
Massacre of the innocents.
Baptism of Jesus.
Death of John the Baptist.
Christ tempted by the devil.
Disciples plucking corn.
Christ calling Zaccheus from the tree.
Christ feeding the multitude.
Christ blesses little children.
Christ healing the sick.
Lazarus raised from the dead.
The Transfiguration.
Voluntary music while changing the picture reels.
Entry of Jesus into Jerusalem.
Music—The Palms.
The last supper.
The betrayal of Jesus.
Christ before the two high priests.
Christ before King Herod.
Christ before Pilate.
Carrying the cross.
The Crucifixion.
Taking down the body of Jesus.
Placing Jesus in the tomb.
The Resurrection.
Hymn—Abide with Me.
The Ascension.
Hymn—Nearer, My God, to Thee.
Amen—Come Lord Jesus.
Closing by voluntary music.
Church of the Annunciation, Nazareth.

Slides shown between the Moving Pictures of the Life of Christ.

Panorama of Nazareth and the Church of the Annunciation.

Field of the Shepherds.

Panorama of Bethlehem from the Church of Nativity.

Rachel's Tomb near Bethlehem.

Virgin's tree, Helioplis.

Modern Samaria.

On the Jordan.

Tower on site of Zaccheus's house, Jericho.

Tiberias and Sea of Galilee.

Mount of Olives from Bethphage

Panorama of Damascus.

Tomb of Lazarus, Bethany.

Mount Tabor from Nain.

Panorama of Jerusalem from Mount of Olives.

Coenaculum, Jerusalem, interior and exterior.

Garden of Gethsemane.

House of Caiaphas, Jerusalem.

Government palace, site of palace of Herod, Jerusalem.

Tower of Antonio, Jerusalem.

Arch of Ecco Homo, Jerusalem.

Via Dolorosa, looking west, Jerusalem.

Calvary, side next Jerusalem.

Holy Sepulchre, Jerusalem.

Mount of Olives, Chapel of Ascension.

Chimes of Heaven.

This programme is not final. Changes can be made and other stereopticon pictures can be procured.

How we prepare and how we give the show, see next page.

How we Prepare and How we Give Moving Picture Shows.

We furnish shows for theatres, clubs, societies, churches, parks, picnics, fairs, roof gardens, parlors and private entertainments, for responsible parties only.

For the illumination and working of our machine we use electric light. For a long distance and a large picture we prefer it. It gives the best results and is the cheapest. If electricity cannot be had, we will use calcium light. It is not as powerful as electricity, but for inside shows it will give good results.

The engaging party has to furnish the electric light. If calcium has to be used, we will furnish it, charging a little in addition to cover the expense of gas and transportation of tanks and apparatus.

There is no danger connected with the handling of electricity of calcium gas.

We said before that electricity is the cheapest. We use about 25 amperes in our lamp by a pressure of 60 volts. The cost of the consumed current is about 75 cents per hour continuous performance. We make our own electric connection, if electricity is at the premises. Therefore, several hundred feet of electric cable is always carried with our machines.

By ordering the *American Cinematograph* we wish you to state if there is electricity at the place, so as to give us time to provide for suitable light. You might also give us the approximate length of the hall.

We prefer to show from the gallery, opposite the stage, if there are no gas fixtures or chandeliers in the way.

The machine requires a space 4x5 feet square, including space for the operator. The machine and operator are enclosed by a curtain—frame and curtain we also carry with us.

We bring our own white sheet for the pictures

if there is none. We put the machine up and sheet and make the electric wire connection in three-fourths of an hour. In most cases we need a long stepladder to fasten the upper ends of the sheet.

We make a programme selection to suit lady, gent and child.

We give shows from twenty minutes to two hours. We furnish machines for a single performance, for days, for a week or longer. We can furnish you with a dozen machines, and we can change the programme every day.

Regarding Prices for Picture Shows, etc., etc.

The price for our *moving picture performances* varies, according to length of show and selection of pictures. We can furnish shows from $20 upward. This includes moving and stereopticon pictures with machine and operator. *The Passion Play of Oberammergau,* or *The Life of Christ with moving pictures,* machine with operator, $50 per single performance.

Outside New York City, fare, transportation, hotel and board in addition.

If you furnish us with a print (photo), etc., we will make you a *glass stereopticon slide.* Club presidents and officers, also committees, should get their picture made on glass, to have it produced on the sheet by the *American Cinematograph.*

For *illustrated* songs our charge is $10 per night. If engaged with *American Cinematograph,* $6 per night.

For the illumination with *calcium light* and color effects and operators, $6 per hour and lamp.

For electric *searchlight* and name, to be thrown on distant buildings or clouds, $20 per night. Party has to furnish electricity.

Have Your Parade, March, Act, Picnic, F or Family Photographed in Moving Pic

For the taking, developing and printing cial moving picture subjects, our charge i
Operator's time and special camera (in side Greater New York), per day.....
Perforated, sensitized negative or positiv film, per foot.....
Developing negative film, 50 feet.....
Printing and developing positive film, 50 feet .....
This added, brings the price of a 50-foo "special subject" to.....

Outside Greater New York—Fare and e extra to the above charges.

Moving Picture Machines, Stereopticons Supplies.

We build moving picture machines, t on earth. All our patents embodied, no exhibition machine to depend upon.

Price of machine complete, including anism, objective, condenser and stereoptic lamphouse, electric and calcium lamp, rheostat, switches, cutout and connectin slide carrier, reel, film cement and men struction, etc., for $150 net.

Stereopticons from $20 upwards. W carry apparatus for the profession. N Moving picture cameras, printing and p ing machines built to order. Our patent

Rheostats we make for any voltage, a pere and shape, in Krupp or German silv from $8 upwards.

Electric arc lamps, calcium jets, tar valves, limes, gas making apparatus at prices.

For repairing and remodeling moving machines and other mechanical work ing material) we charge 60 cents per hou

FOR THE EXHIBITOR.

We carry a full line of supplies for the exhibitor, as reels, wire, switches, cut outs, films, slides, carbons, and lenses.

Film splicing cement, 25 cents per bottle.

Blank film for spacing, standard perforation, clear, per foot, 5 cents.

Blank film for spacing, standard perforation, black surface, per foot, 6 cents.

Blank film for spacing, standard perforation, white surface, per foot, 8 cents.

We perforate celluloid film with standard perforation, 1 cent per foot.

One dozen lime pencils in tin box, $1, extra quality.

Film cleaning extract, makes the film like new and don't hurt the emulsion, 25 cents per box.

Film announcement slides from 25 cents upwards.

Stereopticon slides from 25 cents to $1.

Second-hand films and slides bought, sold and exchanged.

Prices for circular glass cutting an applica tion.

Prices for amateur developing and printin see next page.

Mail orders promptly attended to.

AMATEURS' PRICE LIST FOR DEVELOPING, PRINTING AND MOUNTING.

American Cinematograph and Film Company, New York.

SIZE	Dev'pg, print and mount. Doz.	Developing only. Doz.	Print only. Doz.	Print and mount. Doz.	Developing print only. Doz.	Dev'pg, print and mount. Doz.	Aristo platina print. Doz.	Aristo platina print and mount. Doz.
Pocket Kodak	$0 45	$0 20	$0 20	$0 25	$0 20	$0 35	$0 35	$0 40
Folding Pocket Kodak	85	30	45	55	65	75	70	80
3½ x 3½	1 20	50	60	70	80	90	85	95
3¼ x 4¼	1 20	50	60	70	80	90	85	95
4 x 5	1 35	60	75	90	90	1 05	1 00	1 15
5 x 7	1 80	75	1 00	1 20	1 25	1 45	1 40	1 60
6½ x 8½	2 65	90	1 50	1 80	2 35	2 65	2 55	2 85

Other sizes in proportion. We color prints artistically. Perfect satisfaction guaranteed.

REFERENCES.

His Eminence Cardinal Gibbons (personal letter).

Letters from the clergy of great American churches.

Salvation Army headquarters, New York, Gen. Both, Esq.

M. Lutgens, Esq., Linden, N. J. (parlor shows).

August Belmont, Esq. (parlor shows).

Dr. John S. Billings, Esq., Astor Library.

Columbia Yacht Club, New York.

New York orders and lodges.

New York, New Jersey, Pennsylvania, Connecticut and Albany Hospital Associations.

New York, New Jersey, Pennsylvania and Connecticut Brewery and Butchers' Benevolent Associations.

New York theatres—Eden Musee, Proctor's, Miner's, Tony Pastor's, Harlem Music Hall, Weber & Fields, and many others in New York City and through the United States and Canada.

Egler's Bakery.

Volksfestvereine—Deutscher Krieger Bund, New York; Plattdeutsche, Badische, Bayrische, Hessische, Hessen-Darmstadter, Schweizer and Oesterreich-Ungarische Volksfeste.

All the New York leading singing societies and turn vereine, and many other first-class clubs and societies too numerous for this limited space.

You never make a mistake if you engage the *American Cinematograph*, because we want your reference.

EBERHARD SCHNEIDER'S
American Cinematograph and Film Co. N.Y.

BOX No. V 6

EBERHARD SCHNEIDER'S

MIROR VITAE

PATENTED

109 East 12th St., New York.

EBERHARD SCHNEIDER'S

MIROR VITAE



After several years of incessant labor and careful experimenting, we now place our new model of Cinematograph on the market. "The MIROR VITAE" is specially constructed to meet the requirements of the high class projection and thus supply the increasing demand for a machine of highest quality and workmanship.



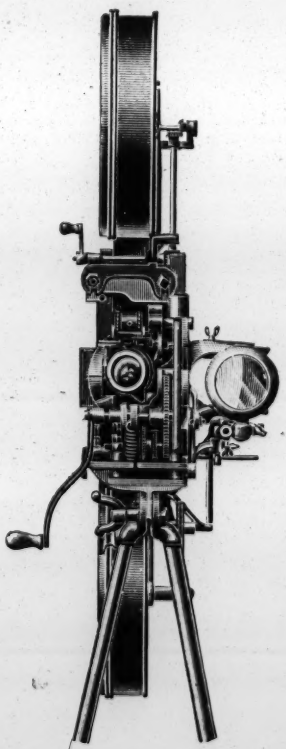
Complete Miror Vitae showing handy Operator Table with Switch attached, also our new Model 110—125 Volt Rheostat.

PREFACE

Until recent years, exhibitors were easily suited with the low grade machine, for in the earlier years of cinematograph exhibitions, the limited knowledge of machines deprived the majority of operators of the ability to discriminate between a good and a bad machine, while so far as the public was concerned the mere novelty of an animated picture was sufficient to satisfy them. This state of affairs naturally gave rise to machines of most inferior quality and workmanship. Miserable exhibitions continued to torture the public vision until the once popular animated picture exhibition failed to attract audiences, and it was feared that this mode of entertainment, so interesting and instructive might die out entirely. Then came many decided improvements in films and subjects and a revival quickly followed, so that each year promises a greater business than its predecessors. The exhibitors and the public have learned to study the animated picture and have become competent critics, unwilling to tolerate poorly operated entertainments, but appreciative of high class equipments and skillful operating.

The cheap miserable machines of a few years ago have quickly found their way to the scrap pile, but they have left behind them, countless disheartening failures, and as many valuable lessons, which all served to teach the exhibitor the cause of the numerous defects, the terrible flicker, the scratched film, the torn sprocket holes, the unsteady picture, the noise, worn gears and bearings, the difficult adjustments, the cutting of the star and pin wheels and scores of other problems, which operators of former years never understood, or stopped to solve, but now the exhibitor makes a careful study of the machine he is to buy, and makes a careful inspection of the many small but important points which combine to produce a perfect animated machine.

The "MIROR VITAE" is by no means an experiment, or even a new machine, earlier models of this machine have been in constant use for many years, but were reserved for our own use in exhibitions in and around New York City, but never before placed on the market, as we could not put out such a machine, and compete with the low price of the worthless outfits the public was formerly willing to accept.



Front View of the Miror Vitae.

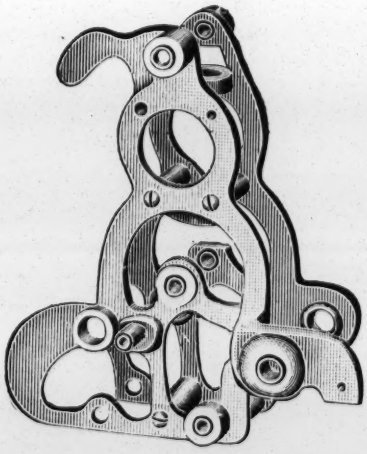
THE "MIROR VITAE"

After realizing the great demand for a high class machine, we decided to put the MIROR VITAE on the market last season, and our machine would have been ready, but we detected much inferior workmanship in our gears, the cutting of which we had intrusted to Gear Companies of good repute and who were supposed to be strictly reliable. All work which we had done by outside companies, we then quickly discarded, regardless of the heavy loss, for we were determined to spare no trouble or expense toward making an absolutely faultless machine. We then postponed the sale of the MIROR VITAE, a year and installed all of our own machinery, so that every part of the machine is made in our own factory, under our personal supervision.

THE SYSTEM IS A MOVING PICTURE—STEREOPTICON COMBINED.

Every part of the MIROR VITAE is strictly guaranteed, the material is the best that can be obtained, all parts carefully finished by hand, the most compact and light machine made, unsurpassed in strength. The simplicity of construction has never been equaled, the adjustments easy and convenient, entirely overcoming the most common faults of a motion picture machine. Improved fireproof magazines and two safety cut off shutters.

The entire machine, lamp house fire-proof magazines, take-up, etc., are built on a portable stand, heavy steel aluminum, perfectly rigid and supported by joint legs of triple extension steel tubing, which can be quickly adjusted to set up among chairs, church pews, balcony steps or foyer.



Rigid Steel Aluminum Frame of the
MIROR VITAE.

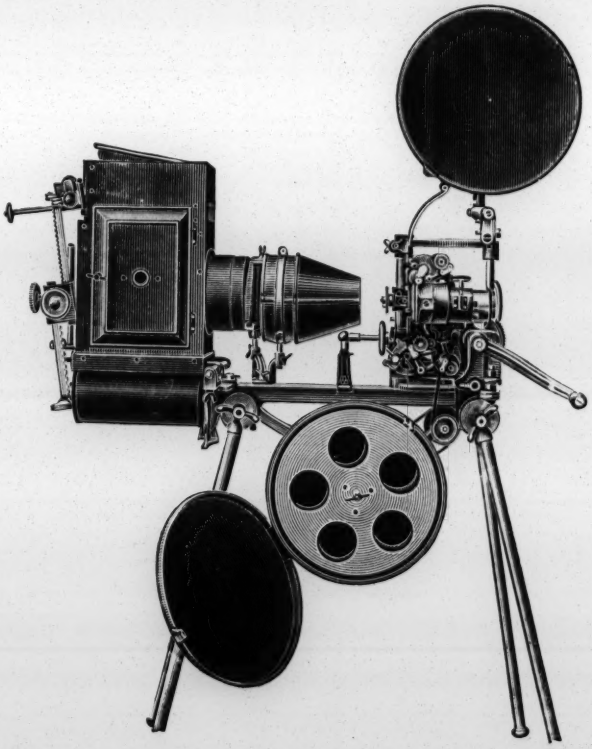
The machine head has a rigid steel aluminum frame on which all gearings are mounted. All bearings are made of bearing bronze, as hard as glass and built especially heavy and long, thus reducing the wear of bearings, shafts and spindles to a minimum, also causing the spindles and gears to run with greatest accuracy. All gearings are cut from hardened bronze and steel of finest quality and required to stand the most rigid tests.

The intermittent movement (the star wheel and pin wheel) has received our most careful attention, the importance of this most vital part of a motion picture machine cannot be over estimated, the pin-wheel and star wheels are cut by us from Stub steel, made unusually heavy, thus giving a large wearing surface, causing the parts to run with utmost precision, and stand an unlimited amount of hardest wear without cutting or getting out of adjustment.

The star wheel and star wheel shaft are also made of Stub steel and both are brazed together with silver. The star-wheel with shaft and intermittent sprocket are mounted in a Phosphor bronze bearing, of fully 2½ inch length, adjustable by eccentrics which operate from one screw and thus they work exactly together, overcoming the common fault of setting one higher or lower than the other.

The intermittent is a one pin movement and makes a quicker change than any machine made, requiring only 20% shutter and thus dispersing with the flicker entirely.

The framing or setting device is a new idea entirely, with an adjustment of 1½ pictures, and without moving the shutter from its fixed position, thus requiring a much smaller shutter and consequently that much less flicker. Operators will readily recognize this decided advantage, which is not to be found on any other machine. This framing device also allows the bearings and gears to remain in a fixed position which overcomes the usual grinding noise in the gears.



Full View A of the Miror Vitae

Only the extreme edges of the film come in contact with the film shute, sprocket, etc. in passing through the machine, therefore rendering it impossible to scratch either side of the film. The film is held in proper position on each sprocket by means of two rollers or idlers placed ½ inch apart, this holds the film snug against the rim of the sprocket. This is of vital importance, especially with the intermittent sprocket, where the film is apt to drop away from the sprocket slightly and thus receive a sharp stroke from the points of the sprocket teeth, instead, of their basis, which cuts out the corners of the sprocket holes. This is probably the most serious fault of the ordinary machines, and we are happy to state that the MIROR VITAE disperses with this danger entirely.

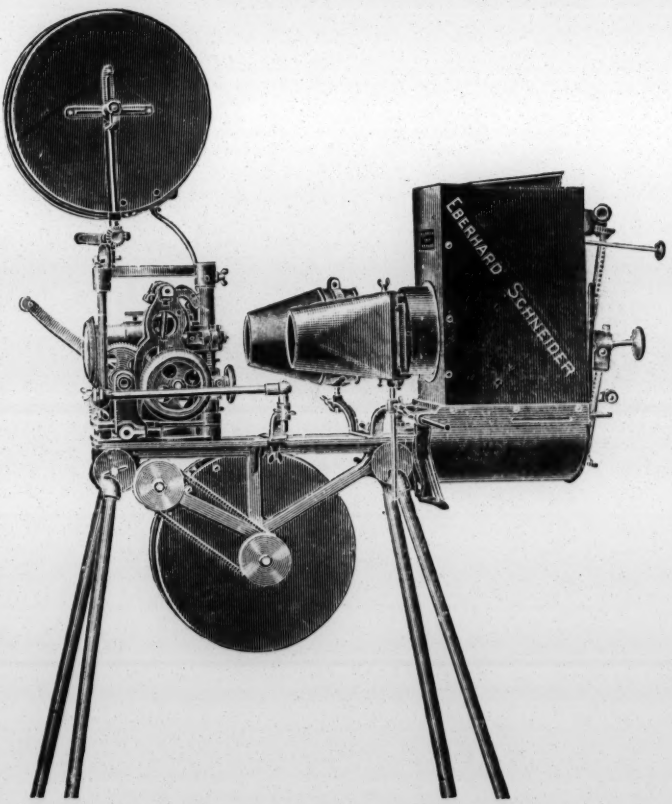
Moving picture and stereopticon lenses are of highest grade, the stereopticon lense is mounted in a ring with Universal Ball point, which enables the operator to set the stereopticon lense independently of the moving picture lense.

AUTOMATIC SHUTTER.

During the past few years various Automatic safety shutters have been attached to Motion picture machines, and have excited great interest among exhibitors, who, realizing the inestimable value of a perfect automatic shutter, were more than anxious to see a successful device produced, but in each instance these shutters failed to gain favor, owing to the many disadvantages involved.

These many deficiencies, of which operators are well aware, we have successfully overcome in our new friction gravity-shutter. In the first place we have practically eliminated all the complicated mechanism which other shutters have been encumbered with, as our shutter, including the tiny mechanism, which operates it, weighs only ½ ounce, thus dispersing with the usual extra burden, as well as the increased noise, which safety shutters have always added to machine. It does not act as a brake against the driving mechanism, when in motion, which is a fact on other machines using a heavy flap door on front of the aperture as a safety device.

The friction gravity shutter responds immediately to the slightest motion of the gears. It has been necessary with other shutters to run the machine at a very high speed before the safety shutter would raise, and likewise necessary to bring the machine almost to a stand still before the shutter would drop into place again.



Full View B of the Miror Vitae.

The take-up device possesses many new and novel features, operating on a double belt system, which insures its working perfectly when the reel is heavily loaded, and without too much tension on the film when the reel is nearly empty. More films have been torn and ruined through faulty take-ups than any other cause.

The fire-proof magazines are of neavy Russia iron and open out toward the right and next to the operator. The upper one is fitted with a crank and gearing to wind back the film, this is done without opening either top or bottom box.

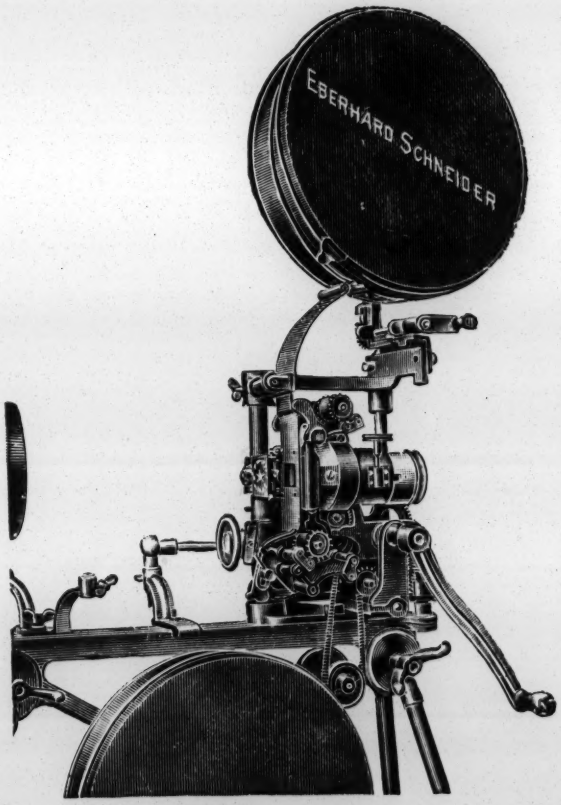
As an additional security against fire, we use a water cell between the condensing lenses and the film, which cool the rays of heat as they pass through so that the film may be fully exposed to light for some minutes without igniting the film.

The Lamp House is also an entirely new pattern, being built very high to accommodate carbons of 7 inch length, top and bottom. The ventilation is unsurpassed and an extra large door will be welcomed by operators as a long felt want, in order to adjust or change carbons easily.

A vertical sliding shutter works between the light and the condenser, located back of the condenser lenses, inside of the lamp house, and is operated by a lever from the back. This novel device saves condensers from breaking, also is very conveniently operated, as the operator does not have to shift his arm from the back to the front of the lamp house to shut off the light, as is usually done on other machines.

The shifting of the Lamp House from moving picture to stereopticon by hand has been entirely alleviated. A transport spindle with crank is a new novel method we applied. No more burning of Finger Tips.

Our new Electric Lamp has been constructed to meet all requirements of fire regulations and is fitted with every adjustment any exhibitor could possibly have use for. All the adjusting is done from the outside of the Lamp House, thus keeping the wheels cool and easy to reach, besides the usual adjustments for feeding the light there is one which raises and lowers the entire lamp without tilting the arc out of position, also one to swing from side to side, back and forth and so on. This lamp is the only one which is fitted with a double insulation throughout, so that as one insulation is burned out or short circuited the other would save the situation.



MIROR VITAE

Driving Mechanism, Automatic Shutter and Magazines.

The **MIROR VITAE** is geared high, 32 pictures per crank revolution, so that a slow movement of the crank is only necessary to keep it at full speed, which makes it suitable for continuous exhibitions where the turning is so tiresome for the operator.

The **MIROR VITAE** can be operated either with **Electricity** or calcium gas light, just as the customer may wish, but **only one kind of illumination will be furnished** with the machine.

With a machine fitted for Electricity, we furnish our latest Quadruple insulated electric arc lamp, never before on the market, embodying all the features of a practical lamp. The lamp will take carbons seven inch top, and seven inch bottom, the upper arm feeds back and forth, and from side to side, the whole lamp works straight up and down and back and forth on rack and pinion, with out tilting carbons out of adjustment, one **double pole switch** 25 ampere, with fire-proof cover, asbestos covered connection wire, with soldered lugs, clamp to fasten switch to one of the machine legs. The **RHEOSTAT is not included with the machine.**

With a machine fitted for Calcium light, we furnish our new **Monitor type Calcium Burner,** with perfect mixing chamber, an extra tip, and all necessary adjustments to set the lime pencil, and **two lengths** of 4 feet each, best **rubber connecting hose.**

THE PRICE OF THE MIROR VITAE COMPLETE IS $250.00.

EXTRA PARTS.

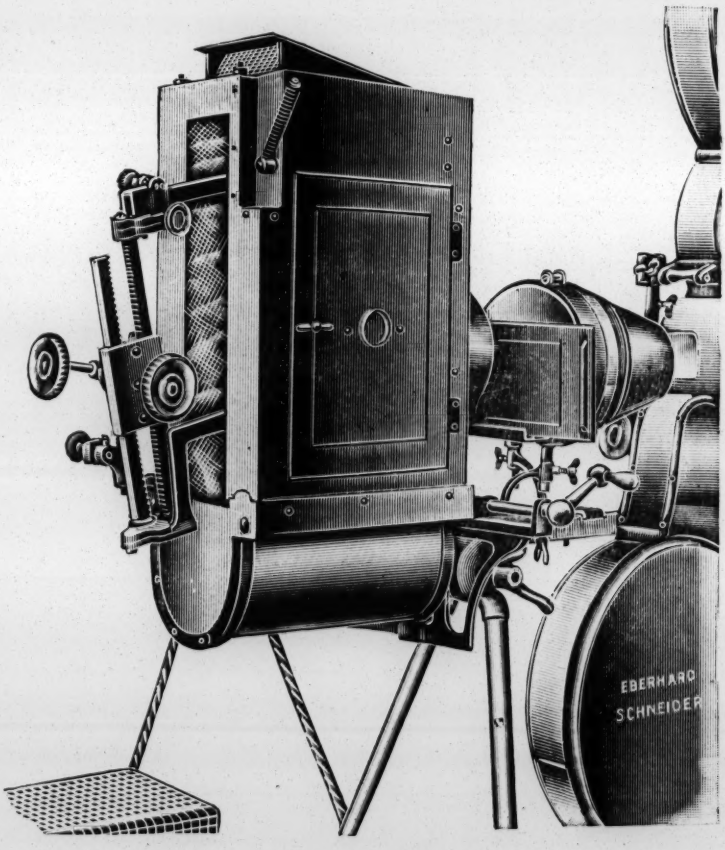
ELECTRIC RHEOSTATS.

Machines fitted for electricity will need a resistance Coil to control the flow of current, from the service wires into the arc lamp of the Picture machine. We have designed an **entirely new** apparatus of this kind, which complies **strictly with the rules of the Fire Under Writers.** Light in weight, small in size, wired with **German Silver** wire of standard resistance in Ohms. Made for all voltages from 110 to 500 volts, and of sufficient thickness to carry the Amperes required. They are **nicely covered** with perforated metal and protected binding posts. Varying in price from $10.00 to $45.00.

The **Monitor Calcium burner** is especially designed for the **MIROR VITAE,** a perfect model with all the **adjustments** required, highly nickle plated. Price, $15.00.

Calcium gas **rubber** connecting **tubes** of best rubber, heavy walls, corrogated, 5c. per foot.

CALCIUM TANK **PRESSURE GAUGES** $4.50.



MIROR VITAE

Lamp House with Transport Attachment.
Shutter Lever and quardruple insulated Arc Lamp
with all the Adjustments described.

CALCIUM LIGHT NEEDLE VALVES.

Machines fitted for calcium light will also need a resistance. A pair of valves, to control the flow of gas from the tanks into the calcium burner. Our needle valves are of rod brass, steel needles, very fine threaded, highly nickel plated, price per pair, $5.00.

Stereo. and Moving picture lenses, double achromatic, any focus, rack and pinion movement, arranged to exchange tubes, prices upon application.

Miror Vitae single system Stereopticon Lenses, 3 inch diameter, any focus, $1.50 each.

Picture machine cable, approved by the board of Fire Underwriters Double conductor, number 8, 15c. per foot, No. 10, 12c. per foot.

Asbestos covered lamp wire, stranded, No. 10, 10c. per foot, No. 8, 15c. per foot.

Electric carbons (Electra) imported from Germany. 5/8x7, (Miror Vitae size) package of 50—$2.00. Any other sizes kept in stock.

Calcium lime pencils. 7/8x2¼ dozen in a box price, $1.00.

Film mending machine. The only apparatus to mend films straight, price, 7.50. Film cement (very rapid), one ounce bottle, 25c.; 4 oz. bottle, 90c. Film cleaning extract, box, 25c. Black lantern slide opaque, 25c. per bottle.

Miror Vitae Mechanism Carrying case-fibre riveted, leather corners, strap, lock and key, size 5x7x11, price, $7.50—Miror Vitae-Fibre trunks witih cushioned compartments—prices on application.

Film Reel Boxes red fibre for 1000 foot reel, price, $1.00

Slide boxes all sizes film reel, to hold 1,000 foot, $1.00.

Large stock of moving picture films always on hand ask for list, Also for rental; complete stock of lantern slides, song slides, Nickelodeon Announcement slides and Advertisement slides for all trades (ask for special lists.) Slides made to order, from photo or print, plain, 50.; colored, 75c. and $1.00. Lecture work especially. Calcium Gasmaking outfits, the only light for the traveller—ask for list.

Most complete and scientifically equipped work and repair shop in optic, mechanic and electricity, experimenting, special machinery, lens grinding, planing, milling, gear and rack cutting, electroplating and galvanoplastic.

Laboratory for chronographic Photography,—perforating, printing and developing of moving picture films for the trade.

HANDY OPERATOR'S TABLE.

This is another novel device that will be greatly appreciated. It can be clamped to one of the machine legs, leveled by ball joint, holding a small platform with box of two compartments, for song sets, announcement slides, etc. A switch can also be attached underneath this table. All parts are made of aluminum. Price, $7.50.

Renewal parts for every part of the machine can be obtained.

Manufacturer and stock house of everything pertaining to the trade.

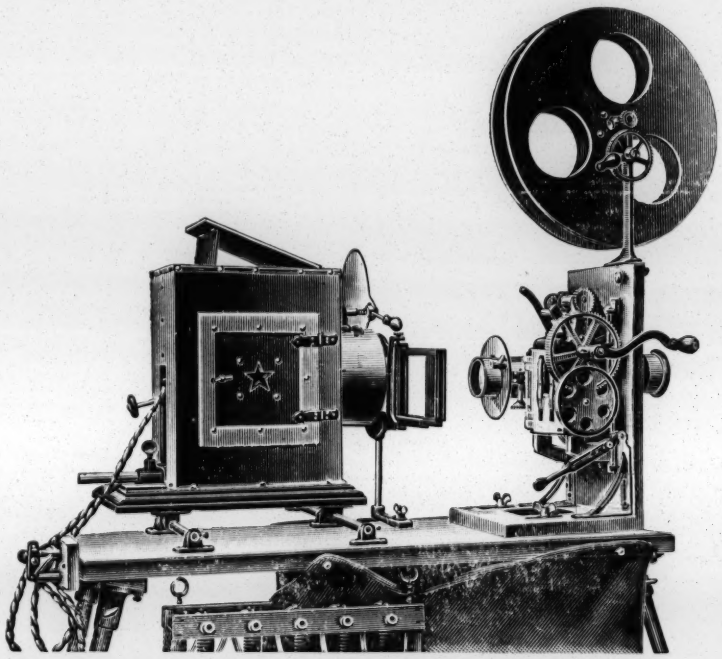
MIROR VITAE STEREOSCOPES—Rosewood, matte finished aluminum hood, velvet rim, French lenses, with 15 stereoscopic pictures of the Miror Vitae, showing all the principal parts of the machine in plastic detail. Full set, $1.50. Just half of our cost. Get this set before you buy the machine.

Superior Printing House, 394 Canal Street, New York.

Legal Box 106
Folder 1

NEW YORK FILM EXCHANGE

N. POWER, Mgr.



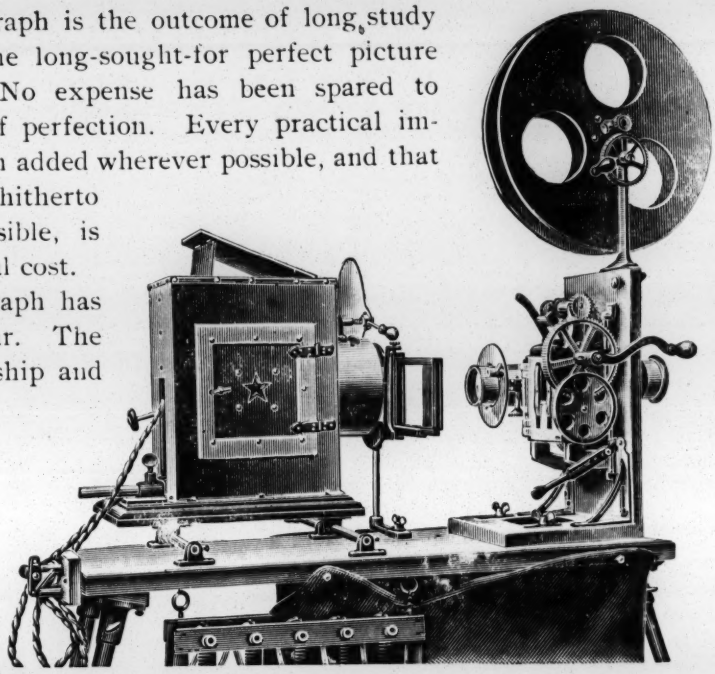
THE CAMERAGRAPH

115-117 NASSAU STREET NEW YORK, N. Y.

Telephone 3360 Cortlandt **Cable Address, DeCarlo, New York**

The Cameragraph

THE Cameragraph is the outcome of long study to meet the long-sought-for perfect picture machine. No expense has been spared to make it the acme of perfection. Every practical improvement has been added wherever possible, and that which has been hitherto pronounced impossible, is offered at a nominal cost.



The Cameragraph has been built for wear. The best of workmanship and material is evident at a glance. It is built for wear and not for mere beauty. A clear definition of Motion Pictures and Stereopticon Views is assured.

This Machine, our own exclusive product, is supplied with a set of Steel Table Legs, Nickel-Plated, which are thoroughly secured to the base with flanges, into which the legs are placed and instantly adjusted. These Steel Legs will telescope from two to four (2 to 4) feet; and an advantage not to be lost sight of as the machine may be operated from floor on the level, or on an incline in the gallery of the theatre, each leg being set independently of the other to suit conditions.

The lamp house is equipped with a Dowsing Shutter which operates automatically and remains in the proper position whether open or closed. This improved Dowser is fully appreciated by operators in general and is a safeguard to the film.

The Slide Carrier Mounting is of the new and approved pattern; can be

set to meet all necessary requirements so that the framing of the Motion Pictures and Stereopticon Views will be equal on the screen.

The Cameragraph is equipped with a Nickel-Plated Film Winder which carries a twelve inch Aluminum Reel, capable of holding 1,600 feet of film. The device permits the rewinding of the film easily and rapidly upon the reel The Film Bag is made of soft material in order to avoid scratching of the film.

The Framing Device is very simple and is governed by a lever, giving an instantaneous adjustment to the film, which can be readily centred by either an upward or downward motion of the lever, so that one whole picture can be framed at any one time.

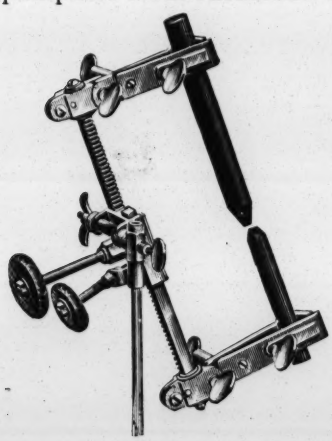
The Machine can be set up and ready for operation within ten minutes time. Everything is easily adjusted and practical so that it is a time saver in every sense of the word.

We furnish both Stereopticon and Motion Picture Lenses with this outfit, also condensers 4½ inches diameter, Mount, etc. The Lenses and Condensers are of the finest quality.

This Outfit is complete with an Electric Lamp, Adjustable Rheostat, Calcium Burner, Film Bag, 12-inch Aluminum Reel, Reel Winder, Set of Nickel-Plated Steel Table Legs, Mount, Slide Carrier, Aluminum Lamp House, Slate Base Knife Switch, etc.

It is very compact and will fit any ordinary carrying case; can be carried easily, being very light and portable.

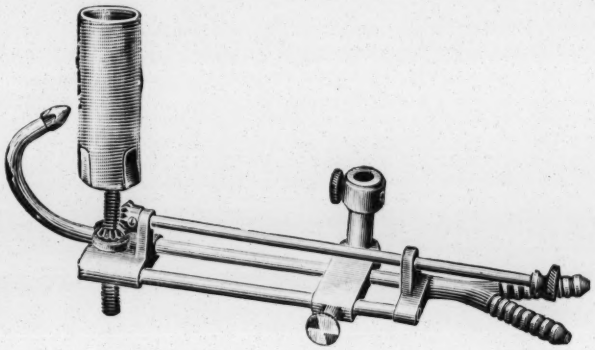
It is so simple that a child can operate the same. Full instructions in pamphlet form furnished with each outfit.



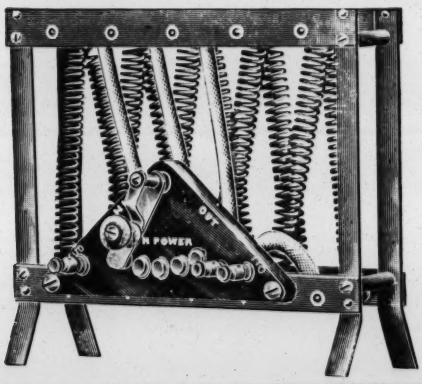
The Electric Lamp we furnish with this outfit is constructed to feed fast or slow, having an adjustable set screw, independent of feed screw to tilt the lamp to any desired angle while the outfit is in operation and holds the same rigidly.

Our Carbon Holders have steel forged screws working in a clamp device allowing the metal to expand and contract, entirely different from the holders generally in use. Our patrons are not annoyed by the carbon slipping from the holder when metal expands, as the clamp tightens automatically and counteracts the expansion. These lamps will safely stand 50 Amperes if required; made entirely of bell metal and highly finished in workmanship and material.

Our Calcium Burners are the very best ever produced and there are hundreds of them now in use. They are constructed to obtain the most brilliant light and at the same time economize greatly on the use of gas. Will easily obtain 1,200 Candle Power without the disagreeable hissing noise. The gases are thoroughly mixed through the dovetail mixing device at the rear of the burner and also mixed the second time at the tip which is so constructed that the desired results may be obtained at a small expense of gas. A trial of these burners will readily prove their merits over any high priced burner. They have all the adjustments for registering, centering and focusing. The gearing is arranged in a cup so that it cannot drop out and the lime is under perfect control from a thumb screw which turns it to the point desired.



A Rheostat is furnished with every outfit, as per cut; can be used for either alternating or direct current. It is adjustable and will carry 25 Amperes.



At any time through the carelessness of operating should the Rheostat become short-circuited and a coil burn out, another can be reset easily as each coil is independent of the other and is fastened through a small hole in the casting by a set screw provided for same. This is a great advantage over old style Rheostats as well as the adjustment for the various Amperes.

This outfit complete with all accessories as heretofore mentioned, price $100.00—net.

We supply any film either of domestic or foreign make, at the lowest market rates.

Second hand films and slides always on hand at bargain prices. We furnish all supplies and accessories needed for an outfit.

Machines Repaired and Remodeled

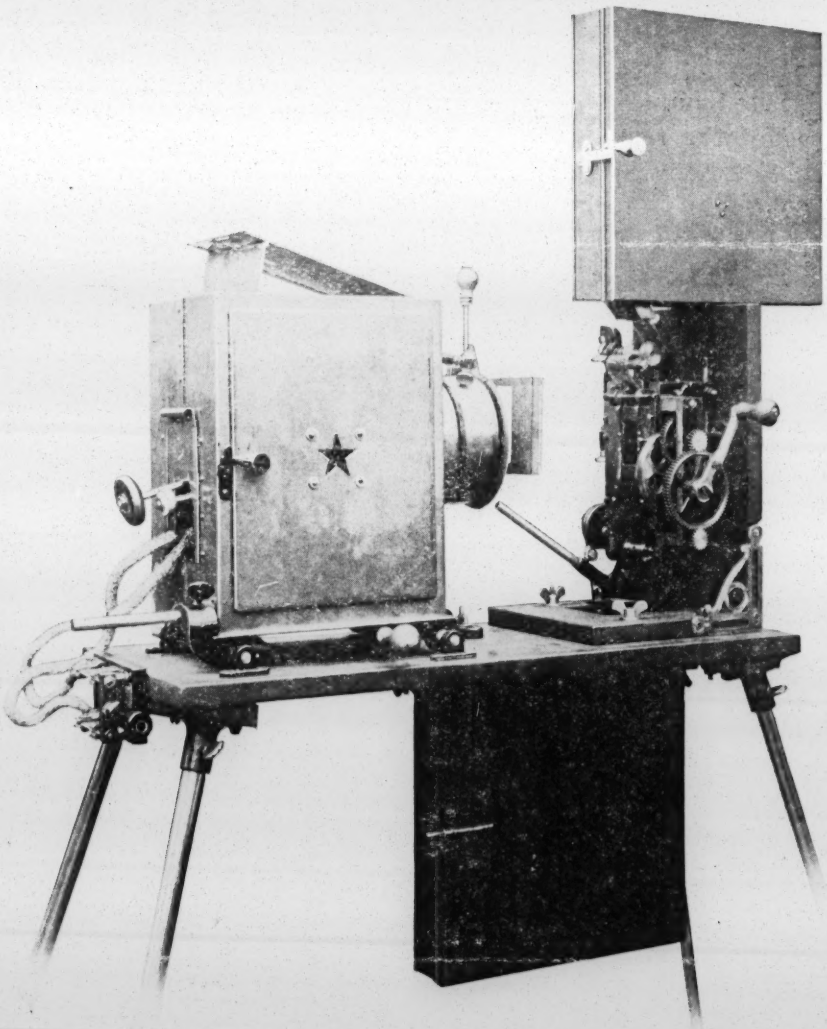
NEW YORK FILM EXCHANGE

115-117 Nassau Street **N. Power, Mgr.** **New York, N. Y.**

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NEW YORK FILM EXCHANGE

N. POWER, Mgr.



POWER'S "TRIUMPH" FIREPROOF MAGAZINE

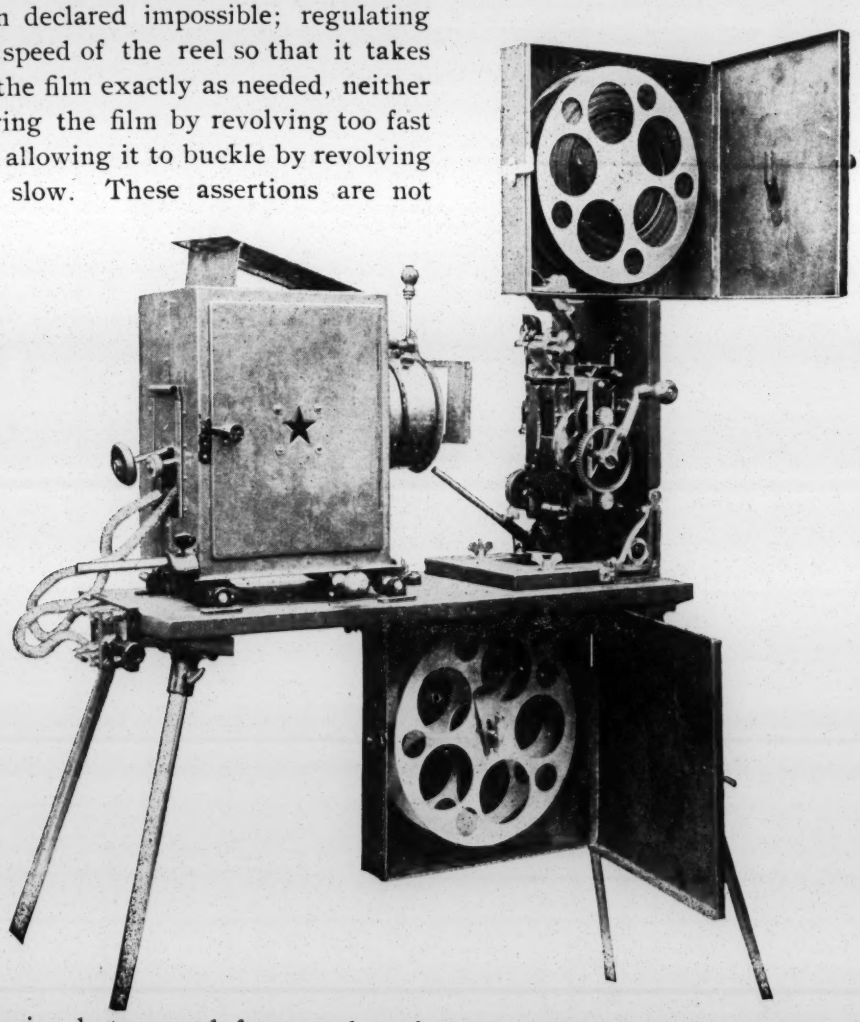
115-117 NASSAU STREET NEW YORK, N. Y.

Telephone 3360 Cortlandt Cable Address, Decarlo, New York

POWER'S TRIUMPH FIREPROOF MAGAZINES AND TAKE-UP DEVICE

THIS Fireproof Apparatus consists of two magazines for the film which is stored in one of them, passes through the projecting machine and is taken up and coiled on a reel in the other. The aperture of each of the magazines is covered by an automatic valve which closes up in case the film should take fire and prevents the flame from gaining access to the magazines and destroying the film. Only that small portion of film between the two magazines can possibly be destroyed should a fire occur.

This attachment, as the name implies, is a "Triumph" in the art. An attachment on the lower magazine performs a function which has heretofore been declared impossible; regulating the speed of the reel so that it takes up the film exactly as needed, neither tearing the film by revolving too fast nor allowing it to buckle by revolving too slow. These assertions are not



theories, but proved facts, and we feel triumphant in being able to present them in a perfect mechanical form.

This device was exhibited before the Electrical Engineer of the Department of Water Supply, Gas and Electricity of New York City, on March 2, 1904. It was subjected to every test that could be thought of and proved entirely successful. The result of the exhibition was approved by all the Inspectors present and the official endorsement of the Electrical Engineer No other device so far submitted to the authorities has received the same universal endorsement

The exhibitor who purchases a Power's Fireproof Magazine has the following advantages:

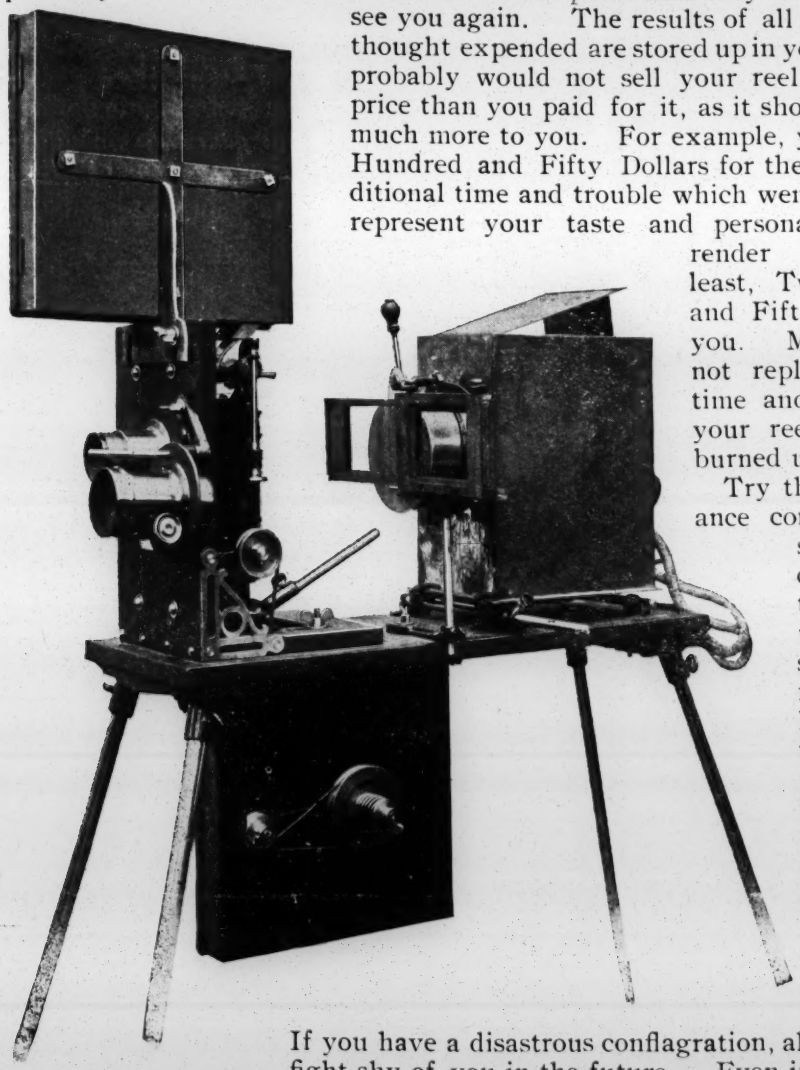
He insures his films against destruction by fire.

He safeguards the lives of the people in his audience and exhibits

without fear of fire arising from his apparatus.
He can get engagements with his fireproof device where others are excluded as unsafe by the managers.
He is free from interference from the Local Authorities.

HOW MUCH IS YOUR REEL OF FILMS WORTH?

Your investment probably represents One Hundred and Fifty Dollars or more. How much self-denial is there represented? Are you ready to sacrifice your choice possession; your source of income? You studied catologs, you watched the motion pictures in the theatres and elsewhere. You probably worried those who sell films to the point that they did not wish to see you again. The results of all the time and thought expended are stored up in your reel. You probably would not sell your reel for a lower price than you paid for it, as it should be worth much more to you. For example, you paid One Hundred and Fifty Dollars for the reel, the additional time and trouble which went to make it represent your taste and personality, should render it worth at least, Two Hundred and Fifty Dollars, to you. Money would not replace the lost time and thought if your reel should be burned up.



Try the fire insurance companies and see what you can do with them in the way of insuring your films! But here is something which when once bought, insures them intact and costs nothing for renewals.

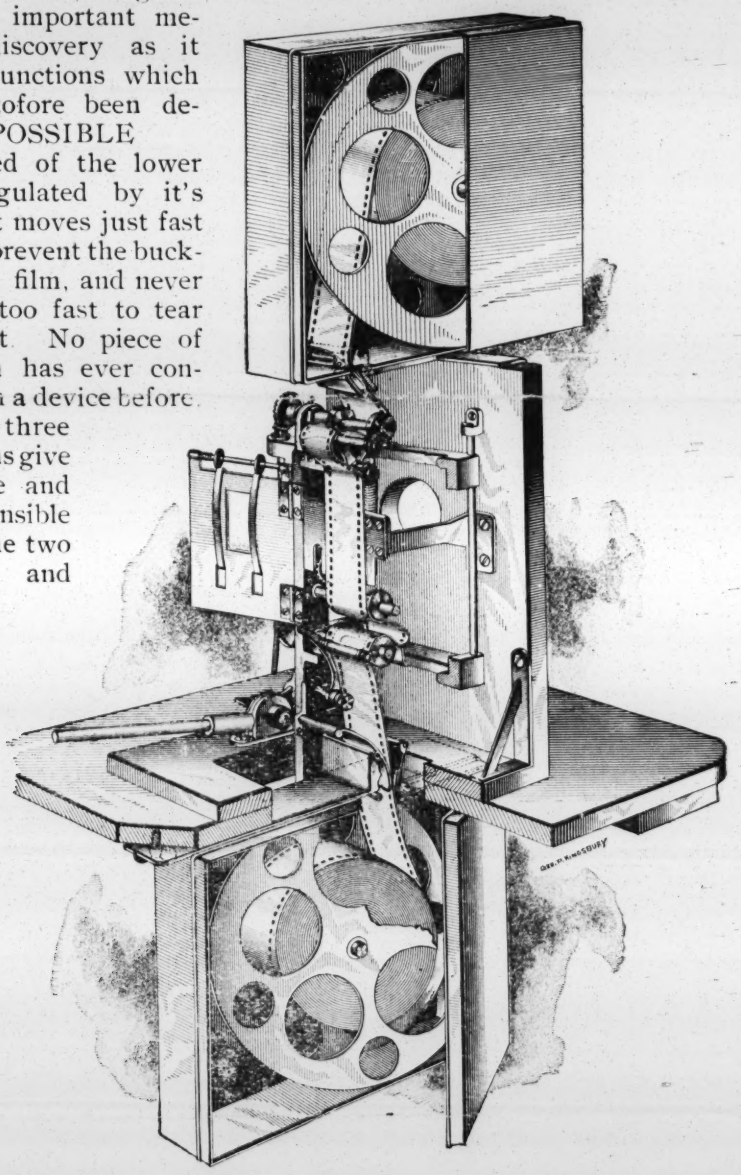
Again, what is your reputation worth? If you have a disastrous conflagration, all patrons will fight shy of you in the future. Even if you are able to restore your reel, you have lost many of the opportunities of using it. If you have other occupations, your name as a careless fellow and a blunderer will extend to them and injure you all along the line of your business activity. Especially is this so if the people know that there is a safety device which would have avoided the conflagration and the panic, but that you were too parsimonious to provide yourself with it. In fact you may even be held criminally responsible, why not? Considering all these things and many others, can you afford to go without

POWER'S TRIUMPH FIREPROOF MAGAZINES AND TAKE-UP DEVICE?

THIS illustration shows how the film is threaded It is coiled on a reel in the Upper Magazine, passes out of it through an aperture equipped with a safety valve which will check the flames instantly. The film then goes through the projecting machine and into the Lower Magazine This is likewise equipped with a second safety valve. The Lower Magazine is also furnished with a TAKE-UP DEVICE. This is a most important mechanical discovery as it performs functions which have heretofore been declared IMPOSSIBLE

The speed of the lower reel is regulated by it's needs. It moves just fast enough to prevent the buckling of the film, and never can move too fast to tear or strain it. No piece of mechanism has ever contained such a device before.

These three illustrations give a complete and comprehensible view of the two magazines and



the way they operate. In the 1st both are closed and ready to operate In the 2nd, both are open and turned towards you. In the 3rd, a view is given of the reverse side showing the TAKE-UP DEVICE on the Lower Magazine

The transmitting wheel is in two pieces thus regulating the speed with which the reel revolves.

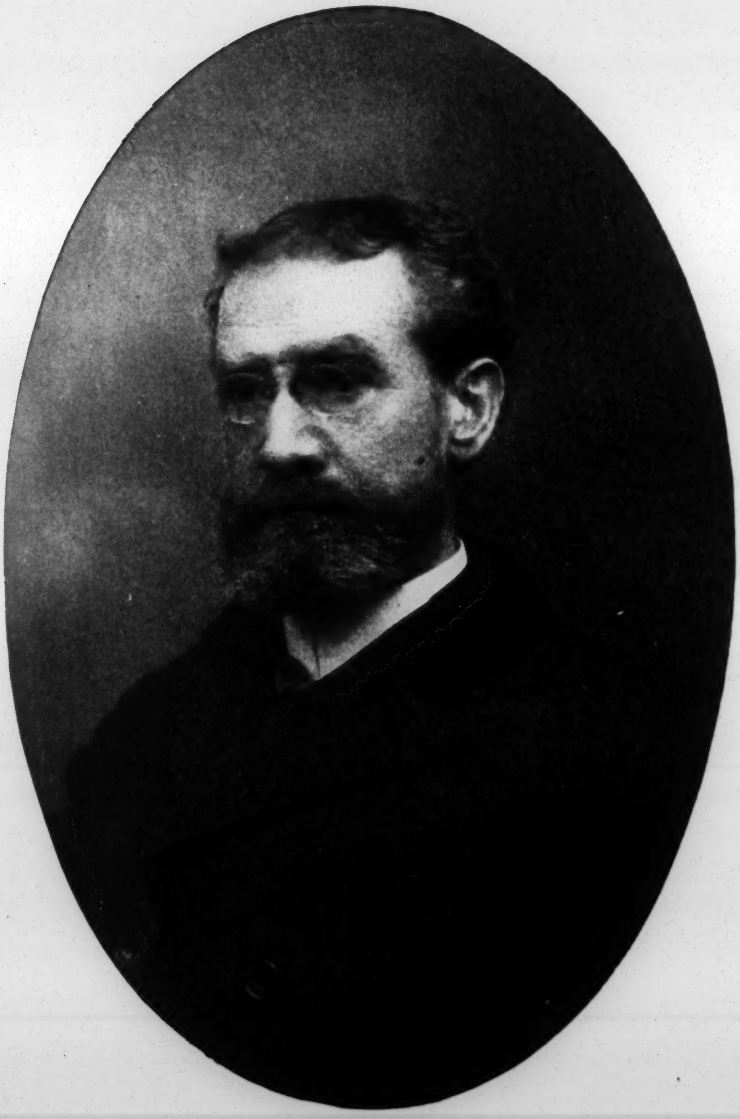
These magazines will fit all Edison Exhibition Model Machines and can be made for any other style of machine.

Prices will be furnished upon application.

NEW YORK FILM EXCHANGE

115-117 NASSAU STREET N. Power, Mgr. NEW YORK CITY

P:26



PATENT BUREAU
BAUSCH & LOMB OPTICAL CO.
ROCHESTER, N. Y.

POWER'S CAMERAGRAPH No. 5

"The Modern Moving Picture Machine"

1908 CATALOG

(SECOND EDITION)

This supersedes all previous catalogs

Manufactured by

NICHOLAS POWER COMPANY

Offices:
115-117 Nassau St.

Factory:
14-22 Jacob St.

NEW YORK

Terms

Cash with order, or C. O. D. upon receipt of twenty-five per cent of the amount of the purchase to guarantee transportation charges, cartage and packing.

All remittances must be made in New York funds in the form of Post Office or Express Money Order, or New York Draft.

Goods delivered f. o. b. New York City. No charge for packing or cartage except on special deliveries.

Shipments of less than 100 pounds made by express unless otherwise ordered. Larger shipments made by freight when not otherwise ordered.

All orders should be accompanied by full shipping instructions, specifying freight or express and giving route in either case.

Orders for repair parts should be made by number in all cases.

Power's Cameragraphs are not shipped on approval. We do not rent machines or sell them on installments. We do not handle any second hand goods and do not take old machines in exchange or trade.

All Power's machines and accessories are sold under full guarantee, and any defects in material or workmanship will be promptly rectified. All parts claimed to be defective must be returned to us for examination.

Patents

Power's Cameragraph is manufactured under U. S. Letters Patent Nos. 773981, 809981, 818147, 826112, owned by the Nicholas Power Company and are licensed under the patents owned by the Motion Picture Patents Company.

The public is warned against purchasing or using infringing apparatus.

Introductory

POWER'S CAMERAGRAPHS were first offered to the public some nine years ago, about three years after moving picture machines became generally known and used. In this period they have steadily advanced in popularity and reputation until the Cameragraph is now universally recognized as the best moving picture machine in the world. Though selling at a higher price than any other widely used machine, it has gradually supplanted other machines in those sections where competition in the moving picture business has made the use of high grade apparatus necessary, and it is today the standard moving picture machine of all the leading lecturers and of the finest moving picture theatres.

This success has not been a haphazard product of circumstance, but is the result of a consistent and uninterrupted policy of manufacture. From the first, it has been the aim of the makers to produce the best machine possible, regardless of cost or margin of profit; the material used in its construction has been selected with regard only to its suitability, and every detail of construction has been watched with painstaking care. But this is not all that has made for the success of the Power's Cameragraph. It has led the way in improvements, and in it nearly every substantial improvement in moving picture projecting machines made in the past nine years has been presented to the public. The balanced rotating shutter with one narrow and one wide wing, the sliding framing carriage, the fire proof film magazines, the automatic fire shutter, were all first offered to the public in Power's Cameragraph, and later appeared in modified forms in other machines.

"Imitation is the sincerest flattery."

Power's Cameragraph in 1908

As presented to the public today Power's Cameragraph embodies all the results of nine years of close study and experience in construction. Repeatedly improved by new inventions and advanced methods of construction, it is characterized by the finest workmanship, accuracy of construction, interchangeability of parts, the highest grade of material, symmetry, compactness, portability, marked durability and fine finish. In its projecting qualities, it stands alone, projecting clear, steady, brilliant pictures, free from flicker, which do not weary the eyes of spectators after hours spent in watching them.

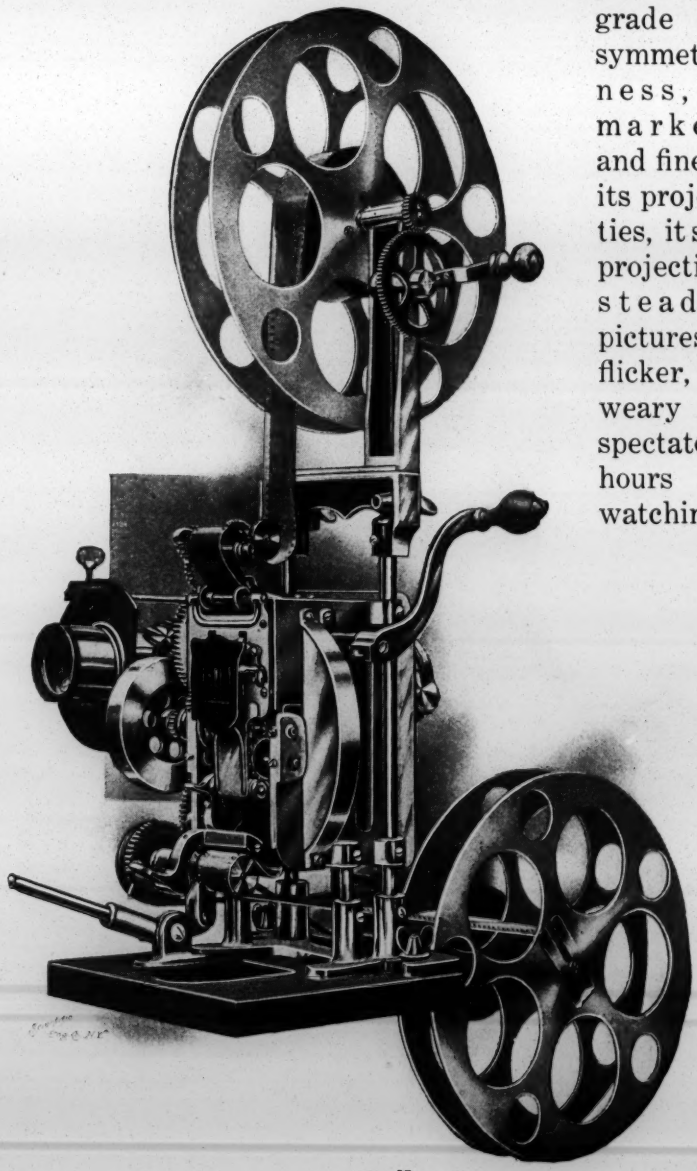


FIG. 2

The mechanism is the most distinctive element of any moving picture machine, and in the Cameragraph it is characterized by many features of significance.

In Fig. 2 and Fig. 3, the mechanism, which is known as the No. 5 model, is illustrated as equipped with a reel hanger for supporting the upper or supply reel of film, and with a take-up device upon which a reel is mounted to take up the film as it comes from the mechanism. When thus equipped, the mechanism is supplied with three sprockets for feeding the film. The upper, or "feed" sprocket, turns continuously and unwinds the film from the supply reel. The middle sprocket moves intermittently and is consequently known as the intermittent sprocket. This spocket moves film downward from a loop formed by the feed sprocket and across

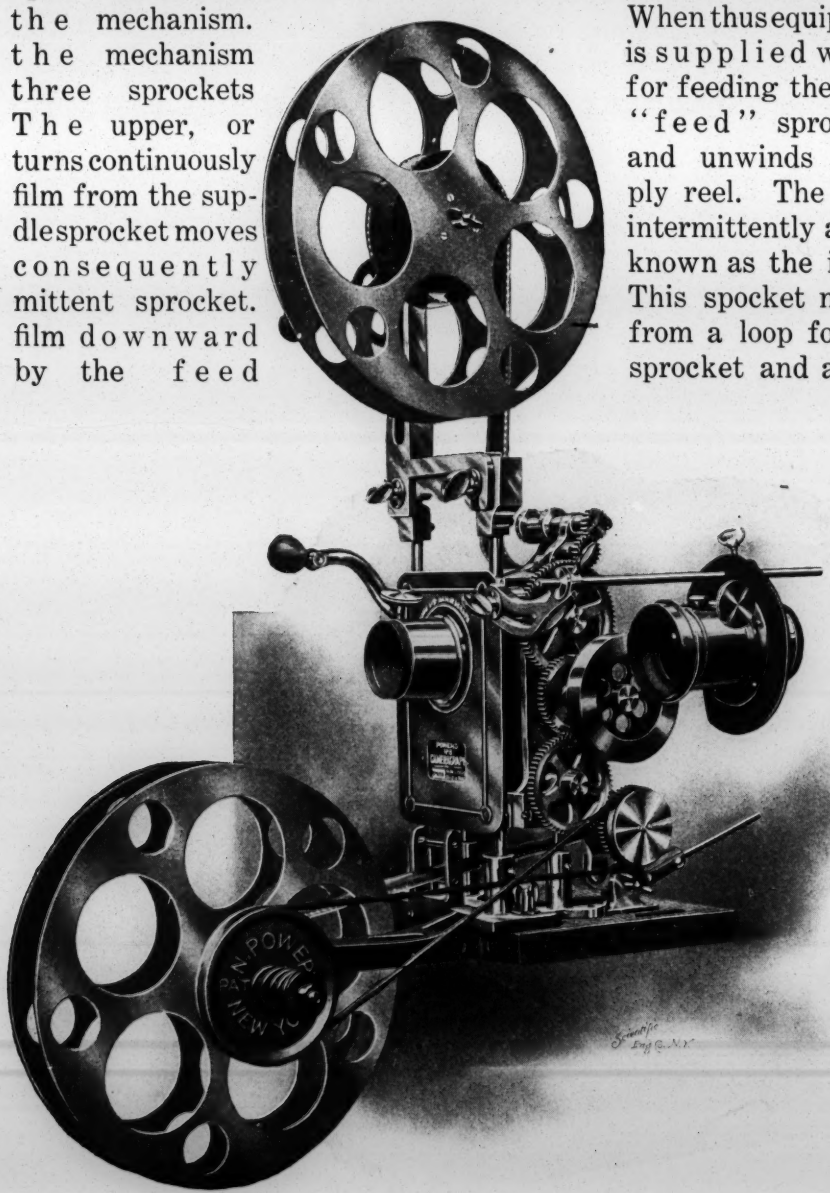


FIG. 3

the projection aperture, allowing the film to stop momentarily, after each picture on the film is brought before the aperture. The movement of the intermittent sprocket is effected by a star wheel, or Geneva stop, with four slots and a cam wheel with one pin, by which the period of exposure of each picture is made three times as long as the period of movement between exposures. This insures a flickerless picture without causing severe strain on the film. The third, or take-up feed sprocket, turning constantly, feeds the film to the take-up device and prevents the take-up device from pulling the film on the intermittent sprocket.

The revolving shutter by which the light on the screen is cut off during the movement of the film, is of the balanced type, which has been extensively copied in other machines, since it was first brought before the public in the "Cameragraph."

This shutter is mounted in close proximity to the steel aperture plate against which the film is held during exhibition, thus making it possible to use lenses of very short focus.

The framing mechanism is distinctive and comprises a small carriage mounted on the main frame of the mechanism and arranged for vertical sliding movement. The intermittent sprocket, star wheel and pin wheel are all mounted on this carriage, which can be shifted by means of a short lever which has a toggle joint connection with the carriage. An ingenious arrangement of gearing is provided by which constant gear connection is maintained between the crank shaft mounted on the main frame of the machine and the spindle of the sprocket wheel, which is mounted on the framing carriage. As the framing carriage is light and easily moved up and down by means of the framing lever, the framing of the picture in the projection aperture can be effected instantly and without imparting vibration to the mechanism or the stand upon which it is mounted. The sprockets for feeding the film are all of steel, accurately cut and ground, the intermittent sprocket being especially worthy of mention on account of its extreme lightness, combined with great strength. The lightness of this sprocket is of obvious advantage in the operation of the mechanism on account of the small momentum developed in it at each impulse from the pin wheel.

The tension rollers, by which the film is kept in proper engagement with the feed sprockets, are all mounted in pivoted brackets, controlled by springs, and are provided with set screws by which the tension rollers and sprockets may be accurately adjusted so as to insure proper engagement of the film with the sprockets with a minimum of wear upon the film.

The aperture plate is of mild steel, punched out with dies to present an absolutely uniform aperture, and is provided with hardened steel guide strips on its face which insure the greatest possible durability.

The arrangement of the gearing of the mechanism on the left side of the mechanism places it out of the way of the operator. On the right side of the mechanism a shield or casing is provided to cover the rotating shutter and protect it from injury.

To prevent over heating of the gate or door between the film and the light, a heavy cooling plate of brass is supported on the door to receive the light. This cooling plate is held a quarter of an inch from the door and its action is thoroughly efficient.

A readily adjustable stereopticon attachment is provided on each Cameragraph mechanism. This can be supplied to carry a quarter size or half size lens, as desired.

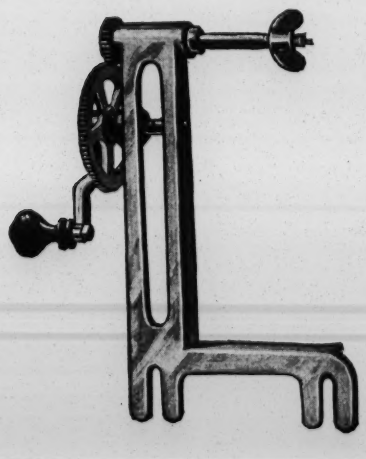


FIG. 4

The Reel Hanger

The Reel Hanger (Fig. 4) is attached to a bracket which is clamped to the top of the mechanism by the thumb screws provided for the purpose. It is equipped with a winding crank for the rapid rewinding of the film, either from a film bag or Take-up Device (illustrated in Figs. 2 and 3, and subsequently explained). The reel is 10 inches in diameter and capable of holding 1000 feet of film.

Price..... .....$3.00

Lamp Houses

The Cameragraph can be furnished with either of two styles of lamp house, our "Regular" (Fig. 5) or "New York Approved" style (Fig. 6). A number of valuable features are common to both styles of lamp house. An important feature in each is the manner of mounting on the stand. A series of sliding rods allow double motion, sidewise, forward and back so as to give a forward range of adjustment of 5 inches and a lateral range of $7\frac{1}{8}$ inches.

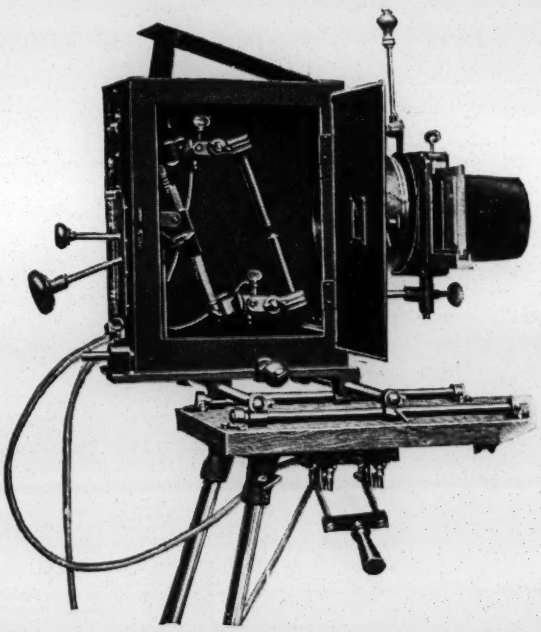


FIG. 5

A second feature of each style of lamp house is the dissolving shutter or dowser. This operates by a movable spindle with spring attachment, holding it in proper position when open or closed. This shutter is a great convenience to the operator, as it enables him to close it and to adjust his lamp (by throwing in the switch, allowing the light to burn a few minutes to produce the proper arc), then to operate the mechanism, lifting the shutter with his left hand at the same time. Besides being of great convenience to the

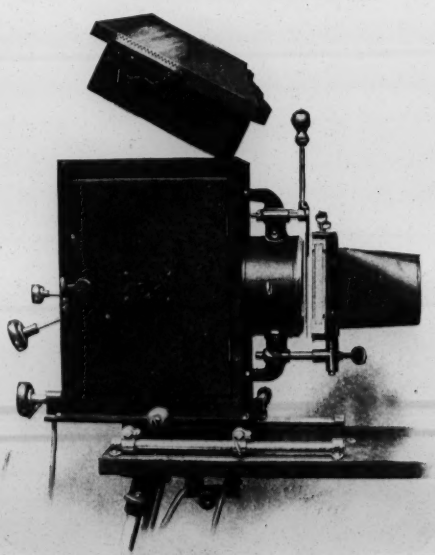


FIG. 6

operator, this shutter is a safe guard against setting fire to the film.

The top of the Regular Lamp House is provided with an oblong opening for ventilation and a hinged cover with an adjustable support affords means for controlling the ventilation.

The top of the New York Approved Lamp House is hinged to the body of the lamp house and is in the form of a hood which rises about four inches above the body, thus affording space for a long upper carbon, and also making the upper carbon and holder conveniently accessible by raising thetop. This hood is lined with mica and is provided with perforated side plates for ventilation.

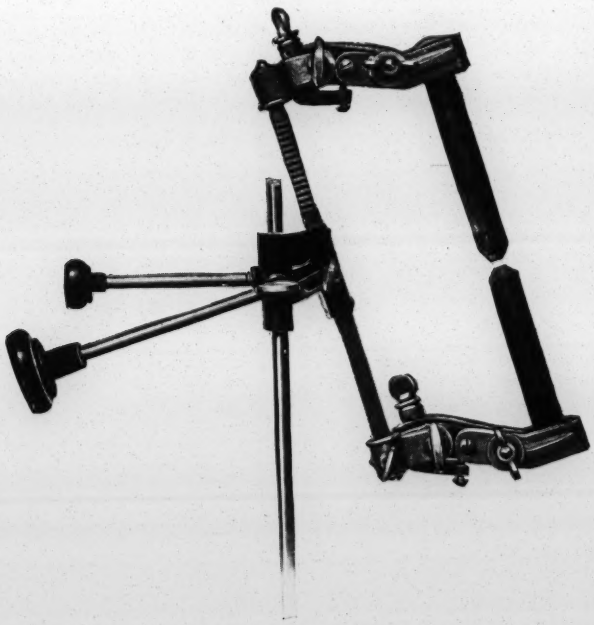


FIG. 7

The Electric Lamp

The Cameragraph is regularly equipped for the use of electric light and the electric arc lamp regularly supplied is designed for simplicity, durability, low cost and ready adjustment. The carbon feed is trolled by a single handle, and the centering of the arc in relation to the condensers is effected by a tilting screw which can be operated while the lamp is in use. No accidental movement of the lamp after centering is possible. The size of the light spot is controlled by a large adjusting screw engaging the base of the lamp support and serving to move the lamp forward and back. The movements of the lamp are all positively limited so that it is impossible to short circuit the lamp by accidental contact with the walls of the lamp house.

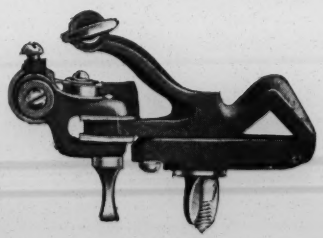


FIG. 8

The carbon holders and supporting knuckles are unusually heavy and are cast from bronze of a composition especially adapted to withstand intense heat. The clamping screws are forged from steel and are so arranged that the expansion of the metal in use does not affect the grip of the carbon holder upon the carbon, thus preventing the annoyance caused by slipping carbons (an accident of frequent occurrence in some types of arc lamp).

A special feature of "Power's" lamps is found in the location of the binding posts as far as possible from the carbons, thus reducing to a minimum the tendency of the wire terminals to burn off. Each binding post is carried by an arm extending rearwardly from the jaw of one of the carbon holders, as shown most clearly in Fig. 8, which is a top view of one of the carbon holders.

The lower carbon holder jaw is cast with a plate on which the lower carbon rests, so that it can not drop to the bottom of the lamp house, even if the clamp is loosened.

Carbons varying from $\frac{3}{8}$ inch to $\frac{3}{4}$ inch can be used, but $\frac{5}{8}$ inch carbons are recommended. The carbons burn on 25 ampere current for two and one-half hours without resetting.

Price of lamp, without support.....$8.00



Rheostats

The "Power's" line of rheostats include four distinct styles which are kept in stock at all times, and special rheostats can be supplied to order to meet any special conditions.

The 25 Ampere Adjustable Rheostat

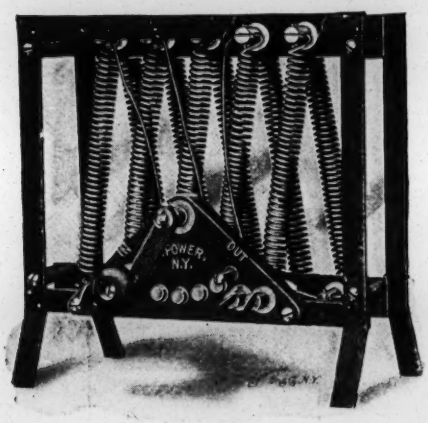


FIG. 9

This rheostat is shown in Fig. 9, and can be used on direct current up to 110 volts or on alternating current up to 104 volts. It will carry safely 25 amperes of current. Each resistance coil is independent from every other, so far as its supports are concerned, and if a coil burns out under an overload of current it can be quickly replaced. The adjustment is effected by simply swinging the handle lever. To obtain more current, one or more of the coils are cut out by swinging the lever to the right. Price..... .....$10.00

The Underwriters' Rheostat

This rheostat (Fig. 10) is similar in construction to the 25 ampere adjustable rheostat, but is not adjustable, and it is enclosed in a perforated sheet steel cover to meet the requirements of the the New York Board of Fire Underwriters.

Price..... $12.00

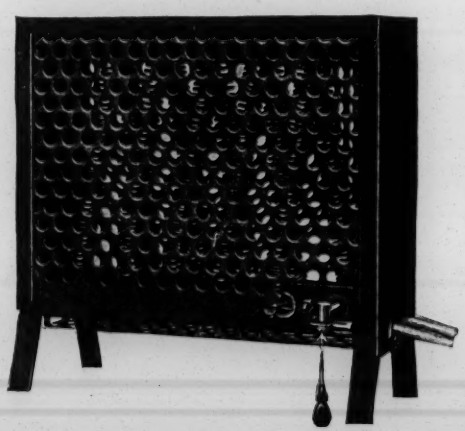


FIG. 10

120 Volt Circular Rheostat

This rheostat (Fig. 11) is constructed with heavier resistance wire than the rheostats before described and is more expensive and serviceable throughout. It is adjustable for use on voltage varying from 52 to 120 and will carry safely 35 amperes of current.

Price..... $20.00

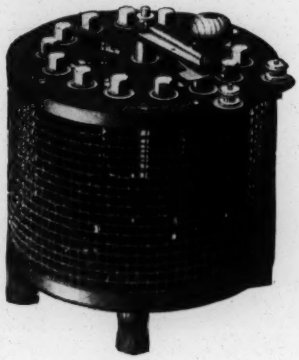


FIG. 11

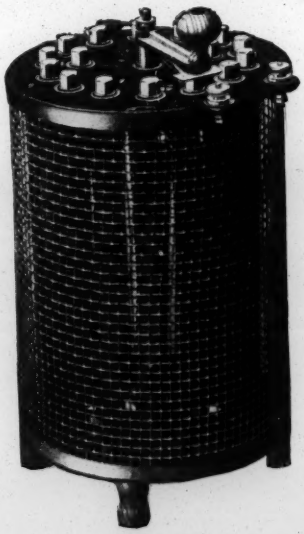


FIG. 12

The 240 Volt Circular Rheostat

This is the largest rheostat in the regular "Power's" line and is adapted for use on any current from 52 volts to 240 volts. It is adjustable to carry from 10 to 45 amperes and is so arranged that it can be conveniently divided and the two halves used separately or in multiple. Price.....$30.00

Fireproof Film Magazines

The introduction of fireproof film magazines in 1904 marked a new era in the history of moving pictures and it is hardly too much to say that they saved the business from extinction. Many disastrous fires from moving picture exhibitions, some accompanied by loss of life, had raised a hue and cry against moving pictures on all sides and many exceedingly burdensome regulations were under consideration over the country when these magazines were submitted for consideration by the authorities in New York and Massachusetts. The adoption of Power's film magazines as standard equipment in these States was followed almost at once by

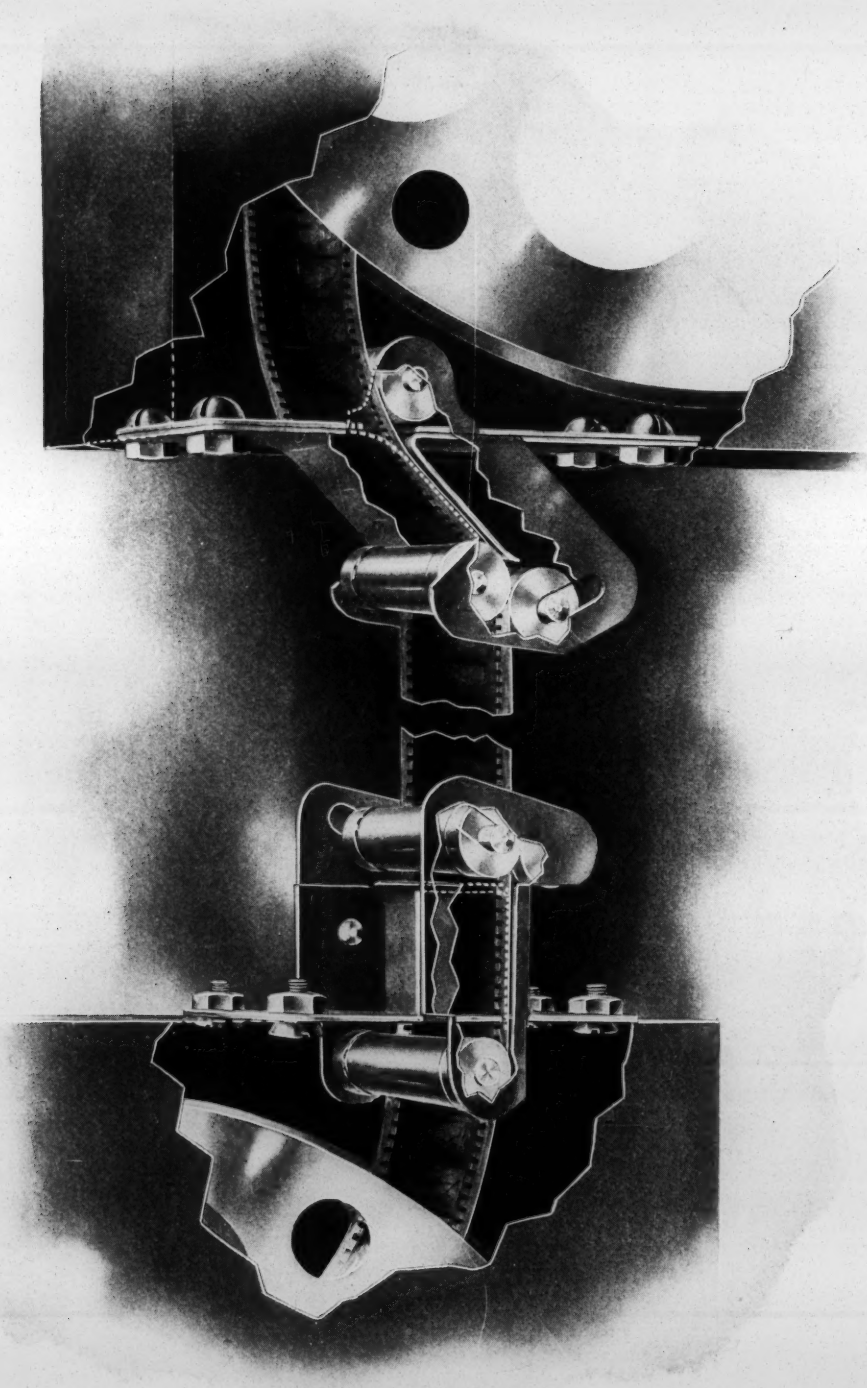


FIG. 13

similar action in many other States and the burdensome regulations under consideration at the time were dropped.

The magazines supplied with Power's Cameragraph are designed to afford complete protection to the enclosed film and to insure the film from any injury in passing into or out of the magazines. The general arrangement of parts in the magazines is shown in Fig 14, and the details of the valve construction and operation are shown in Fig 13.

The magazines are of the square type and have been demonstrated to be absolutely fireproof on many occasions. The upper magazine is mounted on the mechanism itself, and the lower magazine is furnished with a supporting device adapted for use at the front of the stand or underneath, as preferred. The magazines are made of the heaviest Russia iron, mounted on malleable iron castings and constructed in the most workmanlike manner possible.

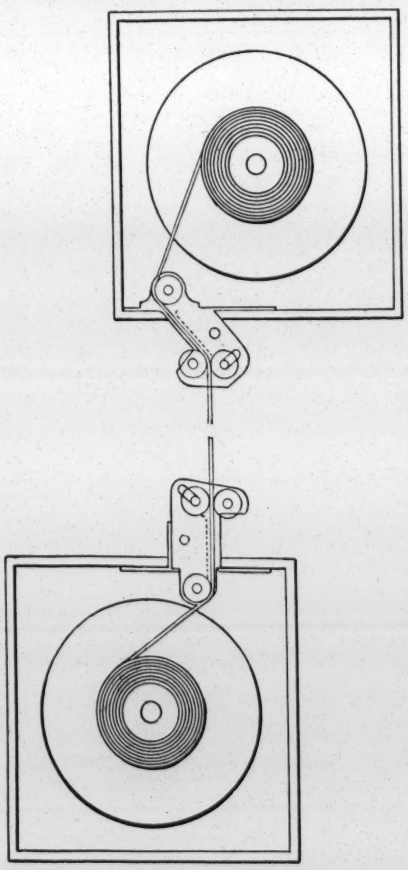


FIG. 14

The valves now used on our film magazines are worthy of special attention. Each of them consists of a narrow chute or guide-way provided at the ends with rollers to prevent frictional contact of the film with the sides of the guide-way. In addition to these rollers, there is provided at the outer end of each guide-way an additional roller, which is mounted in inclined slots, so that it is always held in contact with the film by gravity. In cases of fire this roller never has failed to extinguish the fiame; but even if flame should pass the rollers at the outer end of the chute of one of the valves it would be at once smothered in the chute itself.

A set of magazines includes the upper magazine and a lower or front magazine. The upper magazine always contains the supply reel of film and the lower or front magazine, as the case may be, contains the take-up reel on which the film is taken up as it comes from the mechanism. For this reason the lower or front magazine is always equipped with our Patent Take-up Device which is described below, and the reel is securely keyed to the take-up spindle.

Either the lower or front magazine is supplied at the option of the purchaser, but the lower magazine is recommended as in every way preferable and is always supplied unless the front magazine is distinctly specified. Price, per set,.....$27.50.

Patent Take-up Device

To take up the film without injury as it passes from the cameragraph mechanism we employ in conjunction with the take-up feed attached to the mechanism an ingenious device which maintains uniform tension upon the film at all times and takes it up at exactly the rate at which it is delivered from the mechanism. This take-up device comprises a bracket, by which it can be attached at the front of the mechanism (as shown in Figs. 2 and 3) or the bottom of the table board, a spindle to support the take-up reel, and a pulley over which runs a driving belt driven by the cameragraph mechanism. This pulley is divided into two separate plates held together by a spring on the spindle and the belt groove is between them. The tension of the spring determines the tension on the film and may be regulated easily by means of an adjustable collar on the spindle.

The take-up device is furnished regularly in connection with the lower or front magazine and is not sold separately, except on special order. Price,.....$7.50.

Automatic Fire Shutters and Film Shields.

Not long after the introduction of fire-proof film magazines to the attention of the moving picture public, the first automatic fire shutter ever built in America was fitted by Mr. Power to a special model of the cameragraph which he had built for his own use. Since the production of that original automatic shutter, two distinct types of automatic shutter for attachment to the cameragraph have been produced and may be supplied at the option of the purchaser.

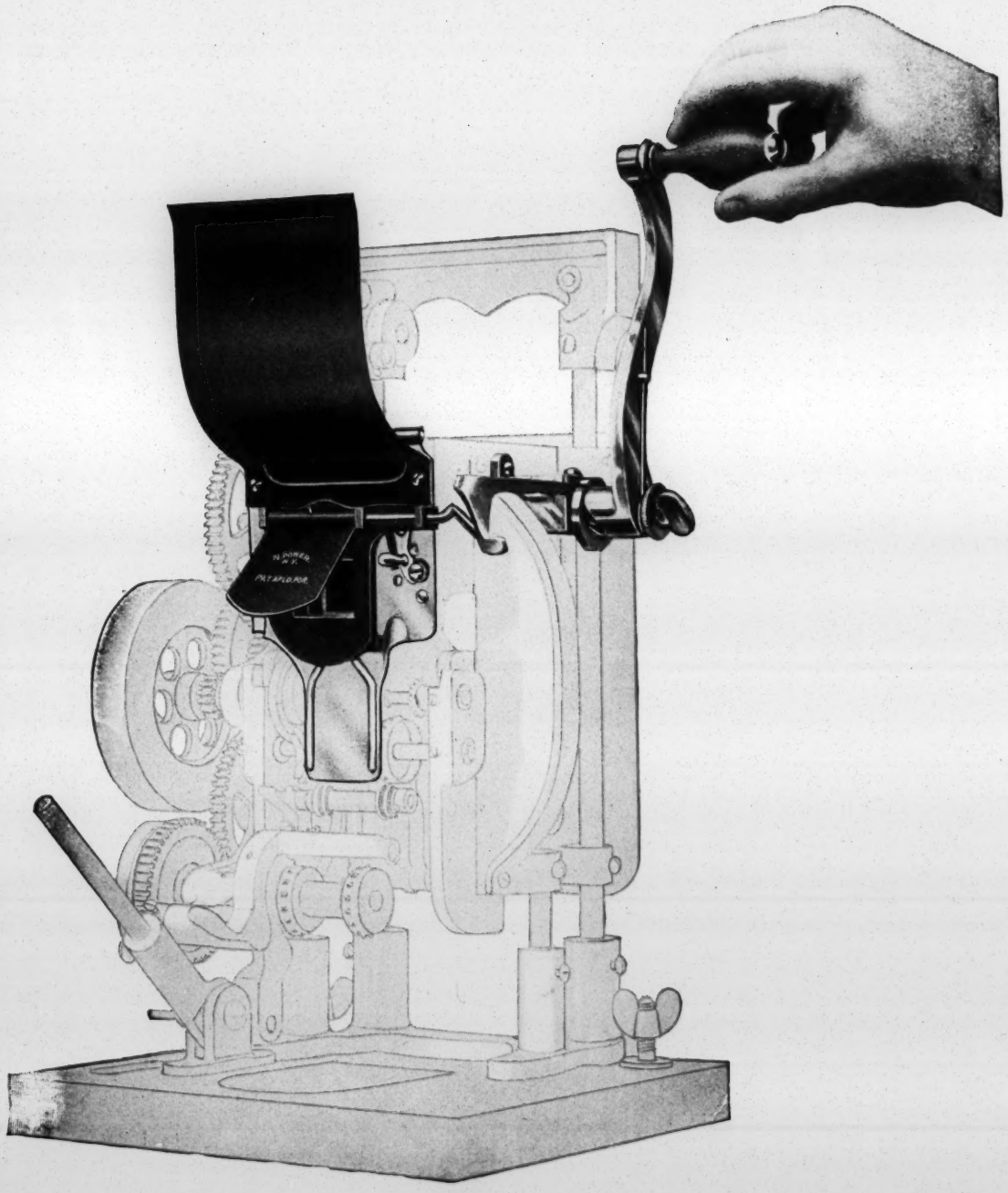


FIG. 15

Style "A" Automatic Fire Shutter

With Upper Film Shield---Fig. 15

This automatic shutter, which is especially adapted for a hand-power mechanism, comprises a flap carried by a rock-shaft, which is mounted on suitable bearings on the film gate of the mechanism, and shutter operating devices mounted on the main frame of the mechanism and adapted to engage the bent end of the rock-shaft when the film gate is closed, but so constructed as not to interfere in the slightest degree with the free opening and closing of the film gate. The operating devices include a lever mounted on the main frame of the mechanism in suitable position to engage the end of the rock-shaft carrying the shutter flap, a crank mounted loosely on the main driving shaft of the mechanism, and springs by which the crank and lever are held normally in position to permit the shutter flap to fall under the influence of gravity. The crank is formed with a sleeve which encircles the main driving shaft, and this is provided with cam slot in which a pin on the main driving shaft works. The inclination of the cam slot is such that when power is applied the crank is forced inward upon the shaft and brought into contact with the lever by which the shutter flap is raised. This inward movement of the crank is opposed by two springs, which hold it normally in position at the extreme end of the main driving shaft, but when power is applied to the crank through the hand of the operator the action of the springs is overcome and the crank slides inward along the shaft, thus operating the lever and raising the shutter flap so as to uncover the projection aperture. As long as the power necessary for operating the mechanism is maintained on the crank the shutter flap is retained in elevated position, but it drops instantly when power is taken off the crank, the springs acting promptly to restore the crank and lever to their normal position.

The "A" shutter is characterized by very little friction in operation and by complete absence of noise from the working of its parts. It is not adapted for use on motor driven machines, and its operation is not dependent on the speed of operation of the machine. It passes inspection in most localities, but is not approved where a speed controlled shutter is required. It is always furnished with the upper film shield shown in connection with it.

Price, fitted to cameragraph mechanism.....$8.00

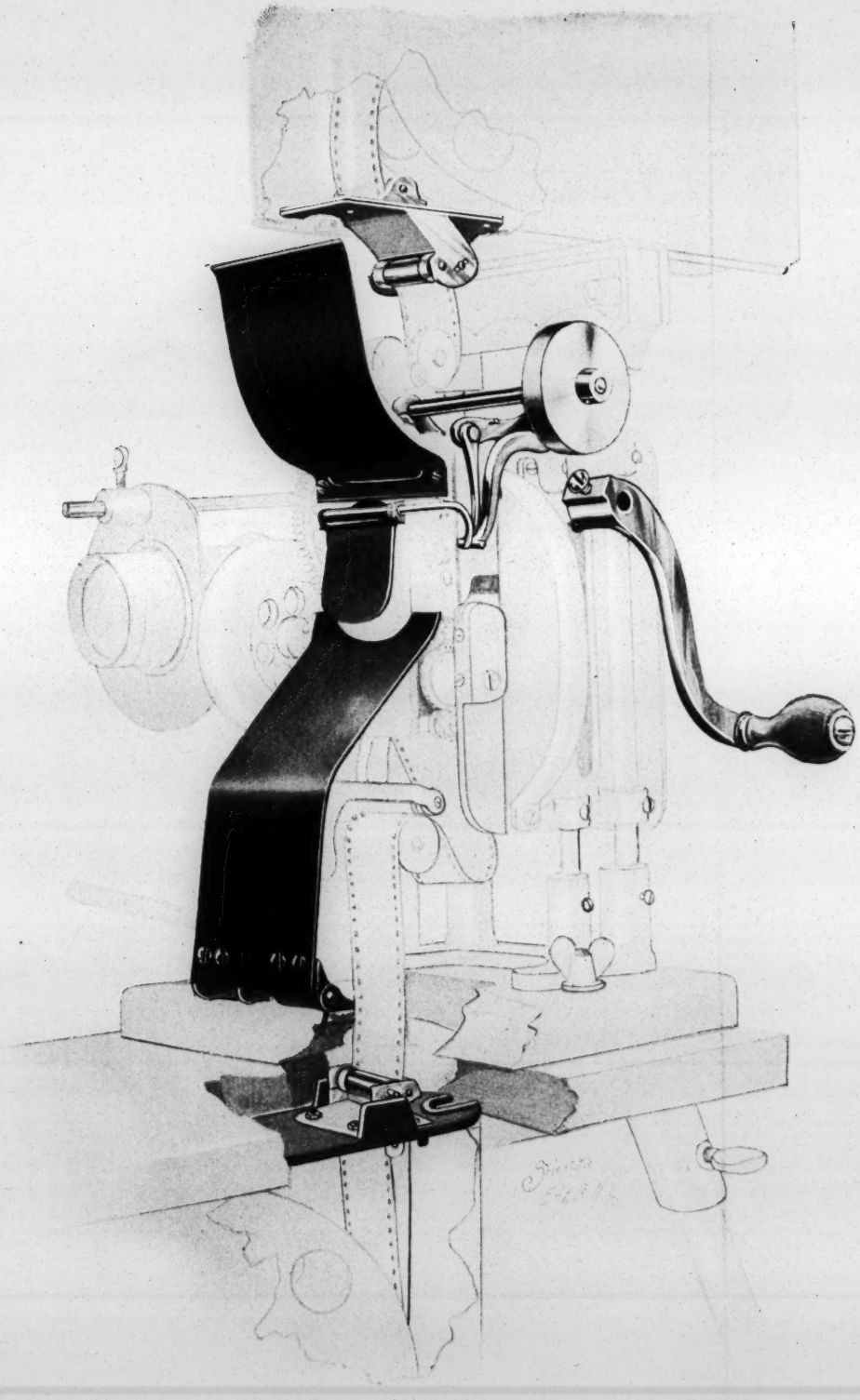


FIG. 16

Style "B" Automatic Fire Shutter

With Upper and Lower Film Shields—Fig. 16

The style "B" automatic shutter and the upper and lower film shields supplied with it afford the most complete protection for the film of any devices of this character now on the market. They were designed in response to a demand for an absolutely reliable automatic shutter adapted for hand-power or motor operated mechanisms.

The shutter comprises a shutter flap of the same type as that employed in our style "A" automatic fire shutter and shutter operating devices mounted on the main frame of the mechanism which operate only after the film has been set in motion and has reached proper exhibiting speed. These devices comprise a shaft supported in brackets attached to the top of the mechanism and provided with a pinion which meshes with the gearing of the mechanism so that the shaft begins to rotate as soon as the mechanism is set in operation. Connection is made from the shaft to a lever so supported that when a certain speed is reached the lever will act to lift the shutter flap into horizontal position and expose the projection aperture, but as soon as the motion of the film ceases the shutter flap drops into position to cover the aperture.

The upper film shield furnished with the style "B" automatic shutter is the same as that furnished with the style "A" shutter. The lower film shield, however, is regularly furnished only with the style "B" shutter and is hinged to the base-board of the mechanism at its rear margin so as to allow sufficient space in front of the shield for adjusting the film on the third sprocket. A spring is provided around one of the hinge pivots to hold the lower film shield normally in contact with the film gate, thus covering completely the portion of the film between the lower margin of the film gate and the valve of the lower magazine.

The price of the style "B" automatic shutter complete with both upper and lower film shields is $12.00, and mechanisms returned to our factory will be fitted with the shutter and film shields at this price.

The lower film shield alone is sold at a price of $1.50.

Switches and Switch Covers

The switch supplied is of the double pole single throw type, and of ample carrying capacity. The switch cover is made of the heaviest Russia iron and the eyelets for the connecting wires are protected by porcelain bushings. Both switch and cover are furnished with the New York Approved outfit, but only the switch with other equipments, unless otherwise ordered.

Prices,—Switch, $.75. Switch cover,.....$1.50.

Condensers

The condensers are 4½ in. in diameter. The one nearest the arc is of 6½ in. focus and that farthest away from the light 7½ in. focus. The lenses are made of the highest quality imported optical glass and are mounted in a brass holder. This holder is so constructed as to permit the expansion and contraction of the glass, and reduces the cracking of the lenses to a minimum. When ordering condensing lenses specify whether the 6½ in. or 7½ in. focus is desired.

Connecting Wires

The connecting wires are made of No. 10 asbestos covered wire with patented solderless terminals. We are also prepared to furnish No. 8 and No. 6 wire if desired. For No. 8 wire an extra charge of $1.00 per set of wires is made and for No. 6 an extra charge of $2.00 is made.

Projection Lenses

The lenses used and sold by us are made of the finest grade of optical glass, mounted in jackets with the rack and pinion adjustment. The motion picture and stereopticon lenses regularly furnished with the cameragraph are of the highest quality and are matched as closely as possible to produce pictures of uniform size on the screen. These lenses are considered standard size and will project approximately a picture one foot wide for every four feet of distance. When ordering cameragraphs, customers should mention the height and width of picture desired and the distance from machine to screen and we will then furnish lenses to approximate these requirements.

The following table covers all the sizes of lenses as used wide angle, standard size, or long range. (Information concerning lenses of longer range furnished upon request).

Projection Table

Showing distance from object to screen, width of picture in feet and focus of lens. The stereopticon lenses match the motion picture lenses approximately according to the following table:

Back Focus of M. P. Lens.	Size of Image on Screen	Distance from object to screen, in feet. (Approximately)									
		10	20	30	40	50	60	70	80	90	100
		Ft. In.	Ft. In.	Ft. In.	Ft. In.	Ft. In	Ft. In.	Ft. In.	Ft. In.	Ft. In.	Ft. In.
No. A 3 inch.....				6 6	8 8	10 10	13	15 2	17 4	19 6	22 8
No. B 2½ "		2 4	4 8	7	9 4	11 6	14	16 4	18 8	21	
No. C 2 "		3 1	6 3	9 4	12 6	15 7	18 9	21 10			
No. D 1 3-16		4 5	8 10	13 3	17 8	22 1	26 6				

Price of Motion Picture Lens No. A—$10.00 Stereo. to match No. A, price $8.00
" " " " " B— 8.00 " " " B, " 8.00
" " " " " C— 12.00 " " " C, " 8.00
" " " " " D— 12.00 " " " D, " 10.00

In the above table it will be seen that the No. "A" lens secures an increase in width of picture of 2 feet 2 inches for every 10 feet; the No. B 2 feet 4 inches for every 10 feet; the No. C 3 feet 1½ inches for every 10 feet, and the No. D 4 feet 5 inches for every 10 feet.

We are also prepared to furnish imported French interchangeable M. P. lens tubes of the highest grade with rack and pinion adjustment jackets. This combination lens is of great convenience to traveling exhibitors, where the projecting distances are varied. The price of lens tubes is $5.00, and jackets $5.00.

Motion Picture Adjustable Lens

This lens will project a picture of any size between the limits specified below without changing the location of the machine. The focus is obtained in the usual way, by turning the milled screw head of rack and pinion movement. The size of the picture is varied by turning the head of the lens. The price is $20.00.

Projection Table

DISTANCE	WIDTH OF PICTURE
20 feet	5 to 7 feet
40 "	10 " 14 "
60 "	15 " 20 "
80 "	20 " 26 "

Power's Cameragraph

"New York Approved" Equipment

With Style "B" Automatic Fire Shutter and Upper and Lower Film Shields.

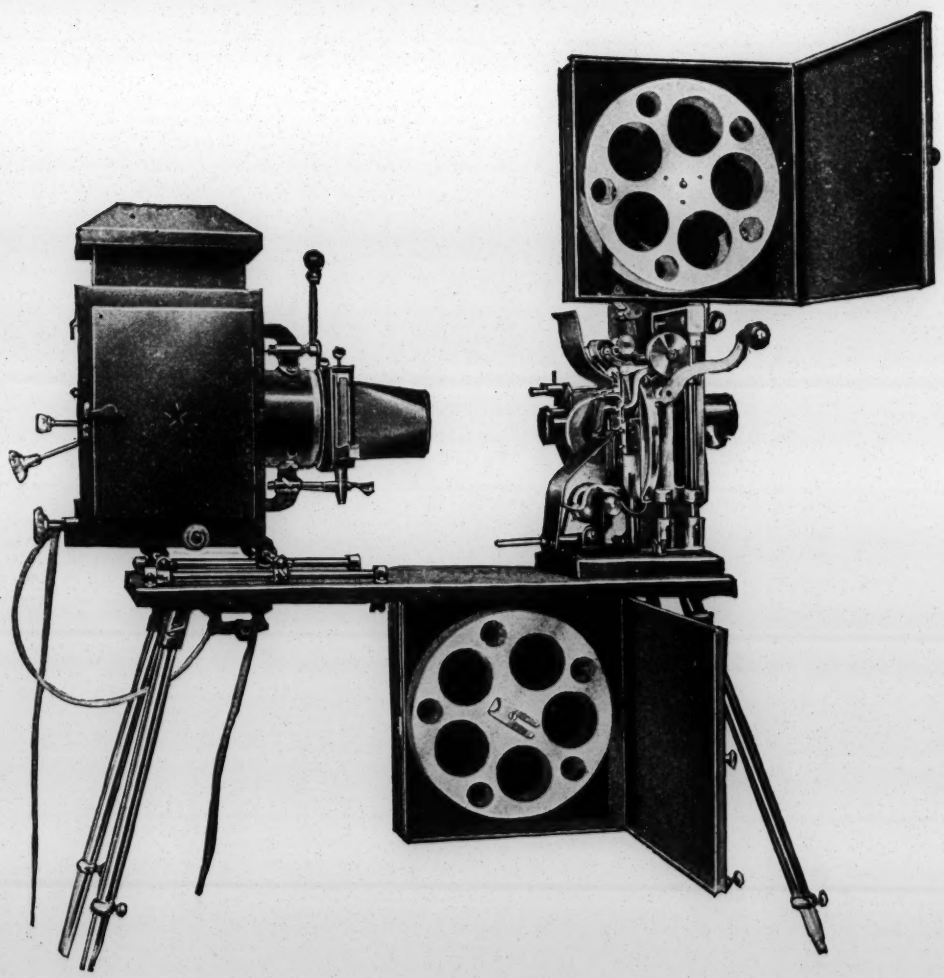


FIG. 17

"New York Approved"

EQUIPMENT

Approved by the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity.

Cameragraph Mechanism No. 5.
Upper film magazine.
Lower film magazine.
Patented take-up attachment on lower film magazine.
Table board with leg flanges.
Set of 4 telescoping tubular legs nickel plated.
New York approved lamp house complete with mica lined top and slidings ways.
Electric lamp complete.
Adjustable lamp shoe and post with screw adjustment.
Russia iron cone and adjustable slide carrier frame.
Double slide carrier and condensers complete with two lenses and bronze mount.
First quality motion picture objective lens.
First quality stereopticon objective lens with adjustable stereopticon attachment.
Double knife switch with slate base, Russia iron switch cover.
Set of asbestos covered wire connections for lamp and rheostat with solderless terminals.
Underwriters' enclosed rheostat [non-adjustable] for 104 volts alternating current or 110 volts direct current.
Style B, automatic fire shutter, upper and lower film shields.
One reel hanger with winding attachment for 10 inch reel.
Two 10 inch reels.
Price complete, as listed.....$195.00

Variations in Equipment.

	PRICE
N. Y. Approved Equipment with standard calcium burner instead of electric light apparatus	$185.00
With 25 ampere adjustable rheostat (instead of underwriters')	193.00
With 120-volt circular rheostat	203.00
With Power's Inductor	260.00
With 240-volt circular rheostat	213.00
With regular lamp house (instead of N. Y. approved)	189.00
With regular lamp house and 25 ampere adjustable rheostat	187.00

For prices when parts are omitted, see Table of Allowances, page 36.

Power's Cameragraph

"Standard Underwriters'" Equipment

With Style "A" Automatic Fire Shutter and Upper Film Shield

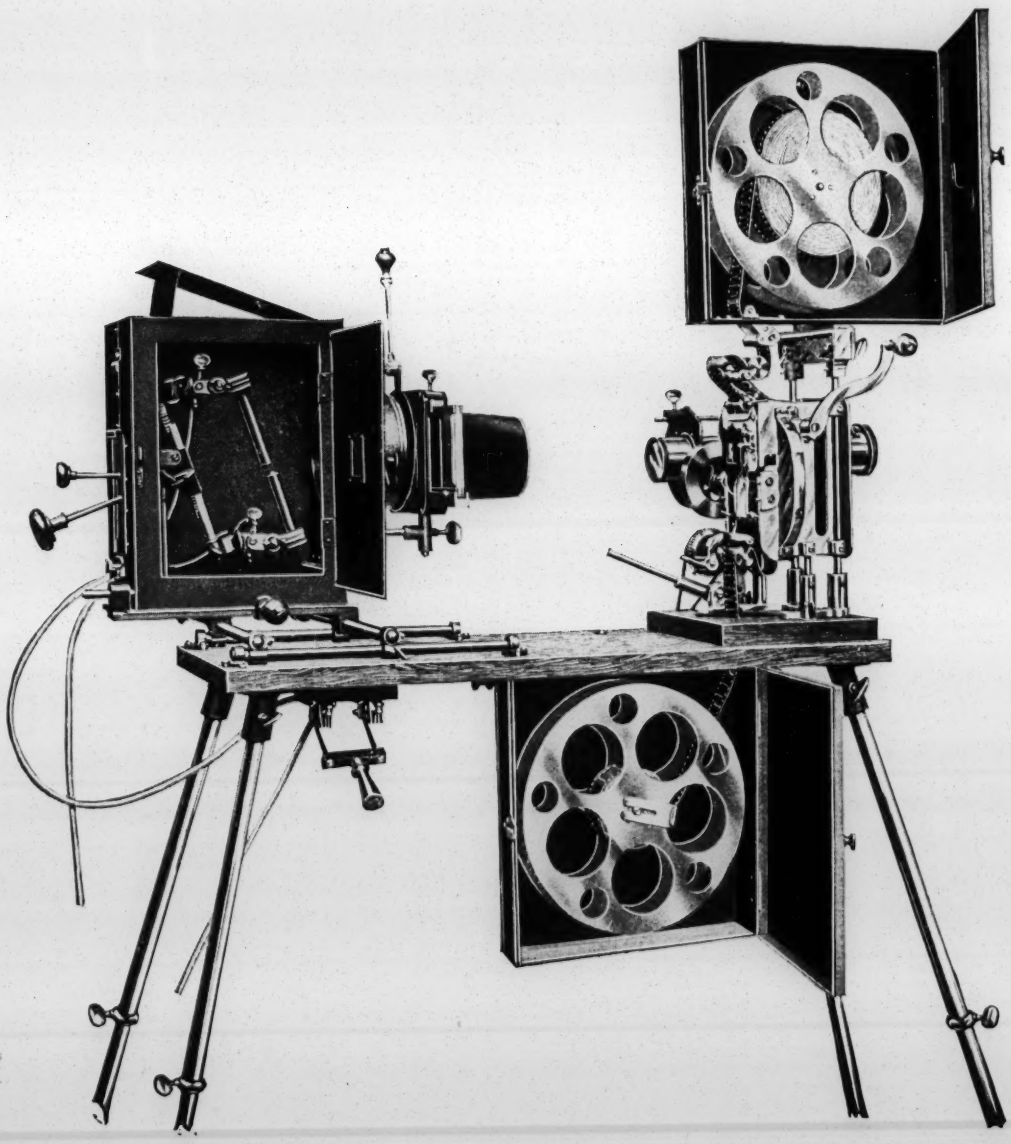


FIG. 18

ERRATA. Figure 18 on page 26, and Figure 19 on page 28, should be interchanged.

Standard Underwriters'

EQUIPMENT

Approved Everywhere Outside of New York and Chicago.

Cameragraph Mechanism No. 5.
Upper film magazine.
Lower film magazine.
Patented take-up attachment on lower film magazine.
Table board with leg flanges.
Set of 4 telescoping tubular legs nickel plated.
Regular lamp house complete with sliding ways.
Electric lamp complete.
Adjustable lamp shoe and post with screw adjustment.
Russia iron cone and adjustable slide carrier frame.
Double slide carrier and condenser complete with two lenses and bronze mount.
First quality motion picture objective lens.
First quality stereopticon objective lens with adjustable stereopticon attachment.
Double knife switch with slate base.
Set of asbestos covered wire connections for lamp and rheostat with solderless terminals.
Underwriters' enclosed rheostat [non-adjustable] for 104 volts alternating current or 110 volts direct current.
Style A, automatic fire shutter and upper film shield.
One reel hanger with winding attachment for 10 inch reel.
Two 10 inch reels.
Price complete, as listed.....$185.00

Variations in Equipment

	PRICE
Standard Underwriters' Equipment with standard calcium burner instead of electric lighting apparatus.....	$175.00
With 25 ampere adjustable rheostat (instead of underwriters').....	183.00
With 120-volt circular rheostat.....	193.00
With 240-volt circular rheostat.....	203.00
With Power's Inductor	250.00
With N. Y. approved lamp house (instead of regular).....	191.00

For prices when parts are omitted, see Table of Allowances, page 36.

Power's Cameragraph Regular Equipment

Without Automatic Fire Shutter or Film Shields

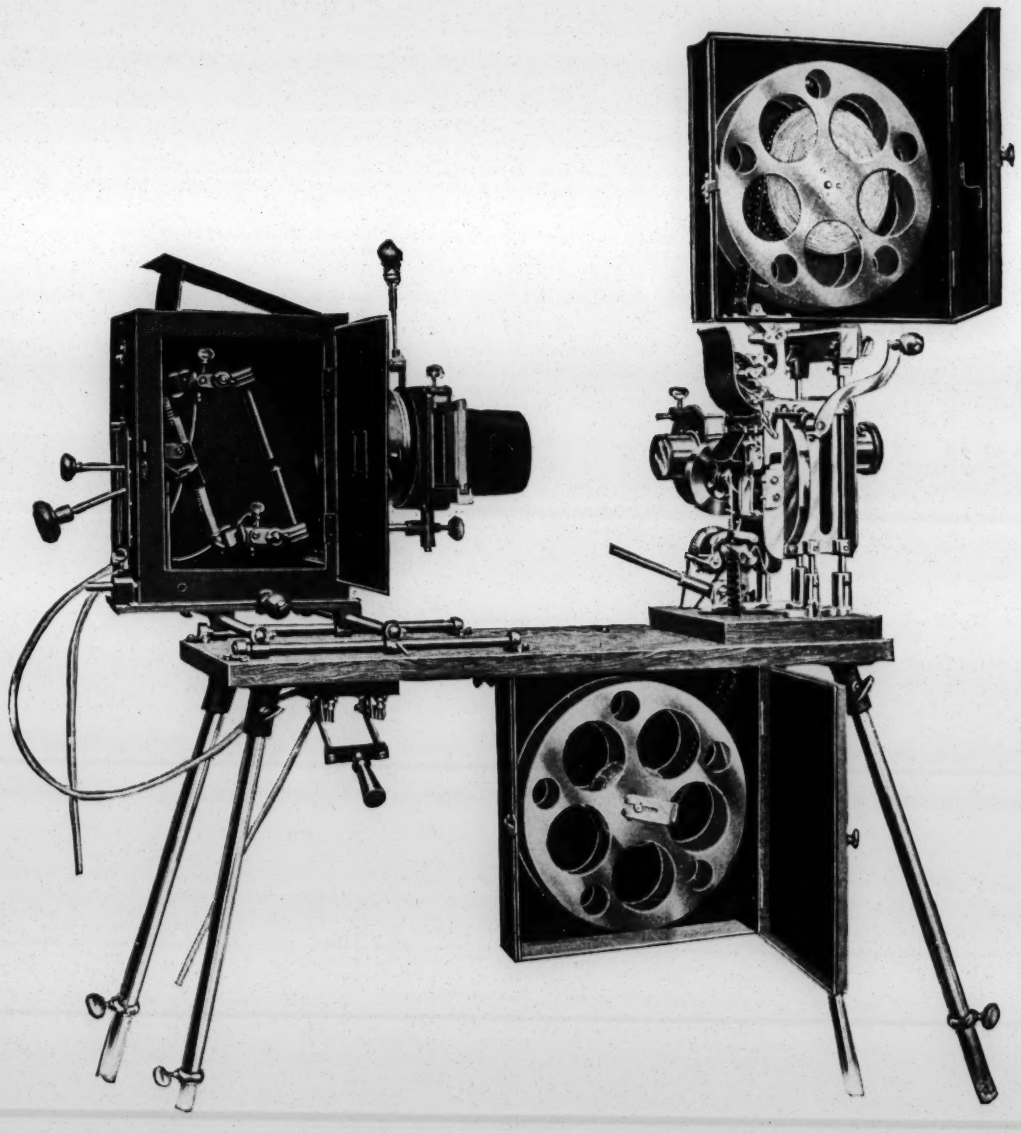


FIG. 19

Regular Equipment

Cameragraph Mechanism No. 5.
Upper film magazine.
Lower film magazine.
Patented take-up attachment on lower film magazine.
Table board with leg flanges.
Set of 4 telescoping tubular legs nickel plated.
Regular lamp house complete with sliding ways.
Electric lamp complete.
Adjustable lamp shoe and post with screw adjustment.
Russia iron cone and adjustable slide carrier frame.
Double slide carrier and condenser complete with two lenses and bronze mount.
First quality motion picture objective lens.
First quality stereopticon objective lens with adjustable stereopticon attachment.
Double knife switch with slate base.
Set of asbestos covered wire connections for lamp and rheostat with solderless terminals.
25 ampere adjustable rheostat, for 110 volt direct or 104 volt alternating current.
One reel hanger with winding attachment for 10 inch reel.
Two 10 inch reels.
Price complete, as listed.....$175.00

Variations in Equipment

	PRICE
Regular equipment with standard calcium burner instead of electric lighting apparatus	$165.00
With Underwriters' Rheostat (instead of 25 ampere adjusted)	177.00
With 120-volt circular rheostat	185.00
With 240-volt circular rheostat	195.00
With Power's Inductor	240.00
With N. Y. approved lamp house (instead or regular)	187.00

For prices when parts are omitted, see Table of Allowances, page 36.

Accessories

Calcium Light

Electric light is by far the most convenient and the most powerful illuminant for moving picture projection, but, in places where suitable electric current is not available, calcium light may be used with excellent results. This light, sometimes called oxy-hydrogen light, is produced by burning in combination oxygen and hydrogen gases and directing the colorless flame so produced against a cylinder of lime. We supply burners for the calcium light at several prices according to the elaborateness of construction.

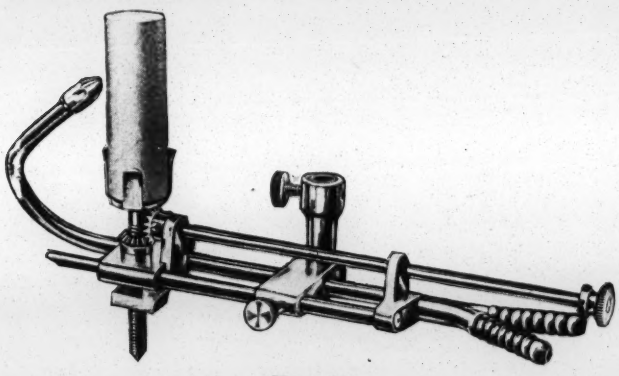


FIG. 20

Our "Standard" calcium burner (Fig. 20) is a thoroughly serviceable burner constructed throughout of brass and heavily nickel plated. The lime support is carried on a threaded standard turning in extra long bearings and assuring perfect steadiness of the lime.

Price, with six feet of rubber tubing for connections.....$5.00

The "Premier" calcium burner is a more elaborate burner with every possible adjustment that may be desired. Needle valves control the delivery of the gas to the mixing chamber and a special form of nozzle absolutely prevents "popping" when the gases are ignited. A special screw adjustment of the lime support in relation to the nozzle is a refinement that will appeal to experienced operators.

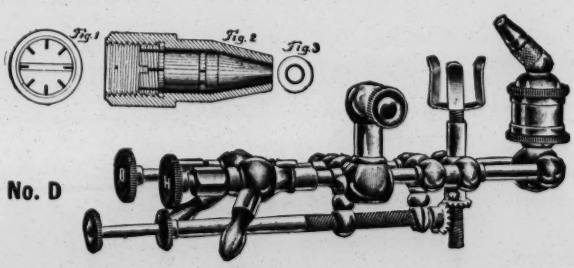


FIG. 21

Price, complete.....$12.00

Gas-Making Outfits

When it is possible to do so, it is desirable for the users of calcium light to use the gases compressed in steel cylinders, which are furnished by the calcium light companies in all large cities. To supply the gases where the compressed gases are not available, various forms of portable gas-making outfits have been devised, and we are prepared to furnish any type.

Portable Gas-Making Outfits

Oxylith Gas-Making Outfit



FIG. 22

The Oxylith Gas-Making Outfit was invented as a natural sequence to the production of a compound by a French chemist, which produces oxygen when it touches water, without the application of heat. The outfit consists of two parts:

1. THE OXYGEN GENERATING APPARATUS.
2. THE SATURATOR, OR APPARATUS used to replace the hydrogen tank.

The oxygen apparatus consists, as shown in illustration, of a lower tank, which contains a cage into which the oxylith, or chemical, is placed; stand-pipe and upper vessel serve to hold the water supply and give the requisite pressure.

To prepare the apparatus for an exhibition, the lower vessel, which is placed upon the floor, is partly filled with water. The cage, which is not visible in illustration, receives a box of the chemical oxylith, is then placed in position, and the cover clamped. A quantity of water is poured in at the top, and runs through the pipe to the bottom, raising the level of the water which it previously contained. As soon as this touches the oxylith contained in the cage, pure oxygen is generated.

This is held between the water level and the top of the lower vessel, the column of water

serving to give about two pounds pressure. As the entire compartment is only 15 inches in height, and 9 inches in diameter, and part of it is filled with water when gas is being used, it will be seen that at no time is there a large volume of gas present.

When the gas is being consumed, and the pressure lightened the water column forces the water to a higher level, where it again comes into contact with oxylith, generates more gas, whose volume lowers the water level and forces it back through the pipe into the upper vessel. This process continues until the entire volume of oxylith has been exhausted. When the gas is not being used generation ceases.

The saturator is attached to the stand-pipe, and its contents saturated with sulphuric ether. The gas is led from the valve shown in the lower section of the pipe to the burner, giving pure oxygen. The other stop-cock of the burner is connected by rubber tubing to the valve at the top of the saturator, which then feeds ether-oxygen.

The oxygen produced by this means is over 99 per cent pure; while that bought in tanks is usually 89 per cent pure.

While the maximum pressure of the gases contained in the American gas tanks is 225 pounds, pressure actually required at the burner tip is less than one pound.

We recommend this outfit, because we consider it extremely practical. Its compactness and light weight offer a great advantage over the heavier and bulkier types of gas-making outfits, while the expenses are about the same as gases bought in tanks.

The dimensions and weight of the outfit are as follows: Height, when set up, from floor to top of water supply vessel, 44 inches; height of oxygen compartment, 15 inches; diameter of oxygen compartment, 9 inches.

The weight of the complete outfit, including saturator, packed in case, is 35 pounds. One box of 24 cakes of oxylith will generate sufficient gas to last one and one-half hours.

	PRICE
Oxylith gas-making outfit complete (without chemicals and calcium burner)	$37.50
Oxylith oxygen compound (24 cakes in sealed can)	1.35
Oxone oxygen compound (24 cakes in sealed can)	1.35

Improved Film Rewinder

This rewinder, as shown in accompanying cut, consists of a malleable iron casting so constructed as to hold two reels and can be readily attached to a table or shelf by means of the clamp and

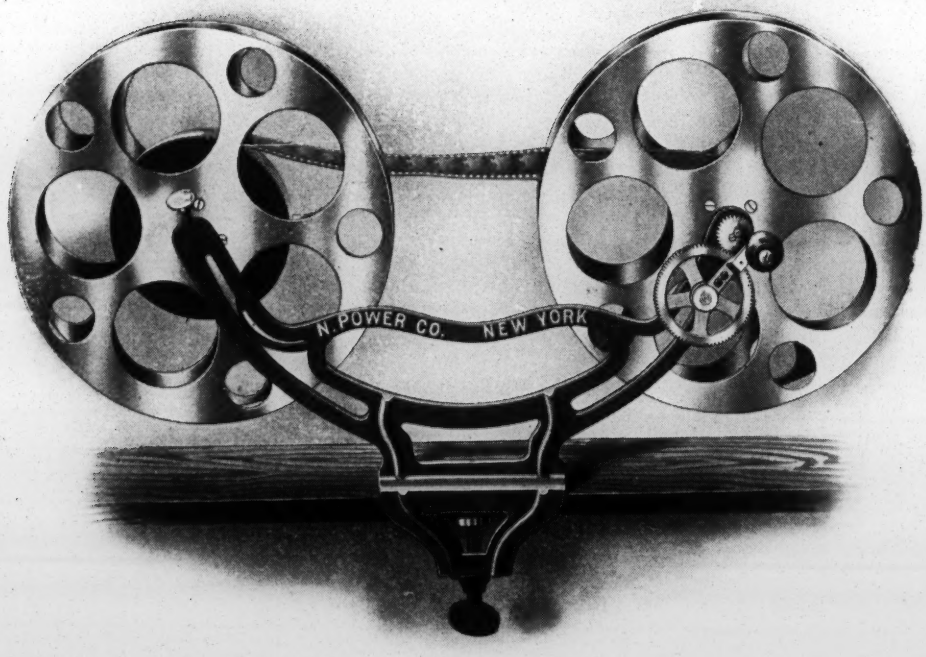


FIG. 23

thumb screw. There is a space of fourteen inches between the reel centers so that ample opportunity is given for the inspection of the film as it is being re-wound.

Film Measuring Machine

Our measuring machine is the most accurate now on the market. It consists of a baseboard, at one end of which is clamped a reel hanger and a reel supporting frame at the other end. The

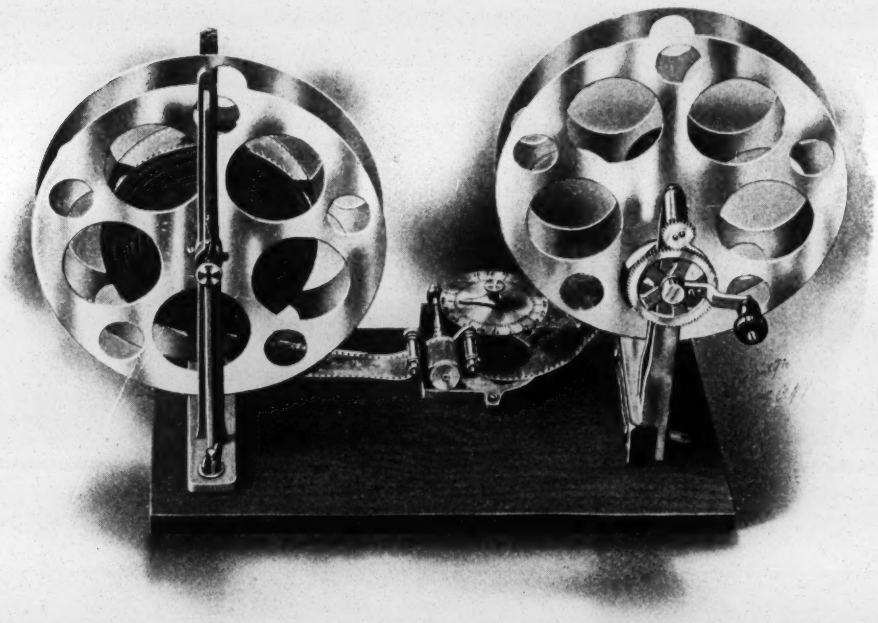


FIG. 24

film passes between guide rollers through the measuring device, which is so constructed as to be absolutely accurate. The accompanying cut shows an illustration of this indispensable machine.

Slide Carriers

With all cameragraphs we furnish a double slide carrier substantially made and neat in finish, which is provided with an automatic slide lifter to facilitate the removal of slides.

Film Cement

We manufacture the highest grade of cement for joining films.

Trunks and Mechanism Cases

We have two styles of trunks made by the Leatheroid Manufacturing Company and the Bal Trunk Works. These trunks are specially designed for our cameragraphs and have separate compartments for the different parts of the machine. There is also ample room for carrying films, extra cord, screens and all accessories. A great many exhibitors object to shipping the mechanism of the cameragraph, and we have therefore made up a very convenient carrying case for the mechanism. It is made of the best indurated fiber with strap handle.

The price of trunks is $35.00, and of carrying cases $3.50.

Carbons

Power's "Special" Carbons

These are furnished in the sizes most generally used, viz.: ⅝ in. x 6 in. soft core, and ½ in. x 12 in. hard.

⅝ in. x 6 in. soft core, per 100	$ 3.00
⅝ in. x 6 in. " " 1000	25.00
½ in. x 12 in. hard core, per 100	5.00
½ in. x 12 in. " " 1000	37.00

Other sizes furnished on special order.

Screens

Our screens are especially adapted for motion picture work and are furnished in the following sizes, made of the best quality of material, with loops around the four sides of the screen:

24 feet square	$18.00
18 " "	12.00
15 " "	10.00
12 " "	7.00
9 " "	4.00

Table of Allowances

When any of the items listed below are omitted from any cameragraph outfit in which they are regularly listed, the amount stated for each item omitted may be deducted from the price of the cutfit. No allowances are made for items not included in this table.

Condensers and mount	$ 3.00
Electric lamp	5.00
Lamp House, regular, complete	16.00
" " N. Y. Approved, complete	20.00
Legs and flanges	5.00
Lens—Moving picture or stereopticon	6.00
Magazine, upper	10.00
" lower, with take-up device	17.50
Reel Hanger	2.00
Rheostat, 25 ampere, adjustable	5.00
" Underwriters'	7.00
Shutter, Style "A", automatic	8.00
" " "B", "	12.00
Switch and wire connections	1.00
Table Board	1.00
Take-up feed	7.50
Stereopticon attachment, including slide carrier	.75

Price List of Parts of Cameragraph

(This list does not include repair parts.)

Cameragraph Mechanism, without lenses, reel hanger or take-up feed	$83.00
Cameragraph Mechanism, with reel hanger but without lenses or take-up feed	85.00
Mechanism without lenses or reel hanger but with take-up feed	90.50
Mechanism without lenses but with reel hanger and take-up feed	92.50
Lamp House, regular, complete, with sliding ways, slide carrier, condenser mount and condensers	20.00
Lamp House, New York Approved, complete with sliding ways, slide carrier, condenser mount and condensers	26.00
Electric lamp	8.00
Table complete with telescoping legs	10.50
Table legs, per set	6.50
Table leg flanges, per set	2.00
Table board	2.00
Asbestos covered lamp wire leads with Kleigl terminals, per set	1.50
Switch covers, Russia iron, each	1.50
Lenses (see page 25).	
Upper film magazines, each	10.00
Lower film magazines with film take-up attachment	17.50
Film take-up separate from magazines, front or lower, complete with take-up feed	15.00
Take-up feed (for attachment to mechanism) alone	7.50
Take-up attachment, less take-up feed	7.50
Automatic fire shutter, style "A", with upper film shield	8.00
Automatic fire shutter, style "B", with upper and lower film shields	12.00
Upper film shield alone	.50
Lower film shield alone	1.50

Supplies

Asbestos covered lamp wire, No. 10, per foot	$0.07
" " " " " 8, "	.10
" " " " " 6, "	.15
Belts, for take-up device, each	.30
Belt couplings, per pair	.15
Blank film, per foot	.05
Carbons, " Power's Special " or Electra	
$\frac{5}{8}$ in. x 6 in. soft core, each	.03
$\frac{1}{2}$ in. x 12 in. solid, each	.05
Coils, for 25 ampere rheostat, each	.45
" " Underwriters' " "	.45
" " 35 ampere rheostat, "	.75
" " 120-volt circular, rheostat, each	.75
" " 240 volt " " "	1.15
Condensers, 4 15 32 in. diameter, $6\frac{1}{2}$ in. or $7\frac{1}{2}$ in. focus, each	1.00
" " " " " " " per doz.	9.00
Condenser Mounts, each	2.00
Cotters, for holding lower reel in magazine	.15
Film cement, per bottle	.20
Film measuring machine	25.00
Limes, per box of 1 dozen	1.00
Reel hangers, each	3.00
Rewinders, each	3.50
Reels, 10-inch, steel, each	1.00
" 12-inch, " "	1.50
" 12-inch, aluminum, each	2.50
Rubber tubing for calcium burners, per foot	.10
Slide boxes, to hold 100 slides	2.00
Slide carriers, (double) wood, each	.50
Slide Carriers, (single), for dissolving views	2.00
Switch, 35 ampere, single throw, double pole, each	.75
Terminals; for wire connections, for No. 10 wire, each	.06
Terminals, for No. 8 wire, each	.08
Tips, for calcium burners, standard, each	.25

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OPERATORS
Instruction Book

Compliments of the

VIASCOPE MFG. CO.

112 East Randolph St.
CHICAGO, ILL.

Manufacturers of

Moving Picture Machines

STEREOPTICONS
AND SUPPLIES

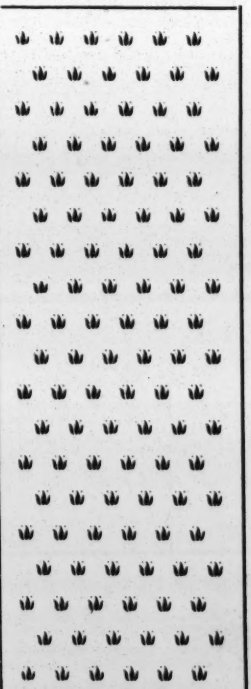
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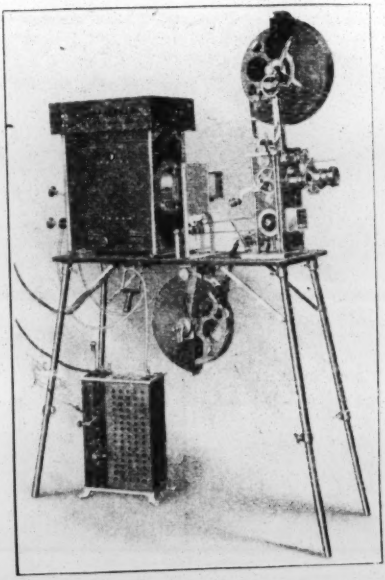
Hand Book

A Book of Practical Hints and Instruction for the Owner and Operator



By
F. H. Richardson

Raymond Swanson, 4321 Evans Avenue



Viascope Special

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Operators' Hand Book

Practical Instruction to Operators

There are a few rules which the good operator will scrupulously observe and keep inviolate. That one who breaks any one of them is doing neither himself or his employer full justice:

(a) Be in the operating room in ample time to have everything in readiness to start when your cue comes—not **"nearly ready,"** but **ready.**

(b) Never, under any circumstances, smoke while working around the machine. If you must smoke between shows, **don't take the pipe or cigar up** until all is ready for the run, and **lay it down the instant you start.** Better not smoke in the operating room at all, though.

(c) Keep your machine clean and **in perfect adjustment.** Also keep the operating room neat. Have a place for everything and everything in its place. Oftentimes an operator will, when an accident occurs (as they will to the best), and an audience is waiting, spend more time hunting for what he needs to make repairs than is required to make the repair itself.

(d) **Give your whole attention to your work while working.**

(e) Allow no "visiting" in the operating room. Don't let any one, not even the boss, talk to you while machine is running. **The machine needs your attention—not part of it, but all.**

(f) **Don't "know it all."** Those who imagine they do are too good for this world. Be eager and willing to learn. There is no man living who knows all there is to know about operating—or anything else, for that matter. The man who thinks he does is making a

colossal blunder and one that will cost him dearly in the end. Circulate among the boys and exchange ideas. What they learn from **you won't injure you** and the points you get from them will be clear gain. Don't be afraid to ask questions concerning anything you may not clearly understand. It is better to expose your ignorance and get wise than to have to hide it all your life, isn't it?

THE OPERATING ROOM.

The operating room should be large enough to allow the placing of a small work bench against the wall, preferably on the operating side of the machine, leaving at least three feet clear space on both sides of and behind the machine. There should be at least one window immediately behind the machine, **arranged to open for ventilation** in summer. Place plenty of hooks on the wall. **Have a pail of water and** some soap handy and plenty of soft, clean rags. Duplicate parts it is deemed advisable to carry (see "Extras") should be arranged on the wall hooks or where they will be at hand instantly. Some copper wire of different sizes should be neatly coiled and hung up, too. You cannot tell when it will be needed. On the wall should be a case containing at least a dozen good-sized "pigeon holes," this to contain carbons, extra slides, small machine parts, condenser lenses, tint-slides, etc., etc. Over the bench, where they may be reached from the operating chair, should be hung pliers (with tape-wound handles), screwdrivers of at least three sizes, files, a wood rasp (see "Carbons"), film shears, etc., etc. The "peep-hole" should **be of size and position to allow a good, clear view of the picture** while seated in ordinary operating position. This is important, since if it be made hard for the operator to watch the picture he won't be likely to do it so well, and unless he does there will not be a perfect picture—you may bet on that. Common humanity demands the installation of an electric fan in the operating room in summer. If first-class work is desired, some attention should be paid to the operator's comfort. A man cannot and will not do his best with sweat

dripping from his finger tips and the end of his nose, especially when he well knows the expenditure of a few dollars would stop it. The employer has a right to, and should, demand good work; but the employe also has certain rights, among which may be named good tools to work with and such degree of personal comfort as circumstances will permit. If your operating room floor is covered with iron, a rubber mat should be laid on operating side of machine. Heavy linoleum answers the purpose very well.

THE CURTAIN.

Plain, white plaster makes the very best curtain possible. If cloth be used, stretch it perfectly smooth and tight. Sheet metal may be used by tacking the joints down tight, covering them with white lead putty paste. Paint the metal with zinc or white lead, mixed about one-third boiled linseed oil and two-thirds turpentine, adding just a bare tinge of blue. White calsomine is better, but likely to peel on metal. The curtain size depends, of course, on your own desire in that direction, but it is well to have it just the width of picture. Curtain should be framed with neat molding in all cases.

THE CURRENT.

There are two kinds—direct and alternating (the former being far the best for projection purposes), and many minor variations of the two; 110-volt direct is ideal for projection purposes. On taking a new job, the operator should at once ascertain what current he is handling. If alternating, determine voltage and cycle of current. The strength of your light depends not on voltage, but on number of amperes you use. There is, however, a very decided limit to amount one may use to advantage, since if you go too high the light will be difficult to control. Too strong a light is even worse than one too weak. There have been cases where operators claimed to have used as much as sixty amperes to advantage, but the writer has always doubted this. Forty-five, or, at most, fifty amperes is about the practical limit. More lamps are running with thirty-five to

forty amperes than with higher number. Ascertaining accurately the exact quantity being used in any given case involves so much trouble that few care to take it. Small ammeters are notoriously unreliable, and figuring out rheostat resistance is beyond the average operator, even if he knew the exact resistance of the wire his particular rheostat contained. The best rule to follow is, begin with weak current and keep cutting in more until you get a clear, brilliant picture (see "Picture"). To handle projection current successfully one **must have a fair knowledge of electricity, backed up by practical experience,** each item being of equal importance (see "Lamp" and "Carbons").

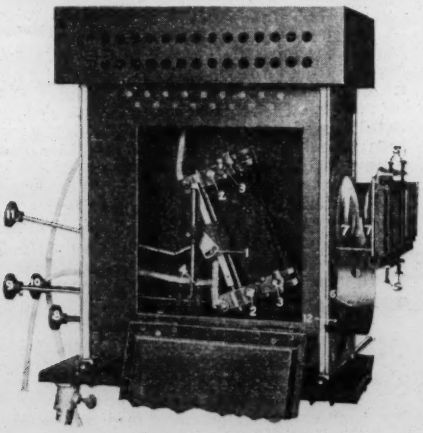
WIRING.

Don't have your wires too small. Wires should invariably be of size to carry the current without any heating at all. It is mistaken economy to equip your plant with wire that even gets warm in use. Aside from danger of fire, wire constantly deteriorates from heating, and before long will not carry the current at all—that is, in sufficient quantity. **Keep all connections clean and tight.** Never make a wire splice without first scraping the ends to be joined until they shine. Wire joints should always be soldered, though they may be used temporarily without if properly made. In making a wire joint, after cleaning ends thoroughly, **be certain to wrap them tightly together.** A loosely made joint will heat. After making joint, always wrap well with insulating tape. **Never leave a raw wire exposed.** There should be a main house-switch and an operating-room switch. From main house-switch to operating-room switch the wires run (through fuses) direct. From operating switch to lamp one wire runs (through fuses) direct, the other running from switch to either binding post of rheostat, and from other binding post to lamp. With alternating current it matters not which wire connects to top or bottom of lamp, but **with direct current this is very important.** With direct current make your connections up to the lamp, then, turn-

ing on current, place ends of both wires in a pail of water, being very careful they do not touch each other, and bring them near enough together so that bubbles will pass from one to the other. The wire from which the bubbles pass is the negative and should be attached to the lower binding post of lamp, and the other to the upper. Properly the negative wire should contain the rheostat, though this is not of importance. Another way is to go ahead and connect up the lamp and light it. If crater forms on lower carbon, you have it wrong and must reverse the wires. No damage is done by making the test connection wrong, but you could not use the lamp connected that way.

FUSES.

It is a mistake to run with operating-switch fuses just large enough to



Viascope Lamp House

carry the current. So long as they are small enough to blow before the main-line fuse goes they are all right, as there is nothing about the lamp that a momentary excess of current will injure in the least. Under ordinary circumstances fifty-ampere fuses are about right for operating room. There is no sense in all the time blowing fuses. As to kind of fuse to use, it is simply

a matter of individual preference. A plain piece of fuse wire will serve every purpose of the more costly patented fuse, and, if properly insulated, serve it just as well, though more troublesome to put in.

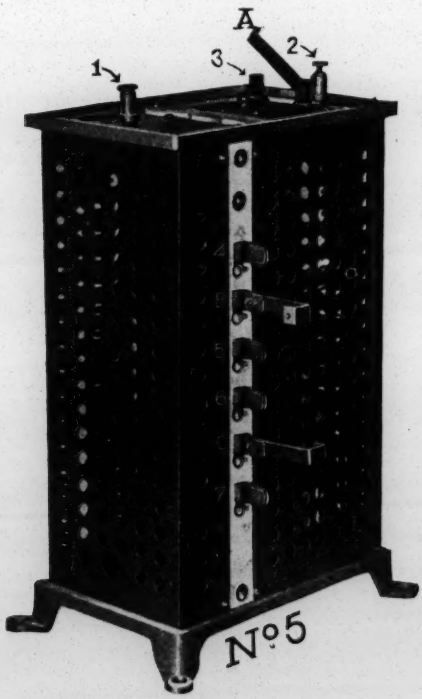
THE LAMPHOUSE.

There is little can be said on this subject. The style one likes, another doesn't. In general the essential feature of a good lamphouse is good ventilation (though some operators object), with top screen coarse enough to not readily clog with carbon ash. Size will depend on use. If on road, a small one is desirable, but for stationary work the writer prefers one of ample proportions. The lamphouse should be thoroughly insulated from film box (if one is used) by thick asbestos board. See to it that where wires enter the holes are protected by porcelain insulators fastened securely in place, but easily removable. The laws of most cities require a spring on lamphouse door, but they are only a nuisance to the operator. Unless spring is required by law, simply have a good latch on door and keep door shut when lamp is burning. **Keep the lamphouse clean.** Once a week, if used every day, when you clean lamp and condenser (see "Lamp" and "Condenser"), remove it from base, take out doors and clean thoroughly, particularly the perforated screen at top, if it has one. Oil slide rods occasionally with vaseline.

THE LAMP.

In general, a LAMP should possess the following points of excellence to receive your approval: Simplicity, good mechanical construction, few parts, strength, perfect insulation of carbon holder arms in such form as will not be likely to readily become injured, plenty of adjustment up, down and sidewise, and good, true carbon-grips, with clamp screws that will not be eternally bending or twisting off. **Take your lamp out once a week** (if used every day) **and clean it thoroughly.** Take it all apart, removing all screws from their holes. After cleaning all parts **thoroughly, oil with vaseline**, in which has been mixed ground mica or graphite, wiping clean after-

wards. Look well to the wire ends where they join lamp. **Clean them thoroughly.** Much trouble is caused by poor, dirty connections here. To make good electrical contact a wire **must be scraped perfectly clean—until it shines.** These particular connections are subjected to heat anyhow, and if poorly made the heating will be largely in-



Viascope Rheostat, Fig. 4

creased, with resultant cutting down of current or possibly burning off of the wire. Many operators produce bad effects by "bobbing" the lamp to raise or lower the light in relation to the lens. All lamps worthy of the name have adjustment screws by means of which any reasonable movement may

be made, and **they should be used.** Watch your light closely by observing the picture effect. Remember that while any one can "twist a crank," it requires a good, careful man who understands his business to secure and maintain good, white, clear and strong projection light. But the careful, painstaking ignoramus may get better results than the careless man who is perfectly competent; and it is results on the curtain that count. The writer has seen pictures run by operators whom he knew were, so far as expert knowledge went, perfectly competent, with yellow shadows clear through 1,000 feet of film. This was the result of pure, unadulterated laziness or carelessness and utterly inexcusable from any point of view.

OILS.

Sewing machine or bicycle oil is excellent for machine bearings, but vaseline mixed with ground mica or graphite is best for gears.

THE RHEOSTAT.

In four cases out of five this most important adjunct to the light projection outfit is badly overworked. The office of this machine is to cut down the amperage—with the voltage it has nothing at all to do. The reason that a larger rheostat (one with more resistance) is required with 220 volts than with 110 is that 220 will force more amperes through a given resistance than will 110. Rheostat coils are made of German silver wire or some alloy of that metal. This metal offers high resistance to electric current and the longer the coils of a given size the current has to pass through the less current you will get. Some rheostats are made adjustable and some are not. With the latter you must have one just of size tc allow the number of amperes you desire passage, and the dealer or maker must know the voltage and kind of current. With the first named you can set to suit yourself within the limit of its range. The current in forcing its way through generates heat by electrical friction, and if it is attempted to pass more current than the wire's capacity, the heating will be excessive. More current will be passed when it is first

turned on than when the machine has become heated. The rheostat may be compared to a water main. Suppose you desired to water your lawn and there was a six-inch main. If you opened the main full size you would be flooded. You therefore place a cap on its end, tap in a small pipe and get what you want. The rheostat corresponds to the cap on the water main. The best practice where there are several shows run in succession is to have two rheostats, changing each show, which may be done by throwing a single pole double throw knife switch by wiring as per Fig. 1.

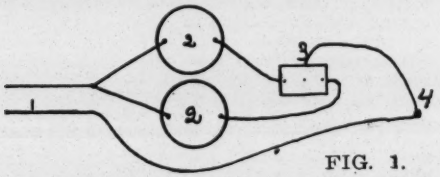


FIG. 1.

1—Wires from switch. 2—2 Rheostats. 3—Single pole, double throw switch. 4—Lamp.

With an adjustable rheostat, especially if the contact depend on a spring, care must be exercised that the adjustment contact be good, or it will heat and burn out. There are many makes of rheostats on the market, but the Viascope may be recommended as standard and thoroughly well made. Of adjustable rheostats that put out by the Viascope people seems to give general satisfaction.

The Viascope Mfg. Co. puts out an adjustable rheostat suitable for use under all conditions, delivering from twenty to sixty amperes. This machine has splendid contact mechanism, which is impossible to burn out.

In using high voltage current it is frequently found desirable to, instead of one very large rheostat, use two or more smaller ones in series, as per Fig. 2.

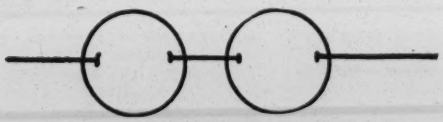


FIG. 2.

Other conditions at times render the

multiple connection (Fig. 3) desirable.

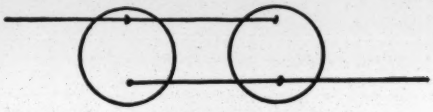


FIG. 3.

Taking one rheostat as a basis, series connecting reduces the current, while multiple increases it. For example: If one rheostat in circuit with a lamp gives 40 amperes, then connecting another of the same size in series would give but half as much, or 20 amperes, while if the additional rheostat were connected in multiple (Fig. 3), the resultant current would be double, or 80 amperes. A little study of Figs. 2 and 3 will enable you to understand why this is so. In emergency a barrel of water may be used as a rheostat. Fill the barrel with water, adding common salt enough to make a strong brine. Solder each wire end to a piece of gas pipe or bar of iron not less than an inch in diameter. Place them in the water, being **very careful they do not touch,** and place far enough apart to get the current you want. The water will heat and should be renewed occasionally. In emergency, when the rheostat is found too small to do the work, a bar of iron may be introduced into the circuit, its size and length depending, of course, on amount of additional resistance required. These are only emergency makeshifts, however, and not practical for permanent use. See to it that your rheostat binding post connections are clean and tight.

THE CARBONS.

There are many brands of carbons on the market, some very poor, and some excellent. It is not the purpose of the author to advertise any especial brand of goods, but to serve the purpose of this work, which is to give information and instruction to operators and managers, it becomes necessary to recommend certain articles like carbons. We therefore say that the brand known as "Electra," highest grade Nurenberg carbons, are standard and will be found to meet all requirements,

under all conditions. The Electra is a carbon that will be found of good quality, free from faults, uniform in hardness and entirely satisfactory to the operator. The size depends on the current. For ordinary work where from 35 to 45 amperes of current is used, five-eighths cored above and same size solid below is, in the writer's judgment, best for direct current. Five-eighths and about one-half inch solid will fill the bill on alternating current. Be careful not to get your solid too hard or it will burn red. A medium hardness is best. For low voltage, weak current, smaller carbons should be used. If your light doesn't suit you, try other carbons. There is no rule that can cover all the different variations of current. Dont' be afraid to experiment until you find just the size and degree of hardness that suits your particular case; and don't be satisfied until you get the result you want. **Setting the carbons** is a matter on which there is a wide diversity of opinion among operators, but let it be clearly understood that practically **all available light** comes from the little cup-shaped depressions which form on the tips of both carbons with alternating current, and on the tip of the upper carbon with direct current. With this in mind, it will readily be seen that the object in view in setting carbons should be to get these depressions (called craters) to, as nearly as possible, squarely face the condenser and to get them to form of good shape and size. It is up to the individual operator to experiment on the angle of his carbons until the best possible result is attained. An angle that would produce a perfect crater in one case would be all wrong in another. In general, however, with direct current, the writer has found that setting the carbons in line with each other and angling the whole back about 25 per cent from the perpendicular, with the center of the tip of the upper carbon set from one-eighth to three-sixteenths of an inch back of the center of the tip of the lower, gives excellent results. though some prefer setting the lower straight up and down, angling the top one back. In any case, however, with direct current, always set

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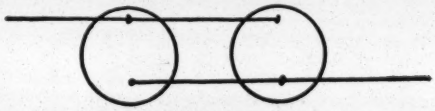


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tip of top carbon a little back of tip of lower as above. This is to force the crater to form on the front face of the carbon. With alternating current no rule can be given, since there are so many different varieties of this current. It must be borne in mind that with alternating current there is a crater on both upper and lower tips. By angling both carbons ahead a portion of the light will be obtained from both craters, but by this method good craters are hard to maintain. The carbon tips **should be centered exactly with each other with alternating current.** Many operators, the writer among them, prefer setting the carbons about the same as for direct current, save that they are centered with each other, but it is a question each must decide for himself. By the latter method better craters can be maintained, but no light will be available from the lower. The writer believes he gets more light from one good crater than from two comparatively poor ones. However, it is a matter for individual preference. Always be **sure your carbons are in line with each other sidewise,** since otherwise they will sputter and the crater will not face the condenser squarely. Usually (but not always) when the carbons are out of line sidewise, the spot will show oblong on the gate. It will be found to be **time well spent to carefully point all carbons.** The careful operator will, on receiving a bundle of carbons, at once cut and point them all. They may then be placed in a suitable box ready for instant use. The best method of pointing is, resting the carbon on edge of bench, rotate with left hand while filing point with a 14 or 16 inch wood rasp. A neat, even and practically perfect point is thus obtained. Leave flat space about one-eighth inch in diameter at end. To cut carbons into lengths notch one-fourth inch deep on one side with rasp, then strike sharply over edge of bench, and they will break square off at the notch. By this method the careful man may sharpen and cut **a whole bundle in half an hour without spoiling a single one. It is well to file a blunt, flat place on one side of point of upper carbon for direct current to assist crater to form.**

THE CONDENSER.

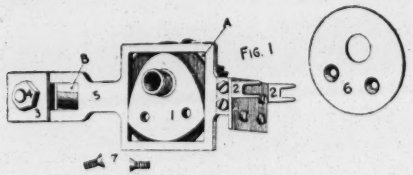
Condenser lenses are made of standard diameter, 4½ inches, but of different focus, and it is of prime importance that lenses of proper focus be used. In ordering lenses always give size of picture, both stereopticon and moving, and length of throw. The dealer can then supply you with condenser lenses of right focus. Condenser lenses will occasionally break, even with the most careful management, and there is wide divergence of opinion as to the why and wherefore. Many good, competent operators will assure you that breakage is caused by draft, but you will find others running with the whole back or top out of lamphouse and a big fan in the room and he doesn't break many lenses, either; which seems to prove that draft has little to do with it. The man who has a perfectly tight lamphouse and keeps his condenser casing tightly closed breaks just as many lenses as the other fellow, I have observed. The writer, after careful study of the matter, is of the opinion that breakage is due mainly to four causes: (a) The round (metal casing) which holds the lenses, too small, thus binding the lens when it expands under heat. Lenses should **never fit tight.** There should be one-sixteenth inch play when they are placed in the round and the **ring should not be screwed down tight.** The lenses should rattle when the case is shaken. This does not mean that they should be **too loose.** There is room here for exercise of a little judgment. But of the two (too loose or too tight) better far too loose. (b) Circulation of air in lamphouse and vent-holes in condenser casing closed, thus allowing circulation of air on one side and not on the other, producing unequal cooling and consequent liability of breakage. (c) Stoppage of screen over lamphouse by clogging with carbon ash. This produces excessive heat in lamphouse, with consequent abnormal heating of lenses. The perforated screen at top of lamphouse should be kept clean, as well as the one below (see "Lamphouse."). Some lamphouses have no screen. (d) Light too close to condenser, caused by lenses of wrong fo-

cus. This is disastrous to lenses, if you allow any flaming of the carbons. Get condenser lenses of right focus and lamp will be far enough away that blaze from flaming carbons will not strike the lens, also heat on condenser will not be so excessive. No matter what you do, however, you will break a condenser lens occasionally, and a stock of them should always be kept in the operating room.

THE SPOT.

The spot should show clear, brilliant white, be perfectly round and no larger than will cover the picture opening, with one-eighth inch or less to spare at corners. If you do not get a clear picture with such a spot, there is something radically wrong somewhere. Remember that **all white light that does not enter the picture opening is wasted.** With a spot half an inch larger than the gate opening fully half the available light is thrown away. Keep the spot as small as possible and still get a clear, white picture. **Never rely wholly on spot in trimming lamp. Watch the picture and learn to read results there. Watch the picture all the time** while running and trim lamp often. Don't be satisfied with yellow light. Clear, brilliant, white light is what is needed—**get it,** and don't stop trying until you do. With direct current when spot shows purple ring at edge, especially at top, lamp needs trimming. If spot shows oblong, your carbons are not in line sidewise. Line them at first stop. Carbons out of line sidewise won't give best light and are likely to "sputter." **Don't expect immediate permanent change in light when you change set of carbons.** The result comes from the carbon crater and current must have time to burn the change into carbon before you can tell just what it will be. Many inexperienced operators make the fatal mistake of continually fooling with the lamp, never waiting long enough to see what the result of a change may be. They twist one of the screws, and, because immediate result is not just what they desire, at once proceed to twist another. Of course, it goes without saying that they seldom or never have good light. Learn to adjust your

light while watching the picture. It is the only right way and the only way that gives uniformly good results. It is the picture that "talks." The really good operator can tell by the picture just what movement of lamp is necessary, and can make it without taking his eye from the curtain. Yellow shadow at top, bottom or sides means lamp is not centered right with condenser. Yellow or blue in corners means lamp is too far from or too close to condenser.



Single Cam Action of Viascope Special

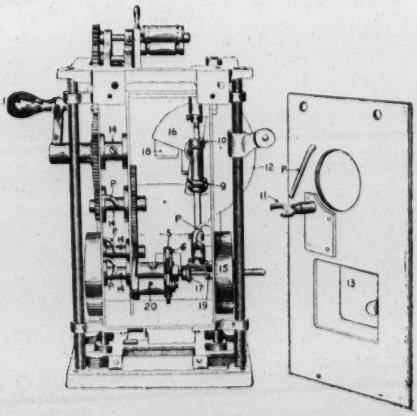


Fig. 5

1 Single cam.
2 Pins showing their position on carrier.
3 Guides for rear end of carrier plate.
4 Nuts for locking guides No. 3.
5 Carrier.
6 Washer to lock large cam and carrier together.
7 Screws to washer.
A. and B. Places to put oil when oiling cam.

Cut 2. View of interior mechanism.

9 Sleeve that holds shutter stationary with frame work and lens.

10 Mitre gear to shutter.

11 Fork that engages in sleeve (9).

12 Shutter guard outside of machine to protect shutter.

13 Door to get at movement.

14 Bearings. Can be removed and new ones inserted in their stead.

15 Fly wheels. One on each side of machine. Having two fly wheels makes the machine more steady, hence a steadier picture is shown.

16 Shutter.

17 Mitre gear on cam shaft. Used to set shutter. By loosening screws in gear No. 17, shutter can be turned in any position desired.

18 Framing plate, opening for picture.

19 Oil hole for oiling bearings near fly wheels which cannot be reached by oil tubes.

20 Oil hole for oiling slide block bearings.

P. Oil tubes extending from outside frame for oiling main bearings.

THE MACHINE.

There are several makes of excellent machines on the market, among which may be named the

The Viascope.
Edison Exhibition Model,
Powers No. 5,

These machines will be found well made, of good material, handy to operate, and to produce excellent results on the curtain. They will give satisfaction both to operator and owner under all conditions. In general, motion picture machines may be divided into two classes—sprocket and finger feed. It is not the purpose of this work to discuss the two mechanisms. Each has its advocates. In purchasing a machine the points to be carefully looked into and tested are: (a) Does it give a flickerless picture at normal speed? (b) What percentage of light is cut off by the shutter? (c) Is it constructed of good material in workmanlike manner? (d) Are its parts easy of adjustment and removal for replacement? (e) Are parts used by operator (frame-up lever, gate, etc.) handily arranged for quick manipulation? (f) Are its lenses of good quality and right for your work (see "Lenses")? Cheap

lenses are dear at any price. Always keep your machine well oiled (see "Oils") and in perfect adjustment; but remember that, while one drop of oil is very necessary, two is one too many for any moving picture machine bearing and will only run or be thrown off, creating a muss and possibly injuring the film. The first thing an operator should do on going on duty is to **clean the machine thoroughly** and oil it, examining carefully to see that there is no lost motion. Even slightly worn bearings should be **replaced immediately,** since all lost motion will show up on the curtain—you may be sure of that. While oiling, test the feed motion, and if the least bit loose, adjust then and there. **Run the feed** (intermittent sprocket) **just as close as it will run without binding,** but it must, at the same time, **work perfectly free.** The intermittent sprocket (feed motion) acts 16,000 times in running 1,000 feet of film, or about 1,056 times per minute (17½ times per second) at normal speed, so it will readily be seen there must be no binding. This high speed, however, serves to exaggerate the effect of the slightest lost motion. Pay very close attention to this adjustment if you desire good results on the curtain. Make a practice of **always before threading running a finger tip around the edge of the picture opening** to remove dust and dirt. A grain of dust half the size of the head of a pin on the edge of the picture opening will look like a cobblestone on the curtain. Before threading set your frame-up lever either clear up or down, as is most convenient. This gives full range of adjustment and is better than intermediate position. The gate tension springs are to hold the film steady and stop it instantly, without vibration, when the feed stops. The tension controls only the little strip of film immediately behind the gate, which, by reason of the loop, is to all intents and purposes detached, for the instant, from the rest of the film. The tension should be just tight enough to accomplish the desired result above named, and no more. Too tight a tension wears the film, back-plate and whole machine unnecessarily, and, so far as

the machine is concerned, very rapidly. Aside from this, too tight a tension makes the machine run hard. Right here is one of the worst evils practiced by operators. The tension will, of course, if run tight enough, largely eliminate the evil result of lost motion in the intermittent sprocket or finger feed, but to accomplish this it must be very much too tight, and it is designed for no such purpose. This practice results in heavy wear on the whole machine. Keep your feed motion **in adjustment** and use the tension springs for the purpose they are intended for, and you will find that very little pressure will do the work.

THE LENSES.

Keep them clean! Be sure they are in exact focus. Spend a little time on this and don't attempt to do it from the operating room. Have some one work the adjusting screw for you and go yourself down into the darkened house and direct him. You may have a good picture, but the fraction of a turn of the adjustment screw may make it considerably better. When the focus is nearly right it is difficult to tell from a distance that it is not exactly correct. Select a scene with coarse grass, trees or shrubbery in it and bring out every blade or leaf distinctly. This applies to both motion and stereopticon. Lenses may best be cleaned with wood alcohol, polishing afterward with chamois. Take them apart occasionally and clean inside, but be very sure to get them together exactly as they were, or you will have trouble. The smaller stereopticon lenses do not give nearly so clear-cut or brilliant a picture as the larger diameters. A 2¼-inch stereopticon lens (2¼ inch diameter in the clear) is small enough. In using a small lens it is usually necessary to readjust the light in changing from stereopticon to motion picture, and vice versa, if good result is desired. This changing light is avoided by using the larger stereopticon lens.

THE PICTURE.

The picture should appear on the curtain its light parts white and brilliant. It should be of uniform color,

save for the natural shades of the photography. While there are films which themselves contain, by reason of poor photographic work, shadows, as a general proposition shades of yellow at the top, bottom or sides shows lamp not centered right with condenser. A yellow picture all over usually indicates poor light. The operator should bend his most strenuous effort to getting a clear, brilliant, white light on every portion of the picture, and if his machine is properly adjusted, there is little more he can do save grind out the proper speed (see "Speed") to produce the best result the film will allow. **Remember this, though: The good operator keeps his eye constantly on the picture,** the rest of it, while machine is running, being largely a matter of hearing, since the practiced operator instantly detects the least false sound from either machine or lamp.

THE FILM.

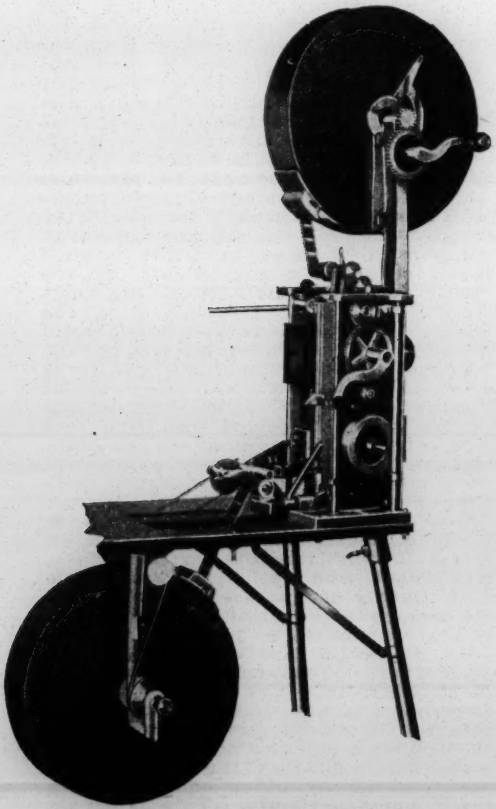
Have a reel in the operating room that is prefectly true, the spring of which has been adjusted just right. **Never let this reel leave the operating room.** Don't have reel clamp spring too tight or it will tear the end of film when it pulls off at end of run. On receiving a film at once unwind it into box or on the take-up reel, as case may be, and, unless it be a brand new film, proceed as follows: Attach a tailpiece of blank film (a supply of which every operator should have) 12 to 16 inches long. Now, holding the edges between thumb and forefinger, with pressure enough to slightly cup the film, rewind very slowly on your own reel, examining every mend, cutting out all bad ones, re-cementing all loose ones and repairing all bad places in the track which later will be detected, usually, by pressure of the thumb and finger. If there be less than five feet of title, attach a leader of blank film 24 to 36 inches long. All this takes considerable time, but **it pays.** When you are through you should not have a single frame-up, after the start, in the entire run; nor should you have the least trouble with the film, though you run it for a week. An ounce of precaution is worth several pounds of cure. There are sixteen

separate photographs on each foot of film, and as each of them must stop dead still in front of the picture-opening—dead still, without a particle of vibration, mind you—and as about 1,056 pictures are shown per minute, a film must perforce be in good condition to give good results on the curtain. It will pay you to put it in order. The film itself is 1⅜ inches wide by any length, and of somewhat varying thickness. It is of especially prepared celluloid, on one side of which has been placed the photograph emulsion, and this side should **always be toward the light.** Otherwise any printed matter will read backwards. The film is very inflammable and burns with intense heat and dense smoke, but not so rapidly as many imagine, save when a loose pile in the box. It is then like a pile of oil-soaked shavings. With powerful light it is unsafe to let it stop even for the space of one second without cutting the light from it. **Never under any circumstances let the machine stop with the light on the film** (See "What to Do in Case of Fire"). Never keep a film near the ceiling. Keep it near the floor when not in use, and if it is in a moist place it is better. A box with moisture-mat is best. Heat and dryness render a film brittle. Old films are likely to jump more than new, for the reason that they shrink and the track no longer fits perfectly on the sprocket. There is no remedy for this kind of "jumping."

Speed.

There is no hard and fast rule can be laid down regarding speed. It depends on the subject entirely, though, in general, it may be said that seventy feet per minute is about as fast as any film should be run under any conditions, and forty feet is as slow as is safe, this latter speed being only available with colored films, in which there is no rapid motion. The colored film or the plain one that is dark or dense may be run with much lower speed than one that is clear and light, since the "flicker" does not show on them nearly so much. In general films should be run at speed that will pre-

duce a minimum of flicker combined with natural motion in the figures. In a scene where a man falls or is knocked down, or an object is thrown, if the motion is too slow a totally absurd and ridiculous effect is produced, while, on the other hand, if the figure of a man walking is run at too rapid speed an equally grotesque effect is produced. Watch the picture closely and govern speed to suit the action of the film. It may be, and frequently is, found necessary to change speed several times on different poses of the same film.



Viascope with Upper and Lower Fireproof Magazine

STARTING THE MACHINE.

Always start the machine slowly. A little practice will enable you to pretty nearly center your light before it is thrown on the film, but you won't be likely to get it exactly right. This is where the blank leader comes in handy (see "The Film"), since it allows you to adjust light before the title comes on, thus leaving you with good light free to attend to frame-up the instant title appears on curtain. This is important if the title be short, as is frequently the case. It is attention to little details like this that marks the real operator from the would-be and the good show from the poor. Again I say, **always start machine very slowly, thus gaining time to get everything just right when picture appears on curtain.**

MENDING THE FILM.

Mending the film is a simple operation, but one that must be done just right. A wrongly made or poorly made mend invariably causes trouble. Film cement may be had of any dealer in supplies at 25 cents per bottle. A good plan is to get a very small artist's brush (cost 10 cents), one of the long-handle variety, and insert it in the bottle **through the cork,** being careful to shove handle through cork tightly, as film cement evaporates rapidly if exposed to air. Always keep cement tightly corked. Cut one end of film where it is to be joined, exactly on the line between two pictures and the other end, so that there will be a stub about one-eighth to three-sixteenths inch long beyond the last whole picture. Moisten this stub with tongue and with knife blade scrape photo emulsion off **clean.** Be sure to get it perfectly clean, as cement won't stick to emulsion. Now lightly scrape **back** of other end to remove all dirt or grease. Next, either with brush or by scraping from cork of bottle, apply cement to the stub where it was scraped. Apply cement liberally. Too much is better than not enough. Now **move fast** and join the two ends (being certain that the emulsion sides of both ends are on same side), so that the stub end is just covered by other end, **matching track holes perfectly.** This latter is

very important, since they are your guide, and if they don't exactly match, your mend will be crooked. The best way is to match holes on one side, grasping over holes with thumb and finger, then match other side and press whole joint together firmly, rubbing between thumb and finger. Hold tight for ten seconds and the joint is done. If these directions are faithfully followed, the joint will be perfect and in running it through no frame-up will be required. There are several "film menders" on the market, but they are only a nuisance to the operator.

REWINDING.

This is a subject of utmost importance, since there is more actual damage done to films in rewinding than from all other causes put together. If the film is run into a box the rewinding should be **always done at very moderate speed,** since it may snarl at any instant, and if the speed is high there is more than likely to be a torn film, necessitating the loss of anywhere from one to a dozen pictures, thus injuring the film permanently. This means, if it be a rented film, that every operator who runs it afterward (and they may number hundreds) must be made to suffer for your ignorance or carelessness (see "Things to Think About"). **Always hold the edges of the film between the thumb and forefinger** while rewinding. By so doing you will be able to detect, by sense of touch, any break in the edges. There is much damage caused by holding the film flatwise between the fingers, since a multitude of very fine scratches are made on the emulsion, and, too, perspiration is likely to do damage. These fine scratches in time serve to render the film dull. **Avoid "pulling down"** tightly when rewinding. If reel is run at moderate speed there will be little necessity for pulling down (holding stationary while revolving reel to tighten the film roll), and it should by all means be avoided. Carelessness or ignorance in rewinding does more damage to films than all other causes put together. **Don't be a "would be"; do your work right and be an operator.**

HOUSE LIGHTS.

Little details make a good show and lack of attention to them a poor one. The ceiling lights of the house, at least, should be controlled by a switch in the operating room as well as from below. In starting, light your lamp at least two minutes before your cue is due, so that it will be burning right. Do this with the hood cover or dowser down. When the cue comes raise the cover with the left hand, while with the right you pull the house lights. This makes a pretty effect, but is based on the supposition that you start with an illustrated song.

TINT SLIDES—HOW TO MAKE.

The operator who takes pride in doing the best possible work will provide himself with tint slides in about three shades each of red, yellow, green and blue. Rose, violet, etc., may be added at will. These tins should range from very light to medium, but none of them dark. Pretty effects may be had, too, with glass ground in geometrical patterns, such as used to be popular for front doors. Tinted glass is best, since the colors are richer, but it is very hard to get light enough tints. Tint slides may be made as follows: Get stereopticon photo plates and, **without exposing to light,** develop in usual manner, same as you would an exposed plate. This leaves a thin, perfectly transparent emulsion film on the glass, which will readily take color. Now, with some clear aniline dye of desired color (Diamond dyes are excellent), mix a rather weak solution and dip the plate in it, wiping the plain side clean. If not dark enough, dip again and again until desired tint is attained, letting it dry between each dipping. These slides may be used with good effect on some vaudeville turns and, occasionally, on portions of a film. A very light blue tint slide will brighten a yellow film considerably, but the tint must be **very light,** just a **bare tint.**

ANNOUNCEMENT SLIDES.

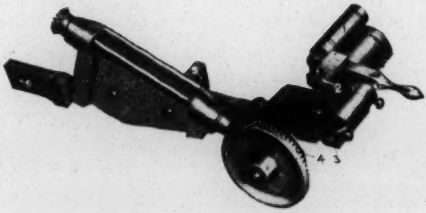
Very satisfactory announcement slides may be made by writing the desired matter on transparent gelatine paper (to be had very cheaply from dealers in stage lighting supplies), cut to slide size, with a typewriter and dusting the writing with dry bronze while wet. Place between glass, bind temporarily and use like any other slide.

The Viascope is high-class in every particular. It is high grade in the workmanship employed in its construction, in the material from which it is made (guaranteed absolutely against faulty material or workmanship), and in the result produced on the curtain.

Its mechanism is simple, free from vibration and positive in its action. There are no "stars" or "cams" requiring delicate adjustment, nor is there anything that can possibly get out of order or adjustment. The VIASCOPE is sent out from the factory fully adjusted and ready for business and all that is thereafter necessary is to give it proper lubrication. All parts are interchangeable and any bearing can be readily renewed. The picture produced is steady, flickerless and remarkably brilliant. The VIASCOPE is thoroughly fireproof and meets all underwriter's requirements.

DIRECTIONS FOR ADJUSTING THE VIASCOPE.

To Set Shutter: Open the door under projection lense and to the right, as you look in will be seen two small brass bevel gears meshing into each other. The one on the horizontal shaft has two set screws in its hub. Loosen these and the shutter may be revolved at will. Now thread a piece of film on the machine and frame it up properly. Now with the fly wheel slowly turn the machine in the direction it runs until the dividing line between pictures on film is exactly half way between top and bottom of picture opening or, to put it otherwise, until dividing line is central in picture opening. Now turn shutter-blade to right (as you look into picture opening) until center of shutter blade is opposite dividing line of picture and tighten screws in hub of bevel gear. The



Viascope Takeup Mechanism

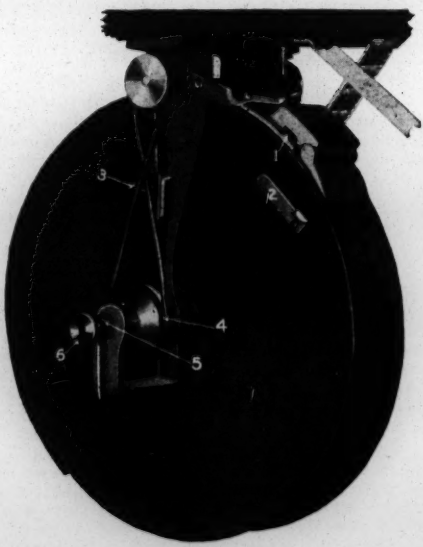


Fig. 6

Viascope Lower Magazine and Takeup Mechanism

metal shutter guard on left of machine should be removed to facilitate handling shutter and to enable one to mark the exact center of shutter blade. This method may be used in setting the shutter of any make of machine.

The Takeup: To thread the takeup, pass film between sprocket and idler, leaving a little slack between sprocket and gate. Carry end of film into magazine and attach to reel in regular manner. To adjust tension of takeup, tighten, or loosen, screw 3, figure 6. To rewind film into upper magazine, pull out spindle 6, figure 6, until it disengages from clutch 5, figure 6, when reel will be disconnected from takeup friction. To re-engage friction, press spindle 6 back into place.

To Renew Pins (fingers): Remove small plate below picture opening and you will see pin plate, 2-2, figure 5, held in place by four screws. Remove these screws, substitute new plate and set screws up TIGHT.

The Tension Springs: Tension is provided by the broad, flat spring on face of filmgate. This spring bears, at its upper end, on two small pins which connect through the gate with the two long tension shoes on inside of gate. Tension is regulated by tightening or loosening thumb screw on face of gate. On the small pins on which main tension spring bears will be seen locknuts. In the course of time the face of the tension shoes may wear off so much that you can no longer get sufficient tension, in which case these nuts should be backed up just a little to allow the shoes to set further out.

Oiling: Oil holes are shown in figure 5.

Threading the Film: The VIASCOPE threads different from any other machine in that the "loop" is formed on the projection lense side of the upper sprocket. This is a very distinct advantage since in case of the intermittent motion failing to feed the film, by reason of missing sprocket holes or any other cause, the loop, instead of running down into the light, as it does with other machines in these cases, runs off on the projection lense side where it could not possibly be set on fire.

To thread the machine, set the "fingers" at bottom of stroke and engage sprocket holes on same. Draw film up in center of track and close gate. Pass film back UNDER sprocket and idler. Now hold idler back about half inch from sprocket and pass film over idler and back under sprocket (between idler and sprocket). Now while still holding idler half inch from sprocket, pull film tight against idler and engage teeth of sprocket with film perforations. Close idler and you are ready to run

Directions to Connect No. 5 Rheostat

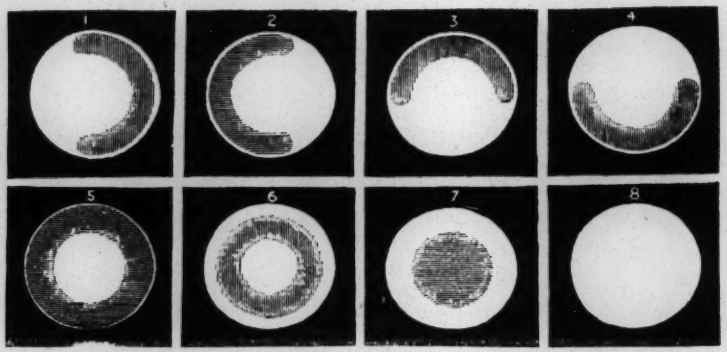
Connected in series 2 and 3 with switch A open 110V. 10 amperes
Connected in series 2 and 3 with switch A open 220V. 20 amperes
Connected in series 1 and 2 with switch A open 110 V. 20 amperes
Connected in multiple 1 and 2 with switch A closed 110 V 40 amperes

Adjustable switches in front of Rheostat to operate by closing switch B in lug 4 you cut in 5 amperes
Adjustable switches in front of Rheostat to operate by closing switch B in lug 5 you cut in 10 amperes
Adjustable switches in front of Rheostat to operate by closing switch C in lug 6 you cut in 15 amperes
Adjustable switches in front of Rheostat to operate by closing switch C in lug 7 you cut in 20 amperes

No. 4 Viascope Adjustable Rheostat

For 110 direct current with switches B and C, open 20 amperes by closing switch B in lug 4 you get 25 amperes
For 110 direct current with switches B and C, open 20 amperes by closing switch B in lug 5 you get 30 amperes
For 110 direct current with switches B and C, open 20 amperes by closing switch C in lug 6 you get 35 amperes
For 110 direct current with switches B and C, open 20 amperes by closing switch C in lug 7 you get 40 amperes

The Viascope Adjustable Rheostat (see Fig. 4), yields to none in efficiency, durability or flexibility. The No. 4 is designed for direct current only. The No. 5 gives most excellent results on 110 volt alternating and may be used on 220 volt, but it is not recommended for 220 volt current unless two rheostats are used in multiple. The Viascope is made of No. 10 high-grade resistance wire, and is put up in thoroughly workmanlike manner. It is a high-class machine in every respect.



When Shadows Appear on the Curtain as Above:

1 The Radiant, i. e., the crater is too far to the right;
2. The crater is to far too the left;
3. The crater is too high;
4. The crater is too low;
5. The crater is too far from the lamp condenser;
6-7. The crater is too near the condenser.
8. The crater is in the correct position.

MEMORANDUM

RAYMOND M. SWANSEN
19 South Ferry Street
Grand Haven, Michigan

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For Theatre Work

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Any Other Kind of Work

where good, reliable service is required

The Viascope

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The

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The Viascope Special

"THE LATEST AND BEST MOVING PICTURE MACHINE"

VIASCOPE

TRADE MARK REGISTERED

87

PATENT BUREAU
BAUSCH & LOMB OPTICAL CO.
ROCHESTER, N. Y.

Catalogue

of

Viascope Moving Picture Machines

Lamps, Lamp Houses, Fire-Proof Magazines, Take-Up Devices, Stereopticons and Accessories



Manufactured by

Viascope Manufacturing Company

112 E. Randolph Street

Chicago, Ill.

Local and Long Distance Telephone

Randolph 1385

INTRODUCTION.

WHEN the first moving picture theatres were opened three years ago, few people dreamed that in such a short time the moving picture business would increase to its present splendid proportions. Two men realized the possibilities in this new field and even before the first 5-cent theatres were opened, they had invented a moving picture machine which they called THE VIASCOPE. The moving picture machines used at first were crude and inefficient and the pictures shown were unsteady and indistinct. When the first 5-cent theatres were opened, it was seen that the first model Viascopes would not stand the awful wear and tear of the ten to fourteen hours' continuous grind, and rather than put an inferior article on the market, the inventors started to reconstruct the machine. They strengthened every weak part so that the users of the Viascope could depend upon having a machine that would not break down and have to be sent to the factory for repairs every few weeks.

Since that time the changes in the Viascope have not been radical, but tend to strengthen and simplify the machine. The parts which have shown a tendency to wear

out the quickest have been made stronger. This is especially true of the pins which carry the film down. They are now made of the finest steel, hardened after the pins are formed, and are interchangeable. An unsteady picture with a Viascope machine is caused nine times out of ten by worn out pins. It is well to have a supply of pins on hand so that when they show signs of wear, they can be replaced immediately by the operator.

It took years of study and experimenting to eliminate the undesirable features of the first Viascope, to substitute better features for the poorer and to improve upon the good ones, but at last a perfect moving picture machine was evolved. THAT PERFECT MOVING PICTURE MACHINE IS OUR NEW VIASCOPE SPECIAL. From the first our aim has been to produce a machine that will stand the hardest kind of usage and at the same time show a perfectly steady and flickerless picture. Our aim has been realized, and we are proud of the result, THE VIASCOPE SPECIAL.

TERMS.

Cash with order or C. O. D. on receipt of a remittance to cover express charges both ways.

Remit in Chicago Exchange only, in the form of postoffice or express money order, Chicago draft, certified check or currency in a registered letter.

Shipments weighing less than 100 pounds will be sent by express and larger shipments by freight unless otherwise ordered. All orders should be accompanied by full shipping instructions.

All transportation charges must be paid by the customer. Goods are at customer's risk from the time shipment is delivered to the transportation company. We are not responsible for breakage in transit nor for delivery of goods sent by mail. ALL claims for shortage MUST be made within two days after receipt of goods.

If you have an account with us, we will be pleased to charge goods on your order, or if we do not know you, you can have the benefit of our credit terms if you will give satisfactory references.

OUR GUARANTEE.

We guarantee the Viascope Special to show a steadier and more nearly flickerless picture, to outwear, to cause smaller repair bills and to give better results in every respect than any other moving picture machine on the market today. We also guarantee the machine forever against any defects in material or workmanship.

MR. BUYER:

When you are looking around for a moving picture machine, the initial cost of the outfit is a minor consideration. The running expense is the vital point, and anything that will tend to cut down expenses and at the same time show the best results is a matter for your careful consideration. An outfit that will run week in and week out without breaking down is the cheapest outfit in the long run. Our Viascope has been proved to be the most economical moving picture machine on the market. The first cost of the Viascope is slightly greater than the cost of other machines, but by the end of the first season you would have saved many times over the difference in cost between our machine and any other. The second and each succeeding year would show a proportionately greater saving. The Viascope Special is very simple in construction. There is nothing to get out of order or out of adjustment. If any of the parts get broken or wear out, it is not necessary to send the machine back to the factory for repairs. We will send the parts to you, and any operator can replace the old ones and adjust the new parts without the least trouble.

The Viascope Special is always ready for use without a lot of adjustment. When the day's work is done, the operator does not have to overhaul the machine and get it ready for the next day's business, nor does he have to get down to the theatre an hour or two before opening time to get it in working order. Operators who have once used the Viascope are spoiled for using other machines, for there is so little work about it in comparison with others. The Viascope is so constructed that if anything goes wrong it will give enough notice so that it will not be necessary to stop the show for a whole evening or for even five minutes. Nothing is more annoying to a manager than to have to apologize and perhaps return the admission price to an audience when the machine breaks down. To our knowledge, it has never been necessary for managers using the Viascope to give back money because the machine failed to do its duty.

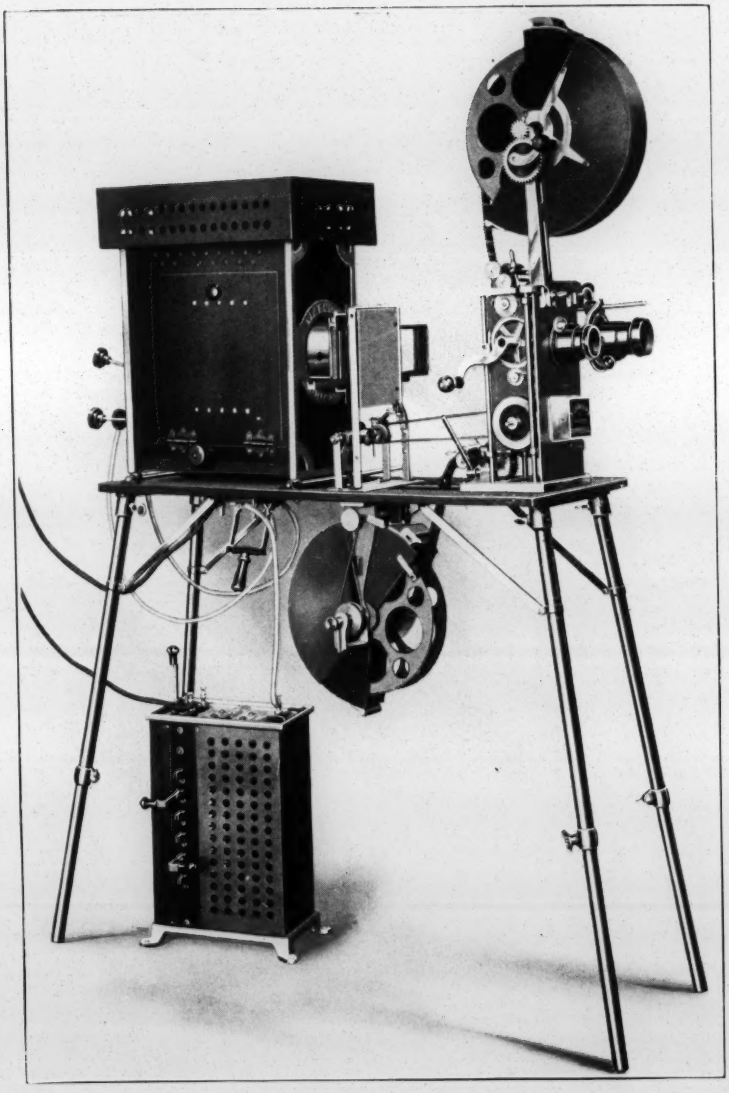


PLATE I.

VIASCOPE SPECIAL OUTFIT E WITH STAND.

THE VIASCOPE SPECIAL HEAD.

On the opposite page are cuts showing the front and back views of the Viascope Special Head. The finish of the head is unusually artistic. Nearly all of the parts exposed to view are handsomely nickel plated. The materials used in the construction of the machine are the best and most durable to be had. The gears are made of the finest bronze and are placed on tool steel shafts and best quality of gray iron bearings. The parts of the cam movement are made of especially hardened tool steel.

The movement operates under a single cam action which is a decided improvement over other intermittent movements. Having but one cam lessens the vibration because there are fewer parts to get out of adjustment. A single cam action machine is much easier to adjust and easier to keep in order than any other kind.

Some people are prejudiced against a pin movement because they claim that it damages the film. Such a prejudice is unwarranted. We are willing to put the Viascope Special alongside of any intermittent movement projecting machine, or any other moving picture machine for that matter, for a week, a month or a year and are willing to stake our reputation as successful moving picture machine manufacturers that our machine will cause less damage to film than any other machine. Only twice during the movement of the film through the machine does the film come in contact with any part of the movement. These two parts are the upper sprocket wheel and the pins. Our Viascope Special has but one sprocket wheel, for our experience has taught us that the more sprocket wheels you use, the greater the liability of injuring the film, either by scratching it or by running it off the sprocket. When the take-up is used it is necessary to add another sprocket to the machine, as it requires a loop at the bottom to prevent the take-up from drawing the film from the movement.

In framing a picture on the Viascope Special, the shutter remains stationary at all times with the framing

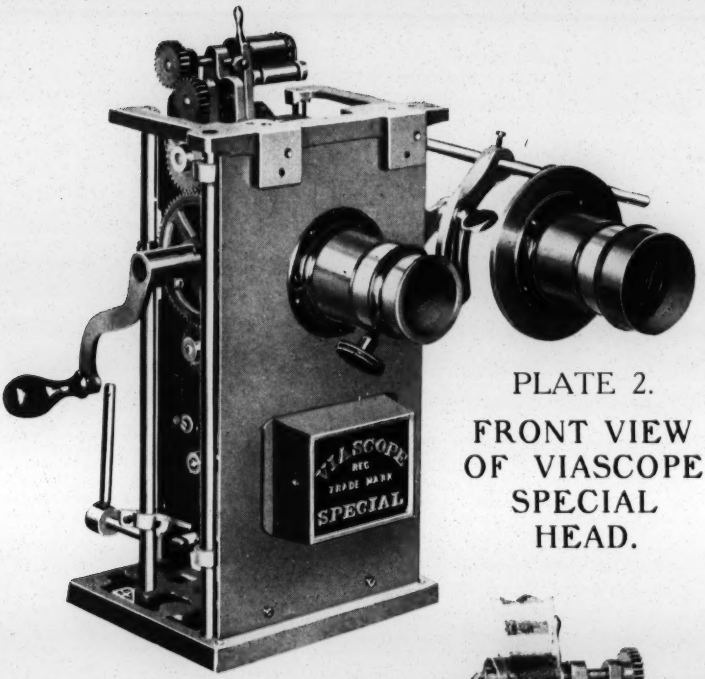


PLATE 2.

FRONT VIEW OF VIASCOPE SPECIAL HEAD.

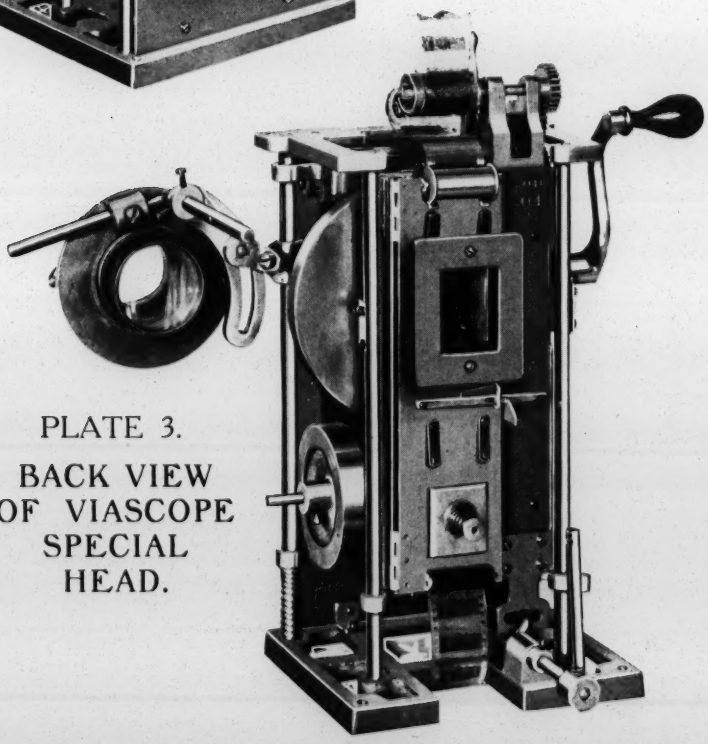


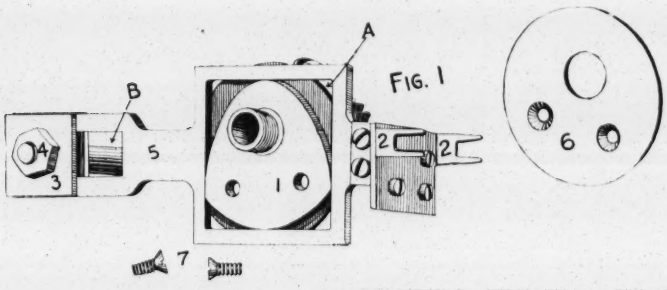
PLATE 3.

BACK VIEW OF VIASCOPE SPECIAL HEAD.

plate and lens. This enables us to use a much smaller shutter than usual. The smaller the shutter that is used, the better the illumination on the screen and the smaller the amount of wasted light.

All of the working parts of the Viascope Special are enclosed in a nickel-steel case so that they are absolutely protected from all dust and foreign matter.

We have inaugurated a unique system of oiling the machine. There are seven tubes leading from the outside frame to the main shafts and bearings. This eliminates all danger of operators injuring the machine by oiling same while in motion. These oil tubes reach all parts which are apt to need oil during a show. All other parts to be oiled are within easy reach. (See Fig. 2 Interior Mechanism, *pp. 19, 20.)*



VIEW OF SINGLE CAM ACTION OF VIASCOPE SPECIAL HEAD.

1 Single Cam.
2 Pins, showing their position on carrier.
3 Guides for the rear end of carrier plate.
4 Nuts for locking guides No. 3.
5 Carrier.
6 Washer to lock large cam and carrier together.
7 Screws to washer.
A. & B. Places to put oil when oiling cam.

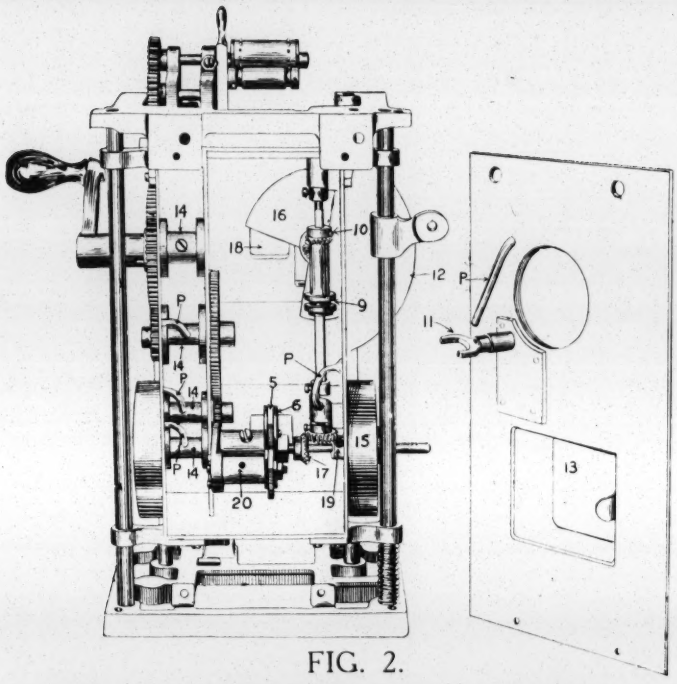


FIG. 2.

VIEW OF INTERIOR MECHANISM OF VIASCOPE SPECIAL HEAD.

9 Sleeve that holds shutter stationary with frame work and lens.

10 Mitre gear to shutter.

11 Fork that engages in sleeve (9).

12 Shutter guard outside of machine to protect shutter.

13 Door to get at movement.

14 Bearings. Can be removed and new ones inserted in their stead.

15 Fly wheels. One on each side of the machine. Having two fly wheels makes the machine more steady, hence a steadier picture is shown.

16 Shutter.

17 Mitre gear on cam shaft. Used to set shutter. By loosening screws in gear No. 17, shutter can be turned in any desired position.

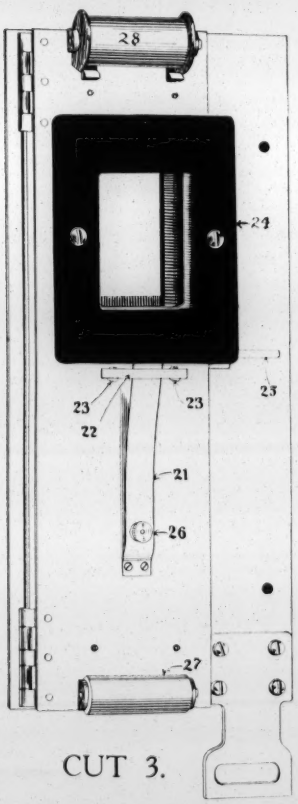
18 Framing plate, opening for picture.

19 Oil hole inside of machine for oiling bearings near fly wheels which can not be reached by oil tubes.

20 Oil hole for oiling slide block bearings.

P Oil tubes leading from outside frame for oiling main bearings.

VIEW OF FILM GATE OF VIASCOPE SPECIAL.



CUT 3.

21 Tension spring for adjusting long shoes which hold film, it being a single spring evens the tension on all four points of the shoes, giving the film an even tension for the entire length.

22 Brace fastened to spring No. 21 to keep the tension on Pins No. 23.

23 Lock nuts to adjust the shoes. When the shoes become worn, back the nuts up a little and allow more pressure on the film.

24 Plate or shield used to keep the reflection of light from the operator's eyes. As the rest of the machine is highly polished nickel-plating, it would cause reflection without plate No. 24.

25 Latch to lock door.

26 Thumb nut for adjusting tension on spring No. 21.

27 Lower door roller.

28 Upper door roller.

Our Viascope has been used successfully in all of the leading amusement parks of Chicago:

Riverview Park,
White City,
Sans Souci Park,
Forest Park,
Luna Park.



The above is a cut showing the outside of Chicago's most elaborate and expensive moving picture theatre, The Orpheum, 176 State Street. The Viascope No. 4 machine was used in this theatre from the time of opening until Aug. 1, 1908, when they installed two Viascope Special Machines. They are in almost continual use from 9 o'clock in the morning till 12 o'clock at night. The management has found that the Viascope is the only machine that will stand this continual grind without getting out of order.

Other prominent Chicago theatres using Viascope Machines in preference to all others are:

Lyric Theatre, 252 State Street.
Gem Theatre, 312 State Street.
Bijou Dream, 178 State Street.
Premier Theatre, 268 State Street.
Royal Theatre, 288 State Street.
Imperial Theatre, 308 State Street.
Comique Theatre, 206 State Street.
National Theatre, 362 State Sreet.
Pastime Theatre, 109 East Madison Street.
J. H. Ferris, 70 East Adams Street.

THE FIRE-PROOF FEATURE OF THE VIASCOPE SPECIAL.

We wish to call your especial attention to the fire-proof feature of the Viascope Special. The peculiar upper loop of film forms a perfect fire-preventive. If the machine were to stop or run too slowly, the film would catch fire at the framer plate and burn through not more than two pictures. The lower piece of film would be carried down by the pins and pass between the lower door rollers which would put the fire out and prevent any spark or blaze from entering the tank or take-up reel. The blaze from the upper part of the film would be extinguished in a similar way by the upper door rollers. On all other machines when the intermittent movement does not carry the film down, the upper sprocket feeds a big loop of film right into the rays of the condensers or against the lamp house and cause another and almost uncontrollable fire. On our Viascope Special, the peculiar threading causes the big loop of film to pass to the front of the machine and out of the way of all danger. If the film falls directly in the rays of the moving picture lens, the film would not catch fire again, as the heat from the condensers is absorbed between the film gate and the outer moving picture lens. We have tested this point thoroughly and although the film remained in front of the lens for one-half hour, it showed no sign of burning. Our upper magazine and lower take-up magazine are fitted with rollers at the openings which would prevent a blaze or spark from entering the magazine and destroying the film on the reels.

VIASCOPE SPECIAL HEAD.

SHOWING UPPER AND LOWER MAGAZINE AND TAKE-UP DEVICE.

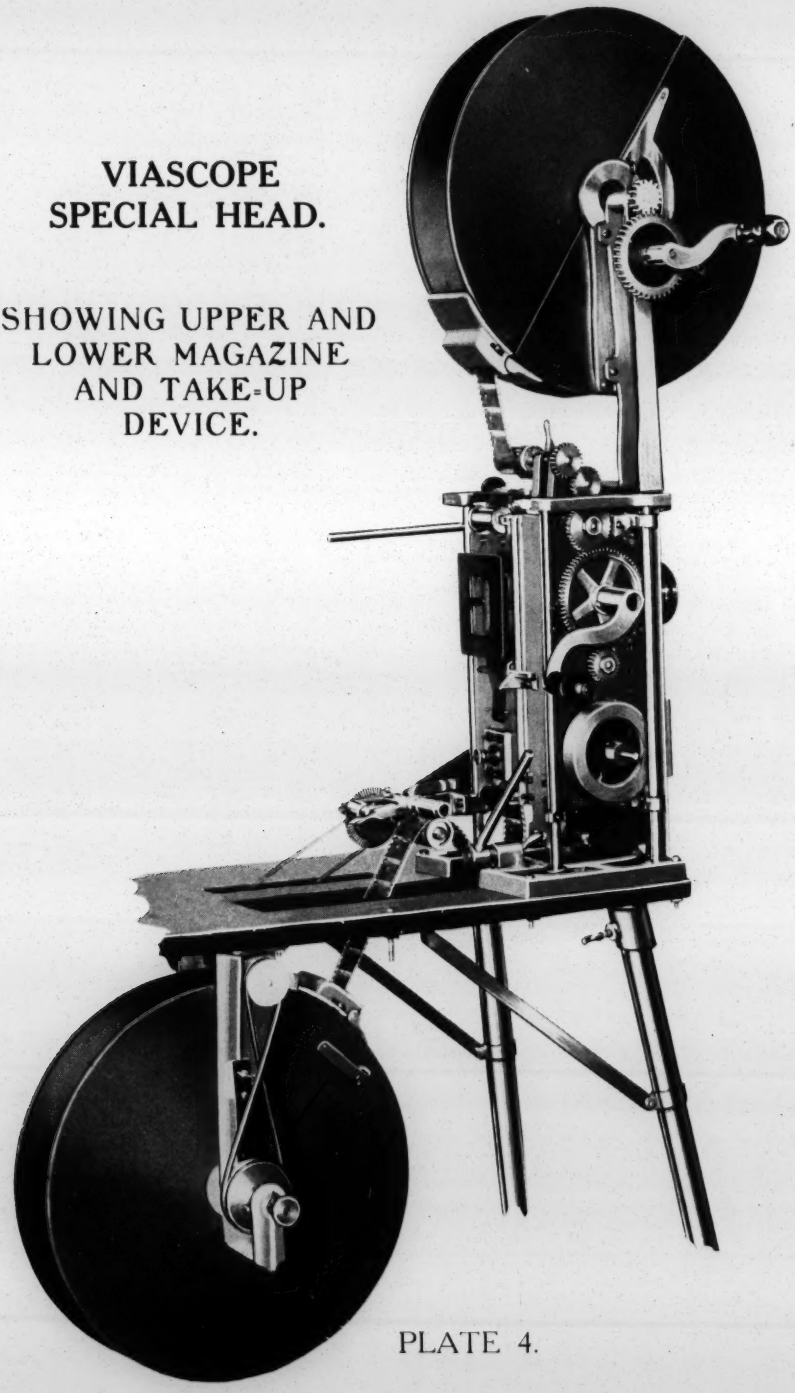


PLATE 4.

TAKE-UP ATTACHMENT TO VIASCOPE SPECIAL.

1 Tension roller to hold the film on the lower sprocket.

2 Screw to adjust the tension roller so that it does not bear too heavily on the sprocket. When the roller is set, tighten the nut to lock the screw tight.

3 Collar to set tension spring.

4 Pulley to drive the lower take-up mechanism.

5 & 6 Points where the take-up attachment is fastened to the machine.

LOWER TAKE-UP MECHANISM.

The lower magazine is circular in shape. The film is protected as it enters the magazine by rollers.

No. 1 shows the pins on the upper roller. The upper roller operates in a long slot, which enables it to play back and forth. It is made of solid steel and is heavy enough to fall against the film without using springs which are apt to break from the strain without warning.

No. 2 is the latch to keep the lower half of the magazine closed. To put a reel of film into the lower magazine, lift the latch and the lower part of the magazine will revolve into the upper part. Withdraw pin No. 6 and replace it after the reel is in position in the center of the magazine.

No. 3 is a thumb screw by which the tension on the friction disc No. 4 is regulated. By adjusting screw No. 3, more or less tension can be put on the reel while the machine is working.

No. 5 shows the clutch used to carry shaft No. 6 and the reel inside of the magazine. When rewinding the film on the upper reel, draw shaft No. 6 out so that the pin in Clutch No. 5 is disengaged from the tubular shaft. The reel will then run free without interfering with the adjustment of the tension on mechanism and the film can be easily rewound on the upper reel. After the film is wound back, slip pin No. 6 back into place.

PLATE 5.
LOWER TAKE-UP MECHANISM.

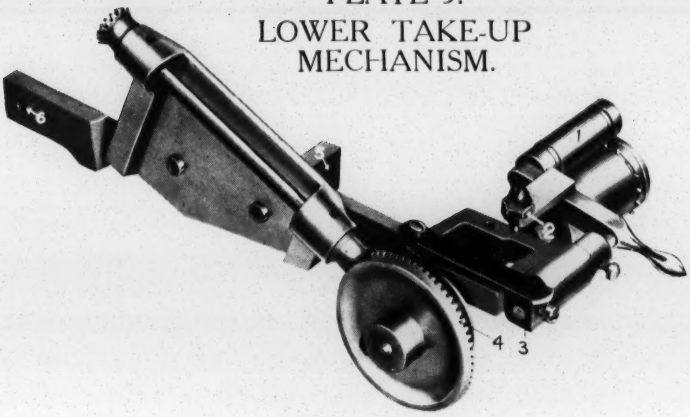
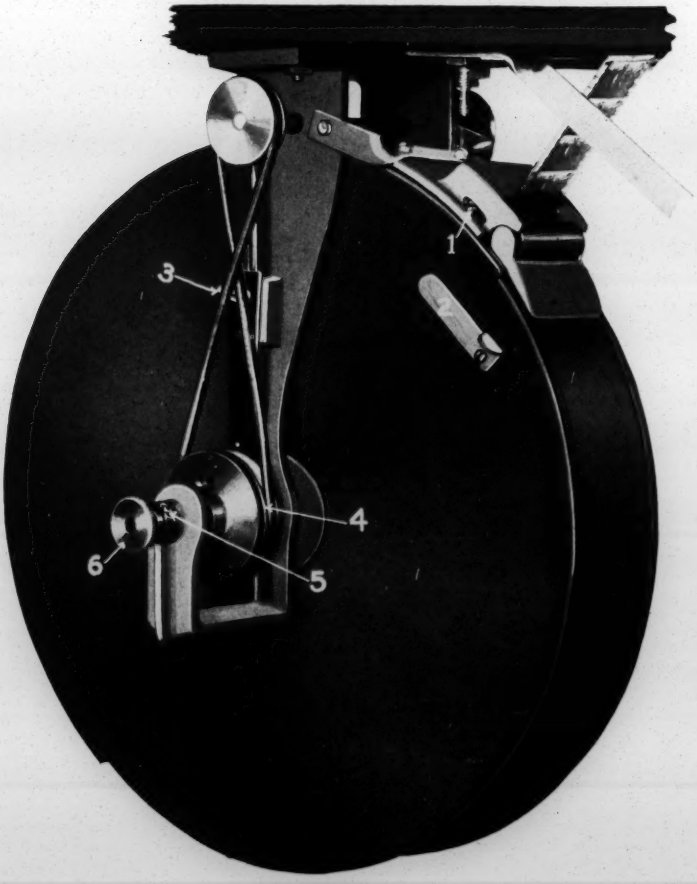


PLATE 6.
Lower Magazine and Take-Up Device.



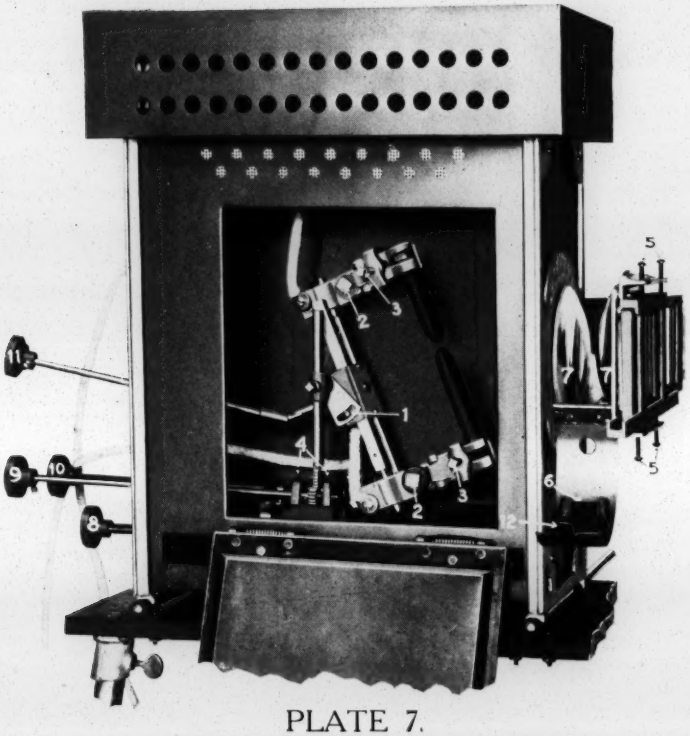


PLATE 7.

LAMP HOUSE AND LAMP.

No. 1. Adjustment for tilting the lamp.

No. 2. Screws for adjusting the angle of the carbon holders.

No. 3. Screws in lamp clamps to hold carbons in holders.

No. 4. Screws to keep tension on the shaft when raising and lowering the lamp.

No. 5. Screws for adjusting the slide carrier.

No. 6. Door on Condenser Mounting.

No. 7. Condensers.

No. 8. Handle to move the lamp back and forward.

No. 9. Handle to move the lamp up or down.

No. 10. Handle to move the lamp to the right or left.

No. 11. Handle to feed the carbons.

No. 12. Latch on the door of the condenser mounting.

VIASCOPE LAMP HOUSE AND LAMP.

In building our Lamp House we have constantly had in mind the rigid fire insurance and city regulations for moving picture machines in Chicago and elsewhere. Our Lamp House is guaranteed to pass fire-inspection anywhere.

The Viascope Lamp House is unusually large and does not heat up as much as a smaller lamp house and for that reason would save the cost of the Lamp House in the saving on condenser breakage.

The Lamp House is made of pieces of high grade Planished steel, seamed and riveted together. There are heavy castings at the front and back, making it very rigid and solid. On the inside, the bottom and front half are lined with Transite Asbestos Board which makes it absolutely impossible to get a short circuit between the Lamp House and Lamp should the carbons strike any part of the Lamp House. The door has a piece of asbestos board between the steel linings which prevents the door from getting hot. The door is kept closed at all times by heavy spring hinges. Our Lamp House is unusually well ventilated. A substantial steel hood is fastened to the top of the Lamp House to prevent contact with any thing that might become ignited.

The front of the Lamp House is fitted with condenser mountings of a new and improved type. When you wish to put in new condensers, you do not need to unscrew anything to release the condensers. Simply lift catch No. 12, when the door is released and the condensers can be easily removed. (See No. 7 and No. 7). The condensers are held in place by a spring (No. 6) when the door is closed.

The slide carrier is fastened to the Lamp House by a casting in front of the condenser mounting. It can be moved up or down by adjusting screws No. 5 at the top and bottom of the slide carrier.

The bottom of the Lamp House is constructed to slide on ⅜-inch steel rods.

The back of the Lamp House is so made that the lamp can be adjusted easily. All of the adjusting handles are within easy reach of the operator. The operator can handle his light perfectly and bring his spot on any part of the screen without opening the Lamp House.

No. 8 shows the handle by which the lamp is drawn nearer to or farther from the condensers.

No. 9 shows the handle by which the lamp is raised or lowered. Our lamp can be moved up or down without tilting the lamp. This allows the arc to remain at the same angle with the condensers at all times.

No. 4 shows the screws which are used to keep the tension on the shaft when the lamp is raised or lowered.

No. 10 shows the handle by which the lamp is moved sideways. This is a decided advantage over the movements where it is necessary to move the Lamp House to the right or left to bring the spot right with the framer or to twist the lamp on the post, either of which methods tend to throw the arc away from the center of the condensers and prevents the showing of a clearly illuminated field on the screen.

No. 11 is the handle by which the carbon feed on the lamp is controlled.

The feed wires to the lamp pass through two porcelain bushings securely fastened to the Lamp House, one at the top and one at the bottom of the back. This makes the lamp easier to operate because there is no bending of wires when adjusting the lamp or feeding the carbons. It will be seen by the cut that the feed wires are fastened at the point of the lamp farthest away from the carbons. This keeps the wires from burning off of the lamp and cutting off the light. This is a big advantage to both the operator and manager as it is embarrassing, to say the least, to have to stop a show for five or ten minutes while the wires are being fixed. Our lamp is built to stand very heavy strains, carrying as many as 100 amperes.

The lamp is built of special metal which will stand an enormous amount of heat without crumbling like brass or

breaking like iron. It will wear much longer and stand harder usage than any other lamp made. The clamps for the carbon holders are made of this same special metal.

No. 2 and No. 3 are steel screws which are far better than the cast iron screws used on most lamps. They will stand an enormous lot of hard usage before giving out.

PETER J. SCHAEFER
Amusements
310 STATE STREET
CHICAGO

Chicago, November 9th, 1907.

The Viascope Mfg. Co.,

Gentlemen:

I am starting two new theatres, consequently want two more Viascopes. Please enter my order and deliver as soon as possible.

I will take this opportunity of saying that I have tried all the different makes of moving picture machines and found your Viascope to be the best. I have sixteen in use and never fail to recommend your machine to my friends, they certainly deliver the goods, and by the absence of repair bills I know they do not get out of order, a very important matter in the Motion Picture business.

Wishing you success, I am,

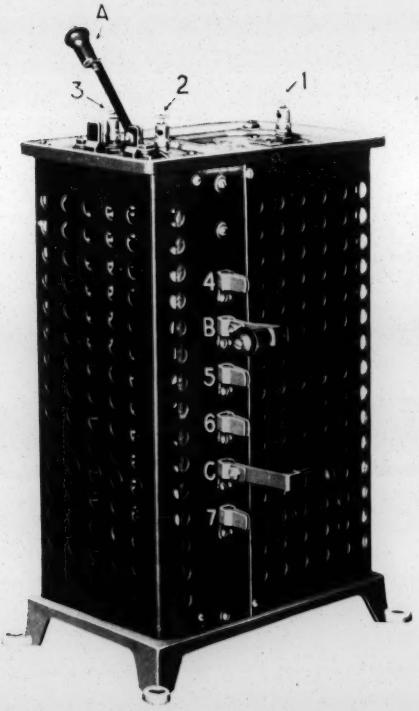
Yours very respectfully,

Peter J. Schaefer

THE VIASCOPE ADJUSTABLE RHEOSTAT.

"VIASCOPE"

Trade Mark Registered



NO. 4 FOR 110 VOLTS, DIRECT CURRENT.

NO. 5 FOR ALTERNATING CURRENT, 100 TO 220 VOLTS.

A perfect resistance working on direct or alternating current, the coil unbroken, one piece of wire so arranged that it can be connected in series or multiple, with knife switches to increase the amperes from 10 to 60 amperes. Highest grade of Climax resistance is used. All switches are connected in shunt, making it impossible to form an arc in the rheostat when cutting out or adding more amperes.

LYRIC THEATRE

252 STATE STREET

LOUIS JONES Manager

CHICAGO, November 6th, 1907.

The Viascope Mfg. Co.,

Dear Sirs:-

Have used your machine for over 1 1/2 years and running from 30 to 40 shows a day and have had no trouble what-so-ever. In all that time my repair bills were not over $10.00. Have tried all machines and would not take anything for my Viascopes.

Yours respectfully,

Louis Jones

DIRECTIONS TO CONNECT No. 5 RHEOSTAT.

Connected in series 2 and 3 with switch A open 110V. 10 amperes.

Connected in series 2 and 3 with switch A open 220V. 20 amperes.

Connected in series 1 and 2 with switch A open 110V. 20 amperes.

Connected in multiple 1 and 2 with switch A closed 110V. 40 amperes.

Adjustable switches in front of Rheostat to operate by closing switch B in lug 4 you cut in 5 amperes.

Adjustable switches in front of Rheostat to operate by closing switch B in lug 5 you cut in 10 amperes.

Adjustable switches in front of Rheostat to operate by closing switch C in lug 6 you cut in 15 amperes.

Adjustable switches in front of Rheostat to operate by closing switch C in lug 7 you cut in 20 amperes.

No. 4 VIASCOPE ADJUSTABLE RHEOSTAT.

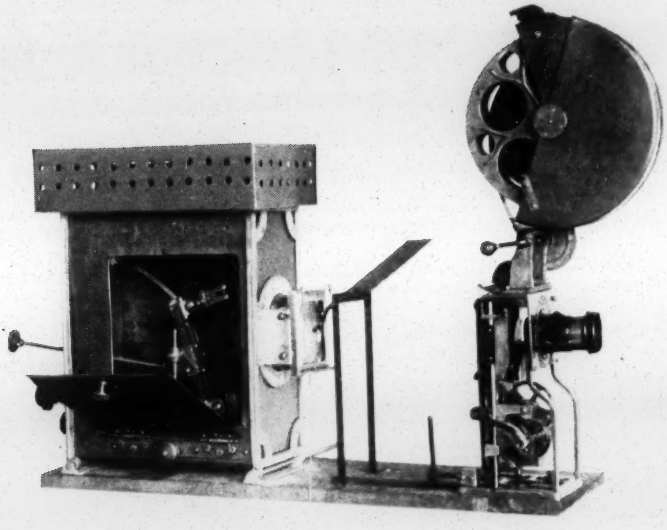
For 110 direct current with switches B and C, open 20 amperes by closing switch B in lug 4 you get 25 amperes.

For 110 direct current with switches B and C, open 20 amperes by closing switch B in lug 5 you get 30 amperes.

For 110 direct current with switches B and C, open 20 amperes by closing switch C in lug 6 you get 35 amperes.

For 110 direct current with switches B and C, open 20 amperes by closing switch C in lug 7 you get 40 amperes.

MODEL No. 4 VIASCOPE.



PRICE LIST OF VIASCOPE No. 4 OUTFITS.

Complete Viascope Outfit A. Including Viascope No. 4 Head; upper magazine, with rewinding attachment; lower magazine with take-up; Viascope lamp-house, with lamp; base board; light cut-off; improved condenser mounting, with best quality condensers; slide-carrier; stereopticon attachment, with lens; moving picture lens; No. 5 rheostat $165.00

Complete Viascope Outfit C. Same as Outfit A, but without upper or lower magazines $150.00

Complete Viascope Outfit B. Including Viascope No. 4 Head; upper magazine, with rewinding attachment; Via-

scope lamp-house, with lamp; base board; light cut-off; improved condenser mounting, with best quality condensers; slide-carrier; stereopticon attachment, with lens; moving picture lens; large galvanized iron box for running film into; No. 5 rheostat.....$150.00

Complete Viascope Outfit D. Same as Outfit B, but without large galvanized iron box.....$140.00

Same as Outfit D, but without upper magazine with upper reel holder.....$130.00

PRICE LIST OF VIASCOPE SPECIAL OUTFITS.

Complete Viascope Outfit E. Including Viascope Special Head; upper magazine, with rewinding attachment; lower magazine with take-up; improved lamp-house, with Viascope lamp; base board; light cut-off; improved condenser mounting; with best quality condensers; slide-carrier; stereopticon attachment, with lens; moving picture lens No. 5 rheostat; Viascope stand.....$225.00

Complete Viascope Outfit F. Including Viascope Special Head; upper magazine, with rewinding attachment; improved lamp-house, with Viascope lamp; base board; light cut-off; improved condenser mounting, with best quality condensers; slide-carrier; stereopticon attachment, with lens; moving picture lens; large galvanized iron box for running film into; No. 5 rheostat.....$175.00

Complete Viascope Outfit G. Including Viascope Special Head; upper reel holder, with rewinding attachment; improved lamp-house, with Viascope lamp; base board; light cut-off; improved condenser mounting, with best quality condensers; slide-carrier; stereopticon attachment with lens; moving picture lens; lower take-up; No. 5 rheostat; Viascope stand $200.00

Complete Viascope Outfit H. Same as Outfit F, but without large galvanized iron box for running film into $165.00

Complete Viascope. Outfit I. Same as Outfit G, but without lower take-up and stand.....$155.00

PRICE LIST OF VIASCOPE PARTS AND SUPPLIES.

Viascope No. 4 Head	$ 75.00
" No. 4 Lower Magazine with take-up attachment	25.00
" No. 4 Take-up device	15.00
" No. 4 Stereopticon attachment	3.00
" Viascope Special head	100.00
" Upper magazine	12.00
" Upper magazine with rewinding attachment	15.00
" Lower magazine	12.00
" Lower magazine with take-up attachment	35.00
" No. 4 rheostat	15.00
" No. 5 rheostat	20.00
" Upper reel hanger with rewinding attachment	5.00
" Lower take-up device	25.00
" Improved lamp-house	20.00
" Lamp	12.00
Large galvanized iron box for running film into	10.00
Base board	2.00
Light cut-off	2.00
Viascope Automatic light cut-off	15.00
" Extra heavy stand	15.00
" Stereopticon attachment	5.00
" Lamp-house movement	5.00
1,000 foot film reel	.75
2,000 " " "	1.50
Magazine for 2,000 foot reel with re-winding attachment	20.00
Pins for Viascope Head	.25
Lamp clamps with screws	.35
" " without screws	.30
Carbon holders, upper or lower	1.50

Insulating arm for lamp	$ 1.00
Carbon feed rack for lamp	.75
Viascope sprockets	3.00
Upper door roller	1.50
Lower door roller	.35
Tension shoes, per pair	3.00
Condensers, each	.75
Pure asbestos covered wire, No. 8, per foot	.12½
Film cement, per bottle	.25
Extension collar for lens, ⅜-inch	1.00
Graphitoleo, per tube	.10

DIRECTIONS FOR ADJUSTING THE VIASCOPE.

To Oil: Oil holes are shown in Fig. 1, Nos. A. and B., and in Fig. 2, No. P, No. 19, No. 20.

Threading the Film: The Viascope threads differently than any other machine, in that the "loop" is formed on the projecting lens side of the upper sprocket. This is a very distinct advantage since in the case of the intermittent movement failing to feed the film by reason of missing sprocket holes or any other cause, the loop, instead of running right down into the light of the condensers, as it does on other machines, in the case of the Viascope Special, runs off on the projecting lens side where it could not possibly be set fire.

To thread The Viascope Special, set the pins at the bottom of the stroke and engage the sprocket holes on same. Draw the film up in the center of the track and close the gate. Pass the film back UNDER the sprocket and idler. Now hold the idler back about half an inch from the sprocket and pass the film over idler and back under the sprocket (between idler and sprocket). Now while still holding idler half an inch from sprocket, pull film tight

against idler and engage teeth of sprocket with film perforations. Close idler and your machine is ready to run.

To put a reel for film into the lower magazine: Lift the latch closing the magazine and the lower part of the magazine will revolve into the upper part. Withdraw the pin. Hold the reel central in the magazine and replace the pin.

To Thread Take-Up: Pass the film between the sprocket and idler, leaving a little slack between the sprocket and the gate. Carry the end of film into the magazine and attach to reel in the regular manner. To adjust tension of take-up, tighten or loosen screw No. 3, Plate 6. To rewind film into upper magazine, pull out spindle No. 6 from No. 5 so that the pin is free from clutch No. 5, when reel will be disconnected from take-up friction. To re-engage friction, press spindle No. 6 back into place.

To Rewind the Film from the Lower Magazine Into the Upper: Withdraw shaft No. 6 so that the pin in the clutch is disengaged from the tubular shaft. The reel will then run free and the film can be rewound easily. When the film is all rewound, slip pin No. 6 back into place.

To Set Shutter: Open door under projecting lens and to the right as you look in, will be seen two small bevel gears meshing into each other. The one on the horizontal shaft has two set screws in its hub. Loosen these and the shutter may be revolved at will. Now thread a piece of film on the machine and frame it up properly. Now with the fly wheel slowly turn the machine in the direction in which it runs until the dividing line between the pictures on the film is exactly half between the top and bottom of the picture opening; or to put it otherwise, until the dividing line is central in the picture opening. Now turn the shutter blade to the right (as you look into the picture opening) until the center of the shutter blade is opposite the dividing line of the picture and tighten screws in the hub of the bevel gear. The metal shutter guard on the left of the machine should be removed to facilitate the handling of the shutter and to enable one to mark the exact center of the shutter blade.

To Adjust the Tension Springs: The tension is provided by the broad, flat spring on the face of the film gate. This spring bears at the upper end on two small pins which connect through the gate with two long tension shoes on the inside of the gate. Tension is regulated by tightening or loosening the thumb screws on the face of the gate. On the small pins on which the main tension springs bear will be seen two locking nuts. In the course of time, the face of the tension shoes may wear off so much that you can no longer get sufficient tension, in which case these nuts should be backed up just a little to allow the shoes to set farther out.

To Renew Pins: Remove small plate below the picture opening and you will see pin plate (No. 2, Cut 1), held in place by four screws. Remove these screws, substitute new plate and set screws TIGHT.

CIRCLE OF ILLUMINATION. Successful results depend very much upon the adjustment of the lamp. The following illustration will enable one to quickly adjust the lamp under various conditions. After having focused the projection lens upon the screen, remove slide and slide holder and examine the illuminated circle upon the screen.

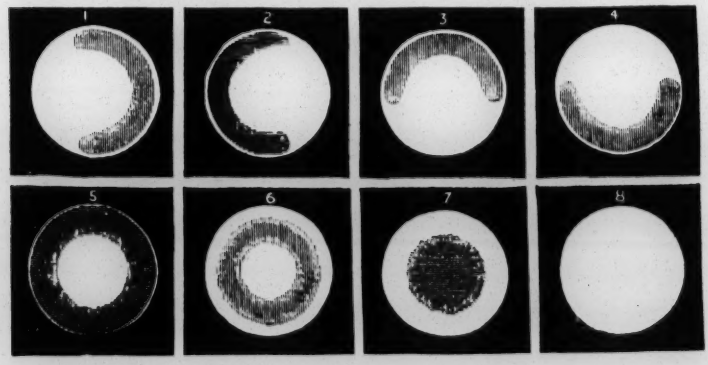


Fig. 1. The light is too far to the right.
Fig. 2. The light is too far to the left.
Fig. 3. The light is too high.
Fig. 4. The light is too low.
Fig. 5. The light is too far from the condensers.
Figs. 6 and 7. The light is too near the condensers.
Fig. 8. The light is in the correct position.

HENRY KAHN, President
AARON J. JONES, Vice-President

MAX KAHN, Secretary
BIO. FALLER, Treasurer & Manager

Automatic Exposition Company

178 State Street

Telephone CENTRAL 4950

CHICAGO November 1st, 1907.

The Viascope Mfg Co.,
112 Randolph St.,
Chicago.

Gentlemen:-

For the past year we have been using two Viascope machines, running same daily from nine o'clock A. M. to eleven o'clock P. M., without a breakdown - an unusual experience with moving picture machines. It gives a rock-steady and flickerless picture. No other machine on the market can compare with the Viascope. It is The Best.

Very respectfully yours,
Bijou Dream
Automatic Exposition Co.
Sig Faller Secretary & Manager

American Scenic Theatre and Amusement Association
118 S. MICHIGAN ST

THOS. MOSS, Proprietor and Manager

HOME PHONE 624
BELL PHONE 173

South Bend, Ind. 11/11/ 1907

Viascope Mfg, Co.
112 East Randolph St,
Chicago, Ills.

Gentlemen:

I have been running your Viascope Machine for almost a year and I think it the best on the market, as it has given me perfect satisfaction, I am putting in a new place and I wish to place an order with you for a New Machine to be shipped to me at once to the American Scenic Theater, South Bend Ind. inclosed find check for payment of same

I want my new place to open up with a good picture to start with and I know I can do it with your Machine My patrons say I am now giving the best show in town. I say this because I have the best Machine

Respectfully Yours,

Thomas M Moss.

[Extract from the "Moving Picture World," August 1, 1908.]

THE VIASCOPE SPECIAL

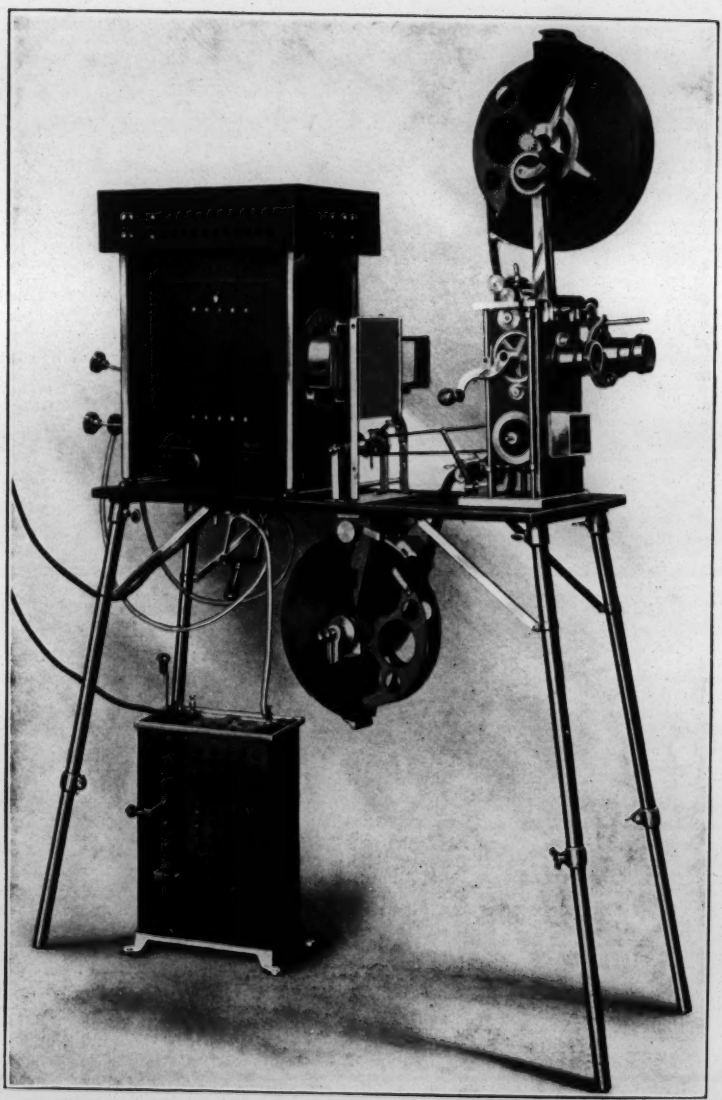
is the name of the new moving picture machine made by the Viascope Mfg. Co., 112 East Randolph street, Chicago, Ill. Like the Viascope No. 4 Model, it is built mainly for the long, hard service required in five-cent theaters. The new machine is simple in construction, rigid, artistic and durable. The working parts of the Viascope Special are enclosed in a handsomely nickel-plated steel case so that they are absolutely protected from all dust and foreign matter. It is constructed throughout of the best materials obtainable. All of the shafts are made of the finest grade of tool steel, the movement, also, is made of the best grade of tool steel, hardened to prevent wear. All of the bearings are so arranged that they can be replaced by any one, at any time. All parts of the machine are interchangeable. It is oiled by a series of oil tubes extending from the outside frame to the bearings inside of the machine.

The main points of the Viascope Special are its steadiness and its lack of flicker. If the film is perfect it shows a picture that is perfectly steady. There is absolutely no vibration to the machine itself. The film is moved by a single cam, which, having a connection on all four sides at once, is always in contact with the film carrying mechanism. The machine is as nearly flickerless as it is possible for a machine to be, the shutter being very small and at the same time covering the picture during the entire movement of the film. Now in framing a picture on the Viascope you never get away from the shutter as in other machines, for the shutter is so constructed that it always remains in the same position with the framer and lens. It is possible to frame two pictures with this machine and still keep the shutter in the same position with the framer.

Another good point is that it is absolutely fireproof. All that is necessary if the film gets on fire at the framer plate is to let the machine stand still. The fire will not burn farther than the framing plate. On the other hand, suppose that the machine is running by a motor and the operator goes to sleep; the film has a bad spot on it (perhaps the perforations on both sides are torn) when the bad spot gets to the intermittent movement the film stops; the film fires at the framer, the upper sprocket is still feeding the film; instead of the machine feeding the film in a big loop right to the fire, it takes film all away from danger. The film at the framer burns itself out and there is no further danger. The machine saves its own cost by preventing film from burning, thus avoiding a panic among the audience and perhaps saving life, which are points worth considering.

It is also fool-proof, as all parts are so made that anyone taking the machine apart can get the various parts in the right place, for it is impossible to get it together any other way.


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Gaumont Co.

CATALOGUE OF

MOVING PICTURE APPARATUS and ACCESSORIES

The Chrono

MOVING PICTURE MACHINE

The Chronophone

TALKING PICTURES

PARIS LONDON BARCELONA BERLIN MOSCOW
MONTREAL VIENNA BRUSSELS GLASGOW MILAN

A-5

GAUMONT CO.

124 E. 25th Street, New York

General Agents for the

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Telephone, 2528 Madison Square

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"Chronophone," New York

CATALOGUE

OF

Moving Picture Apparatus



INTERNATIONAL EXHIBITION AWARDS

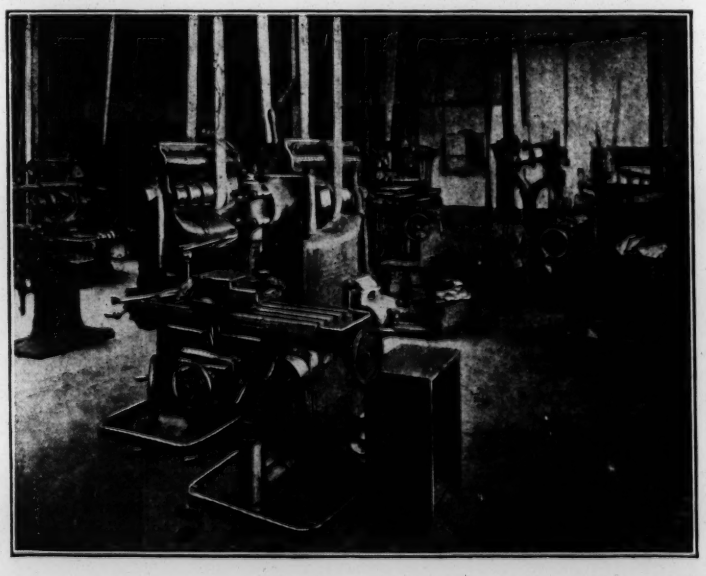
Paris, 1909	:	Grand Prix
St. Louis, 1904	:	Member of Jury
Liege, 1905	:	Grand Prix
Milan, 1906	:	Grand Prix

Gaumont Apparatus is fully protected and proceedings will at once be taken against infringement

INTRODUCTION

A Few Words on the Gaumont Establishment

The Gaumont Establishment of Paris is one of the oldest and best known firms in the moving picture business and they have fully justified their long existence by giving to their works and business an extension that has brought them to the forefront of the industry. Their model works, situated in Paris, are a surprise even to the most advanced, and continual improvements and additions are being made. An interesting sight indeed is the view presented inside the immense glass theatre which is 200 feet long, 65 feet wide and 180 feet high. A hundred artists from the Paris Opera in a hundred different costumes are practicing Faust or some other opera while scene shifters, costumers and photographers are putting on the finishing touches, preparatory to recording the piece; a more animated scene could hardly be imagined.

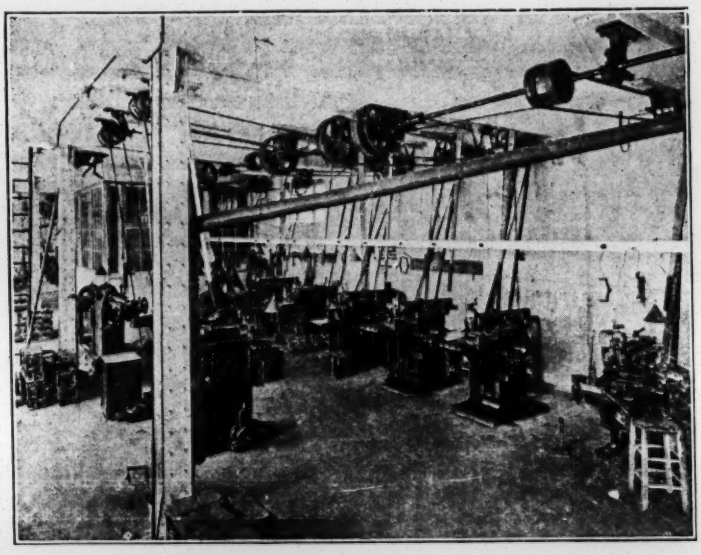


In the workshops 600 skilled mechanics turn out by the aid of the most modern machinery the projecting machines or talking machines and other apparatus exploited by the firm. The organization is such that not a single piece leaves the workshops before it is thoroughly tested thus relieving the exhibitor of many of the worries that beset him. The Gaumont works cover some five acres of ground and employ a total of 800 workers. Everything fro n the printing of posters, painting of scenery, to the making of the smallest screws of the machines is turned out in their factory. With such resources at their disposition, together with their important New York plant, the Gaumont Company can turn out the best material in the least time at the lowest price and therefore feel confident of its success with the American public.

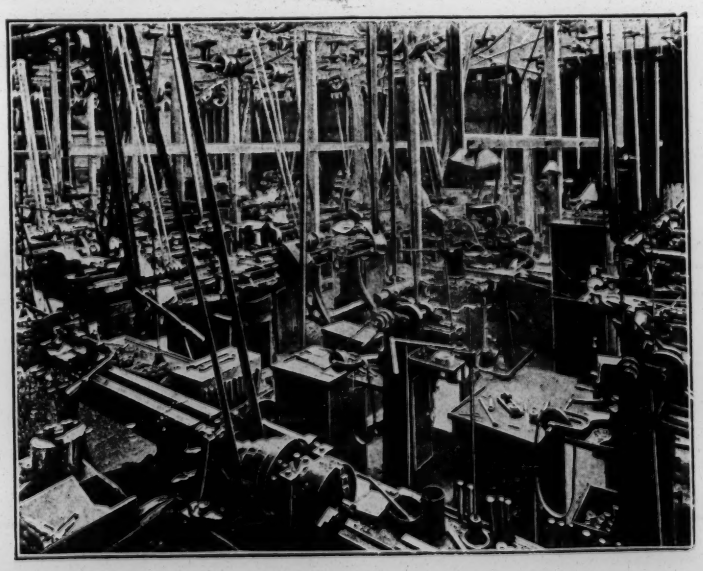
The Chrono, which represents the highest form of the modern moving picture machine, is now, owing to our reduced costs due to the mounting of the machine in our New York workshops, placed on the market at the same price as the ordinary standard machines, and no doubt many will avail

themselves immediately of the opportunity of purchasing when there is such an evident advantage.

The Chronophone, which is a specialty of the Gaumont Co. and which includes the Chrono Moving Picture Machine, is a further step in the devel-



opment of the moving picture field in which the Gaumont Co. take pride in being the pioneers, and is certainly destined to give new life and vigour to the whole moving picture industry.



Apart from these two main features in the moving picture field, the Gaumont Co. pays special attention to accessories of all kinds and the present catalogue contains several novelties in this line which will undoubtedly appeal to the moving picture exhibitor or exchange. We think, therefore, that this new catalogue should prove of special interest to all concerned.

Special Note on the Chronophone

In this marvelous age of scientific discovery there are indeed few schemes or projects which may not be within the bounds of possibility. What with the quite recent invention of the motor car, the success of the submarine torpedo boat and wireless telegraphy, and the still more recent attempts at aerial navagation, it is enough to make the present generation stand aghast—and cry—"what next!"

What the Chronophone Does

The Chronophone is distinquished from the ordinary cinematograph or moving picture in that it presents a picture that actually sings and talks as in real life. The pictures of the actors on the screen not only move in pantomine but their lips move and there appears to issue from them the words just as from the lips of a living person; this the Chronophone accomplishes by a perfect system of electrical synchronism between the projecting and talking machines. Grand opera, operetta, the most beautiful melodies, vaudeville may all be rendered by the Chronophone with a startling and lifelike reality, "*Faust*," "*The Barber of Seville*," "*Carmen*," "*Il Pagliacci*," "*Cavalleria Rusticana*," "*The Mikado*," "*The Catch of the Season*," "*The Red Mill*," "*The Geisha*," are a few of the subjects we have ready, together with such vaudeville stars as Harry Lauder, Will Evans, Miss Victoria Monks, and others, which have brought our machine the great success heralded by an unbroken run of fifteen months at one of the most prominent places of Europe, the Hippodrome, London.

The Invention of the Chronophone

The Chronophone is the invention of Mr. Leon Gaumont, of Paris, known to all interested in the moving picture, as one of the most eminent of those connected with the industry. Mr. Leon Gaumont, aided by a highly efficient staff, spent several years on experiments in perfecting this ingenious apparatus, which marks such an immense advance on all previous progress in this industry, and patents extending over a number of years were issued and others are pending covering completely the different mechanical arrangements employed.

As now presented to the American public, the Chronophone is no longer an experiment but is a solid fact. The apparatus is perfected and, what is no less important, hundreds of scenes are taken and ready for the market.

The time is now come when the public speeches of every great man may be recorded chronophonically and the interest of such records can well be imagined.

The man who could now show President Lincoln practically as in life with both voice and action would be reasonably sure of making a fortune.

The most elaborate productions, classical and otherwise, can now be rendered in talking pictures and the poor man's theatre may be considered complete, and he, as well as those more fortunate, can see, hear and appreciate the greatest artists the country produces.

Thus is created a new means for the transmission of thought and for the education of mankind. Our great thinkers and educators, instead of lecturing to a few, can now lecture and talk to millions at one time, and it is quite probable that the next president of the United States, will not stump the country delivering speeches before his election, but will simply send his talking picture to every town and village in the country and allow the work to be done mechanically.

PRESS NOTICES

The Chronophone Has Proved Itself a Great Success

DAILY TELEGRAPH :—

"An afternoon entertainment of 'Singing Pictures' at Buckingham Palace afforded much enjoyment. The Queen's command was received at the Hippodrome yesterday morning, instructing a private exhibition of M. Gaumont's clever invention to be given in the Palace, commencing at three o'clock. Daylight was excluded from the Throne Room and the Green Drawing Room, and the instrument, placed in the former, cast the pictures through the folding doors upon a screen hung behind a bank of palms. Seated in the Green Drawing Room were the Queen, the Dowager Empress of Russia, the Prince and Princess of Wales and their children, and the Princess Victoria, and there were also present the Hon. Charlotte Knollys, General Sir Dighton Probyn, V.C.; Mdlle. Ozeroff, the Hon. Sidney Greville, Colonel Brocklehurst and Colonel Frederick. The arrangements for the entertainment were in charge of Mr. Fred Tussell (acting manager of the Hippodrome) and Mr. Bromhead (director of the Chronomegaphone (Gaumont) Company)."

"The programme was a selection from the song pictures which have been given at the Hippodrome. They included the Miserere scene from 'Il Trovatore,' the Captain's song and chorus from 'H. M. S. Pinafore,' 'Titwillow' from 'The Mikado,' 'This Little Girl and That,' song and dance from 'The Little Michus,' and the serenade from 'Faust.' These song pictures were intermixed with an amusing and interesting cinematograph display, the University Boat Race and a day with the Channel Fleet being depicted, while 'The Bad Halfpenny,' 'The Laughing Nigger,' 'Carlo Steals Some Sausages,' and 'Catch the Kid' were the comic scenes. Although the entertainment lasted for nearly an hour and a quarter, her Majesty, at the close of the arranged programme, expressed a desire to see the reserve pictures, which were accordingly thrown upon the screen."—*London, April 5th*, 1907.

THE ERA :—

"The famous firm of cinematograph specialists, Messrs. L. Gaumont & Co., have added a novel and attractive show to the entertainment world in the wonderful Chronomegaphone. On Wednesday, the 100th performance took place at the London Hippodrome. The Chronomegaphone is the latest variation of animated photography. The invention may be said at once to be a distinct, and, at the same time, a pleasing novelty. The Chronomegaphone combines the representation of sound and action, and as heard and seen at the London Hippodrome, the innovation repeated its remarkable success as a factor of entertainment. It need hardly be said that a new source of delight has been tapped by this dual contrivance. The whole thing is most cleverly arranged, and it seems to us that the Chronomegaphone opens out great possibilities for future operations. One would not be wrong in predicting a great sphere of attraction for the Chronomegaphone, and, in any case, as we have already said, the little stories it tells at the London Hippodrome prove an intensely interesting and attractive feature of the programme, and the warmth of the appreciation shown by the audience seems a very happy augury."
—*February* 9, 1907.

THE DAILY TELEGRAPH:—

"The Chronomegaphone is undoubtedly an immense advance on all previous productions, inasmuch as here we have sound as well as action, and in a scene from an opera, for example, the effect is as pleasing to the ear as it is to the eye."—*February* 5, 1907.

THE MORNING POST:—

"The Chronomegaphone programme consists of two extracts from Grand Opera. The operatic items are a great advance on anything of the kind hitherto seen, the voices coming through clear and strong, while the synchronization of the sound with the picture is most precise."—*February* 5, 1907.

THE MORNING ADVERTISER:—

"Everybody has seen animated pictures, but M. Gaumont has succeeded in making the pictures sing and talk. Excerpts from Grand Opera are given with vivid realism, the characters moving as in real life; while with a perfect system of synchronization the words of the soloist and the harmony of many voices fit as by a hair's dreadth to the expression of the singer's lips. By-and-bye, it will be possible to entertain an audience a whole evening without engaging a single 'turn.' or band of music. The Chronophone, duly installed, may in time usurp every thing in stage life. There is a decided advantage with the Chronophone, for, whereas great artists are but mortal, the Chronophone records live forever."—*December* 7, 1906.

DAILY GRAPHIC:—

"To such a perfection has the Chronophone been brought that the movements of the persons on the sheet synchronize exactly with the words they are speaking, or the song they are singing. The illusion is as perfect as an illusion can be, and the spectator may without any great stretch of imagination, fancy he is actually witnessing a living representation in which the performer is singing or talking to him, as the case may be."—*December* 8, 1906.

SPORTING LIFE:—

"The possibilities of the Chronophone are considerable. Hitherto, men have quarreled, men have loved, but all in dumb show. This difficulty has been removed, and in the future the scenes from the various phases of life, truthfully reproduced, will be accompanied by appropriate sound. Thus we shall come to hear the roars of cheering as in a London theatre or music hall, we watch a monarch pass through the streets of Madrid, or listen to a hearty song of sailors as they work on their ship far out at sea."—*December* 7, 1906.

NEWCASTLE DAILY CHRONICLE:—

The entertainment provided by the Animated Photo Company at the Olympia this week is a splendid one. The leading feature is the Chronophone, a scientific invention of the 20th Century. It works in conjunction with the pictures, and one fancies that the figures on the sheet are singing and talking. All the music hall stars are introduced, as well as several favorite selections from the latest musical comedies and operas. Many new stories are related in the pictures, and the programme includes Gypsy Woolf and her six piccaninies, and Ernie Mayne. Last night there was a crowded house, and the performance was much appreciated."—*September* 24, 1906.

SOUTH WALES DAILY POST:—

"Swansea could do with more than six nights of the animated pictures at the Albert Hall. It is quite a novel exhibition in many ways. We are accustomed to Cinematograph views, which never fail to entertain, but these have the novelty of 'talking and singing.' It is wonderfully well. For there is a reality introduced that fairly transports the delighted audiences to the very spot in which the scenes are enacted. The moving people talk as well as act; the hissing noise of a steam engine is heard, the 'swish' of the waves upon the seashore reminds one of summer and the beautiful briny, and the voices of R. G. Knowles, Joe Mack, Hamilton Hill and other well-known artists, make one feel he is in a variety hall. The hall was packed on Monday and the enthusiasm was unbounded."—*March* 3, 1906.

NEWS-COURIER:—

"The promised novelty was presented on time yesterday at Wonderland when the first of the series of 'moving-talking pictures' was started at 2.30 o'clock before a good sized audience. From that hour the crowds kept increasing and last night the pretty little theatre was filled with people at every performance, and many waited outside when finding the place crowded. The 'talking pictures' are the top notch of scientific entertainments at this time—motion photography and reproduction of the human voice, which would have been regarded as supernatural a generation ago, are now brought into harmony, and the scenes, the figures and their very motion are reproduced, and from their lips as they move in song and speech come words and notes. It is without question the most interesting exhibition brought to Charleston in a long time, and well repays not only those in search of amusement, but those seriously minded and bent upon studying things out of the ordinary, and fascinating, because seemingly impossible.

"The two scenes presented yesterday in the 'talking pictures' were from 'Pagliacci,' with Zanetelli, and from 'The Mikado.' In the latter picture five characters appear, dance and sing, the solos being sung by Ko-Ko and Nanki-Po, and the others joining in the chorus of familiar 'Flowers that Bloom in the Spring.'

"To add to the interest Mr. Dick Voight was heard in standard songs and a regular 'moving picture' story complete was shown between the 'talking pictures.'

"To-day the scenes for the 'talking pictures' will be changed and, of course, Mr. Voight will sing other songs, and the motion pictures will be new. The hours will be from 2.30 to 10.30 P. M.

"The programme for to-day will include the 'Swing Song,' from 'The Belle of Mayfair,' and the chorus, 'Come Children of the Fatherland,' from 'The Marseillaise.'"—*Charleston, S. C., Tuesday, July 7th,* 1908.

NEWS-COURIER:—

"The talking pictures at Wonderland are still drawing large crowds. This invention is the latest and most wonderful triumph of science. The song, 'Hannah Open That Door,' which was presented yesterday, was certainly a wonderful piece of work. The machine worked perfectly, and from the point of the little theatre a person would imagine that he was listening to the singing of a human being and not to that of a machine.

"The singing of Mr. Dick Voight was pleasant and enjoyed by the large audience. Mr. Voight has a very sweet tenor voice and it seems to improve daily.

"To-day the talking pictures, or rather singing pictures, will present, first a scene with a trio singing 'Walking Home with Angeline.' The second will show a scene from the grand opera 'Mignon' and the singing will be by several figures in the scene.

"The pictures will start at 2.30 and run until 10.30 P. M."—*Charleston, S. C., Friday, July* 10, 1908.

SUNDAY NEWS:—

"The promised large bill was presented on time yesterday at Wonderland, when the sixth of the series of moving talking pictures was presented before an immense crowd. From 10 A. M. until 11 P. M. the crowd kept coming and the pretty little theatre was crowded at all times.

"The 'talking pictures' are the top notch of scientific entertainments at this time—motion photography and reproduction of the human voice, which would have been regarded as supernatural a generation ago, are now brought into harmony.

"It is now without question the most interesting exhibition brought to Charleston in a long time, and it will repay any one to make a visit to Wonderland. There will be an entire change of programme Monday and the admission will be reduced to 5 cents."—*Charleston, S. C., July* 12, 1908.

SALINA DAILY UNION:—

"The Salina Amusement Company opened its new theatre on East Iron last evening and the place was crowded for four performances. The feature of the new theatre is the Chronophone, by which the moving pictures are accompanied by the human voice, produced with the phonograph. The wonderful instrument is the product of the Gaumont Company of Paris. The machine was brought to the United States only eight month ago. It is rapidly supplanting the motion pictures, as the new machine produces a more life-like representation and adds the voice. Last night scenes from the Passion Play were produced and the opera music accompanied the action of the actors. It was a high-class production, as are all the pictures put out by this company. In addition to these are shown vaudeville sketches. The pictures placed by the company and which will form the programmes for the amusement company are scenes from historical places the world over. The famous opera singers of the world will be seen in motion pictures and heard as they appear.

"It is the plan of the company to begin at 2.30 in the afternoons and continue the performances until about 5.30, then begin again at 7.30 and continue until about 10.30.

"The theatre is handsomely fitted up and over 300 opera chairs are in the building. There is plenty of room, ventilation and comfort and the new company has every assurance of success."—*Salina, Kan., March* 11, 1909.

"It is five years almost to the present day since we saw in London the first Gaumont Chronophone; our impression then was that excellent synchronism of phonograph and photograph was obtained. Since that date we have seen other methods, but none of them approach in completeness and effectiveness that which we examined last week at the Gaumont Chronophone place on East Twenty-fifth Street, New York. We were courteously given the opportunity of enjoying a special entertainment, so we used all our ears and all our eyes, with the result that we were enabled to see for ourselves that in the Gaumont Chronophone the synchronism of sound and motion is absolutely perfect. In brief, the action is suited to the word all the time. If this be always done in talking pictures, then the long-felt public want will have been satisfied.

"The Gaumont Chronophone displayed some most attractive subjects, to wit: songs and dances; just the kind of thing taken in rapid time to please a popular audience. We understand that at their Broadway studio and in the new Gaumont building to be erected on Long Island, a list of many hundreds of American dramas, comedies, duologues, songs, dances and the like is in preparation. Chronophone C is already popular in very large theatres throughout the United States, and the demand is greater than the supply. The up-to-date exhibitor can hardly afford to ignore the entertainment possibilities of this marvelous instrument, which as we have already remarked, works perfectly and without a hitch."—*Extract from Article in the Moving Picture World, March* 27, 1909.

The Chrono

A New Moving Picture Machine

With a New System—The Cam

The man who buys a Chrono never buys another machine because he never has to, he can't wear out the Chrono, it is built to last ten (10) years, working fourteen (14) hours a day; in fact, it's the only machine for the nickelodeon. The man who has run a moving picture theatre for any time knows he has to purchase a new machine every season. Why? Because present machines are not built to stand the work, whereas the Chrono is built like a locomotive, especially for heavy work, fourteen hours a day, every day, all the year around.

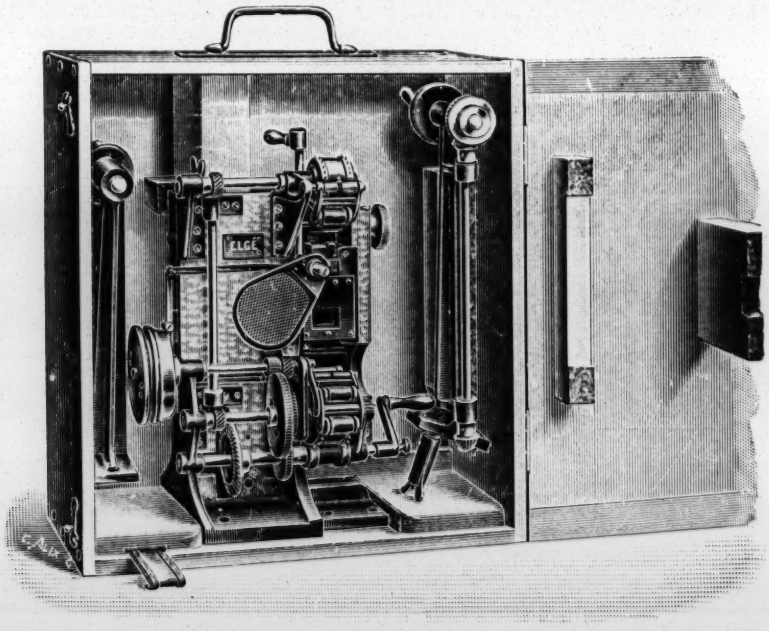


Fig. 1.

Steady, Reliable, Flickerless and Cheap

WHY?

Steady—Because the machine is heavily built and there is therefore no vibration and with the cam system, there is no star wheel and no intermittenty moving sprocket. **The star wheel, which when worn is the cause of unsteady pictures, is done away with.**

THE CAM SYSTEM IS THE BEST

Reliable—Because it is solidly and heavily built and all bearings and gears are heavy and of the strongest material. There are no straps or chains for rewinding, there are no tension screws or springs or star wheel to get out of order and you can't burn more than a few inches of film if you try.

THE CAM SYSTEM IS THE BEST

Flickerless—Because the movement is rapid, though gradual, by the cam system, and the shutter revolving at very high speed gives a compensating movement which doubles the number of interruptions of the image and consequently makes the changes imperceptible.

THE CAM SYSTEM IS THE BEST

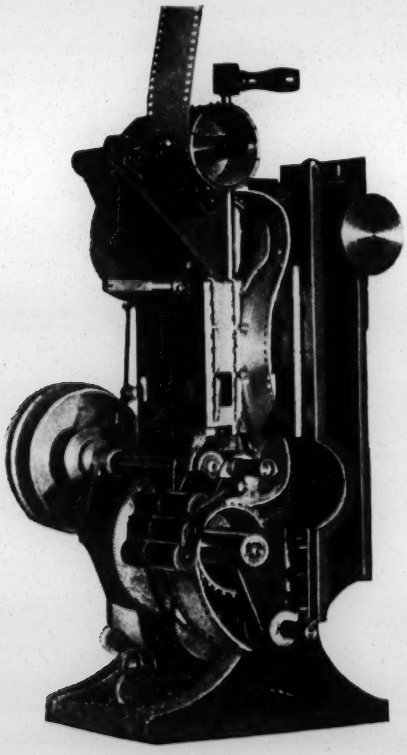


Fig. 2.

Cheap—Because it's the best. You can't wear it out and your repair bill is therefore reduced to a minimum, and further, it will save 30% on the wear of the films, as there is no intermittently moving sprocket to tear the perforations. The cam simply pushes the film on the edges.

THE CAM SYSTEM IS THE BEST

DESCRIPTION

Fig. 1 shows the Chrono mechanism in its packing case ready for shipment. It is very compact when thus packed and therefore easy to transport.

Fig. 2 shows the feeding mechanism of the Chrono, together with the way to thread the film. The film first passes over a large toothed cylinder which will take the worst patch without letting the film get out of place; a loop is then formed after which the film passes through the gate where the film is held by velvet runners on one side and steel shoes on the other, bearing only on the edges of the film. The shoes have tension springs behind them. These springs bear on the shoes only and not on the films, so there is no possibility of the springs ever breaking and tearing the film. After passing through the gate the film goes under the cam which produces the intermittent motion without engaging in the perforations and without stopping in its movement; the cam rotates all the time and there is therefore no vibration in the machine.

From below the cam the film passes over the lower cylinder, then on to the take-up cylinder in front of the film boxes. In passing the film over this cylinder a loop must be left between this and the preceding cylinder.

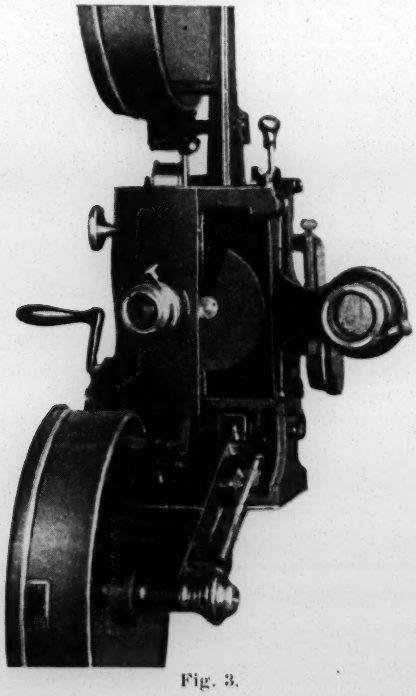


Fig. 3.

The fireproof film boxes shown in Figs. 3 and 4 are of special design and make it absolutely impossible for fire to get through; this we absolutely guarantee. Further they are sufficiently large to take 1,660 feet of film for which we supply on request 12 inch reels.

The automatic fire shutter shown in cuts 1, 2 and 4 has a positive movement, being on the centrifugal system, and it requires no regulating of any kind.

The automatic take-up (Fig. 3) is particularly effective. There are no belts or straps to break, the drive being obtained from gears and the compensating slip for the take-up by spring friction. This take-up works perfectly on the greatest possible length of film. The masking apparatus is very simple and within easy reach of the operator, a turn of the milled head above the handle of the machine giving the desired effect. The lighting arrangements are of the standard type.

The shutter shown in Fig. 3 is of the rapid revolving pattern and entirely obviates flicker.

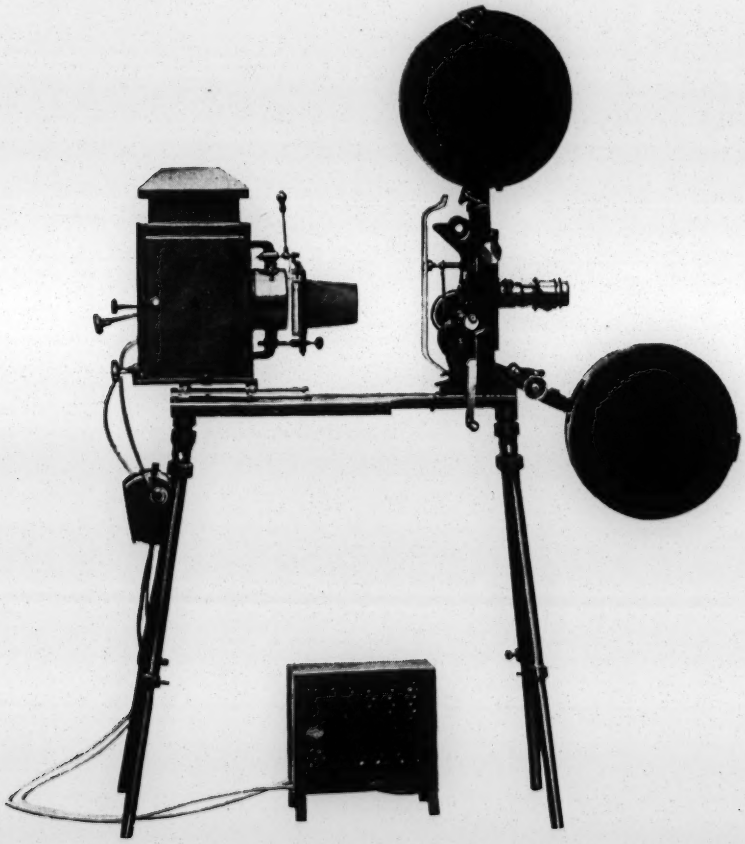


Fig. 4.

Prices of the Chrono

Chrono mechanism only with automatic take-up, automatic fire shutter, fireproof magazines and moving picture lens of any focus,

$165, Net

The Chrono outfit, including the mechanism as above, moving picture and stereopticon lenses, two 10 inch reels, baseboard, lamp, lamp-house, 25 amp. rheostat with asbestos leads, condenser, ready to operate,

$225, Net

An electric motor for working the above, including switches and accessories,

Direct Current $18—Alternating Current, $20

Chronophone Apparatus

IMPORTANT NOTICE

In designing all Chronophone apparatus we have been very careful not to overlook the fact that a machine of this kind in order to be successful, must be first of all durable, strong and solid, and secondly, all parts must be designed in view of the special purpose they are to fulfill, that is, the whole machine must be specially designed for talking pictures. The apparatus herein listed are not attachments placed on any projecting machine forming a heterogeneous collection of parts having little or no relation to each other and therefore bound to give trouble, but each model is specially designed to form a homogeneous whole, each part of which has its definite relation to the other which any good business man can see is a prime necessity in order to obtain first-class results. For this reason we supply the Chronophone complete as we have designed it and not in parts for attachment to other machines, a system which cannot be relied on to give satisfaction. The Chronophone is a first-class proposition for the best theatre in every city and not a nondescript makeshift designed with the special view of getting a few dollars out of the many exhibitors who may be tempted by the low price to purchase something which they fondly imagine is "just as good" as the real article, but which to their everlasting disgust will only serve as a lesson of experience, to tell them that they have been "a penny wise and a pound foolish." The Chronophone is a first-class proposition and we intend that it shall remain such, and for that reason also we are giving a special exclusive radius of action to each machine sold, and we think that this system should appeal to all intending purchasers as it gives them protection in their respective cities, which precludes them from losing the fruits of their initiative by competition from their imitators. In considering the price of our apparatus therefore all these things must be taken into account. We could make and sell a machine for half the money and make the same profit ourselves but we could not deliver the same article. *The Chronophone is and will always be a first-class proposition.*

The Chronophone

STANDARD MODEL D

The Standard Model D Chronophone Outfit (Figs. 5 and 6) destined for exhibition in theatres of ordinary seating capacity of from 300 to 400 is composed as follows:

1. The Chrono (patented) projecting mechanism described in detail on page 12 and including picture and stereopticon lenses, automatic take-up, fireproof film boxes and automatic safety light cut-off.



Fig. 5.

2. The Gaumont electro-mechanical synchroniser (patented) attached to the mechanism.
3. The Stereopticon and lamp arranged for the projecting of titles and other slides.
4. The all metal fireproof table bearing driving motor and starting switches.
5. The talking machine connected by multiple electric cable with the projecting apparatus and carrying the Gaumont (patented) electric synchronising device corresponding with that on the projecting machine.

DESCRIPTION

The Chronophone, Model D, consists essentially of two units, i. e., the projecting apparaus (patented) and the talking apparatus connected together by a multiple cable joining the synchronizing parts (patented.) Fig. 5 shows the projecting apparatus, consisting of the famous Chrono (patented) moving picture machine, a machine which has an entirely new movement, patented by us, i. e., the cam which neither wears, scratches, nor breaks the film. This system entirely suppresses the star wheel and intermittently moving sprocket and there is therefore nothing to get out of order or adjustment; repairs and breakdowns are consequently reduced to a



Fig. 6.

minimum. The Chrono is furnished with automatic safety light cut-off, absolutely fireproof film boxes, heavy fly wheel, stereopticon lens for the projection of slides, rapidly rotating shutter that does away with the flicker entirely. To the Chrono is attached the automatic synchroniser (patented). This synchroniser is further shown in Fig. 7. A multiple cable is attached to this which connects up with the synchroniser (patented) on the talking machine, thus assuring absolute automatic synchronism between the two, and remember, **the synchronism must be perfect to be good.** On the baseboard is mounted a sliding lamp house of the standard pattern containing the usual arc lamp.

Below the baseboard is fixed an electric motor for those wishing to use a motor which has the advantage of allowing the operator to have free use of his hands to regulate the lamp or to cut off the light quickly in the case of a break in the film or other accident. It is not however necessary to use the motor to obtain perfect synchronism. The system of synchronism working equally well when the machine is worked by hand. We recommend the motor however for steadiness, safety and the ease of the operator who morally and physically is tired out after twelve hours handle turning and he is therefore less able to properly take care of a show.

The synchroniser (Fig 7) serves the double purpose of keeping the two machines in synchronism in which case the needle on the dial remains at O and does not move, and also if by any chance a piece should get cut out of the film, say four images, by placing the needle four divisions to the left on the dial, these four images are automatically caught up and the synchronism is again perfect, so that the question of keeping the two machines in synchronism under all conditions is completely solved. *We claim and guarantee absolute perfect synchronism for our machine*, the coincidence between the movements of the lips and the sounds being exact in every syllable.



Fig. 7.

This is the great essential in a talking picture machine, without which such a machine has absolutely no value.

Fig. 6 shows the talking machine outfit which consists of the most improved Victor machine, fitted with the patent Gaumont synchronizing distributor working in synchronism with the picture machine.

The mutiple cable, coming from the synchroniser on the projecting machine, connects with the comb placed for its reception on the talking machine. The synchronism can be obtained either by direct or alternating current of 110 volts, or it can be obtained by 10 or 12 volt batteries.

This model is so simple in its construction and working that it can be worked by any operator with an hour or two practice. It can also be properly installed by any operator, thus avoiding costly journeys of experts. Naturally any ordinary film can be projected on this machine. We cannot too highly recommend Model D as being simple, efficient and cheap, its price bringing it within the reach of all.

Price Model D Chronophone

Consisting of Chrono with moving picture and stereopticon lens, automatic light cut-off, fireproof film boxes, 2 reels, 1 spare gate, 1 automatic synchroniser, all metal table, lamp house with condenser and lamp, 25 ampere rheostat, 1 driving motor with automatic speed regulator and switches, 1 multiple cable any length up to 160 feet, 1 talking machine, fitted with Gaumont patent synchronising distributors, starting switches, etc., including everything ready to show.

F. O. B. New York, $520, Net

The same, but without electric motor and speed regulator, for hand use only,

F. O. B. New York, $480

Terms, Net Cash.

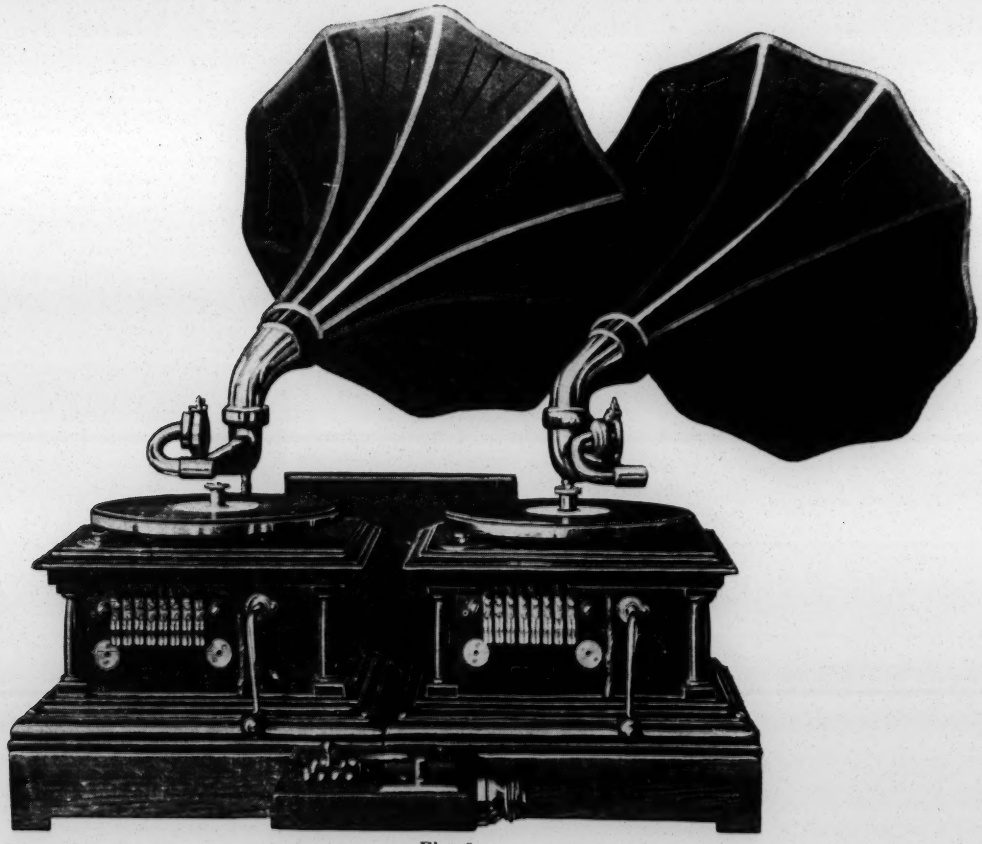


Fig. 8.

STANDARD MODEL C

Chronophone, Model C Outfit (Figs. 5 and 8) is a rather more developed form of our Model D. The projecting mechanism, synchronising apparatus, lamp and lantern, etc., are exactly the same, the difference being entirely in the talking machine, which in the case of Model C is double,

that is, there are two talking machines mounted on a single oak base, wired up together with the Gaumont synchronising arrangements in such a fashion that any number of discs can be run, one after the other and the film on the projecting machine remains in synchronism with these discs all the time, that is, it is possible to run a film of 1,000 feet if necessary, without a single stop, which cannot be done on Model D. Yet, although the two talking machines can be run consecutively, it is not necessary to do this and each machine may be worked independently in combination with the projecting machine, so that if at any time, one talking machine should be under repair, it is not necessary to put the whole outfit out of commission. This is naturally a great advantage.

The working of this machine is exactly the same as for Model D. The setting up is also the same, except that this machine is furnished with two connecting combs, only one of which must be connected with the multiple cable. This machine is further furnished with an amperemeter to enable the strength of the current to be properly verified. The amperemeter should mark regularly 7-10ths of an ampere for direct current and one ampere for alternating current. The amperemeter enables the correct working of the synchronising parts to be tested, as naturally if there is a short



Fig. 9.

circuit or bad contact, this is immediately shown on the amperemeter. Model C Outfit also includes a pair of high-class telephones for communication between the projecting booth and the talking machine.

Model C Chronophone is built along the same simple lines as Model D and can be installed and operated just as easily.

Model C is particularly recommended for those who wish to run our long continuous pictures without a stop. It is in fact the best machine that money can buy for the medium size theatre having a capacity up to 300 or 400.

Price Model C Chronophone

Consisting of Chrono Moving Picture Machine, with moving picture and stereopticon lenses, automatic light cut-off, fireproof film boxes, two reels, one spare gate, one automatic synchronizer, all-metal table, lamp house with condenser and lamp, 25 ampere rheostat, driving motor with automatic speed regulator and switches, one multiple cable any length up to 160 feet, one pair of high-grade telephones for connection between the projecting booth and the talking machine, one double talking machine fitted with

Gaumont patent synchronising distributors, amperemeter, starting switches, etc., including everything ready to show,

F. O. B. New York, Net, $680

The same, but without driving motor, automatic speed regulator and switches, etc.,

Net $640, F. O. B. New York

Model C-1 for the Largest Theatres

This model is exactly the same as our Model C with the exception that it has a *double* Victor Auxetophone in place of the ordinary Victors.



Fig. 10.

The Victor Auxetophone attains the highest point yet reached in the development of sound reproducing instruments. The artist's voice being reproduced as in nature by means of compressed air, and the result is so perfect that it is difficult to say, even with such great artists as Caruso, whether one is listening to the artist or the record. The tremendous volume of sound further makes every word clearly and distinctly heard in the largest theatres existing. The Victor Auxetophone is actuated by an exectrically driven air pump, compressing air which is driven through a specially made reproducer consisting of reeds, which represent the vocal cords, and in this way the absolute natural tone of the human voice is obtained. Fig. 10 shows a Victor

Auxetophone, containing electric pump and motor, and a double talking machine mechanism and reproducer. Our Model C-1 has two turn-tables and two reproducers, and with it a whole play, as long as 1,500 feet, can be run without a stop.

Model C-1 Chronophone is the final word in talking picture machines; it is the acme of perfection and we particularly recommend it for use in theatres of a very large seating capacity.

Price of Model C-1 Outfit, Including a Double Victor Auxetophone, F. O. B. New York, $1,350

FILM SERVICE

We have the finest service of talking pictures in the world, and are sparing no money to obtain the latest and the best. Everything new from London, New York and Paris is at your disposal.

We have over four hundred American subjects ready and are taking new hits every week. There's nothing like it. If you haven't had our subject lists, write us.

Gaumont "Symetric" Lenses

Realizing the neccessity of a perfect moving picture lens constructed and ground especially for moving picture work, we have just prepared a special

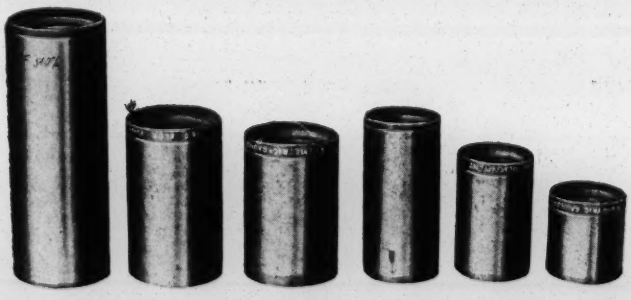


Fig. 11

lens uniting all the qualities that a moving picture lens should have: Clearness, sharpness, equality of lighting, equality of definition, non-distortion, and correct coloring; and we are pleased to announce to our customers that our new "Symetric" lens covers all these points. A special feature of the Symetric is that one combination of the lens may be taken out, thereby lengthening the focus to about double the ordinary focus, and yet the picture given is just as perfect as with the double combination. Each combination has equal refracting and correcting values and is a perfect lens in itself, hence the name "Symetric." The "Symetric" gives a very bright, perfectly clear and sharp picture, and to those who are used to the ordinary lens

giving blurred edges, discolored picture and distortion of image, the "Symetric" should prove a boon.

We have made a very large quantity of these lenses and consequently, in spite of the very high cost of a perfect lens, we are yet able to offer them at a moderate figure. But we claim particularly, that the "Symetric" is the *best*, and the best is cheapest at any price.

The "Symetric" is a jacket lens; that is, it can be inserted into a universal mount which will take a jacket lens of any focus, thus enabling the lens to be changed for one of another focus at any moment.

PRICE

The "Symetric," any focus from 2″ to 8″ universal equalling 3″ to 9″ back focus, **$6.50.** Universal mounts **$4.00** for any focus jacket lens.

Corresponding "Symetric" stereopticon lenses, **$6.50.** Universal mounts for stereopticon lenses, **$6.00.**

FOCUS CHART

MOVING PICTURE LENS

Back Focus	Universal Focus	Width Screen in Feet	Distance of Screen from Lens in Feet						
			40	50	60	70	80	90	100
4½″	6″		6′ 8″	8′ 4″	10′	11′ 8″	13′ 4″	15′	16′ 8″
3″	4½″		8′ 8″	10′ 10″	13′	15′ 2″	17′ 4″	19′ 6″	22′ 8″
2½″	4′		9′ 4″	11′ 6″	14′	16′ 4″	18′ 8″	21′	
2′	3½″		12′ 6″	15′ 7″	18′ 9″	21′ 10″			
1 3-16′	2″		17′ 8″	22′ 1″	26′ 6″				

The Gaumont Rewinder

Is a new style of rewinder on which the operator cannot tear the film nor crush his fingers. The gearing of this rewinder is inclosed, so that it is impossible for film or fingers to get between the gears. The ratio is high,

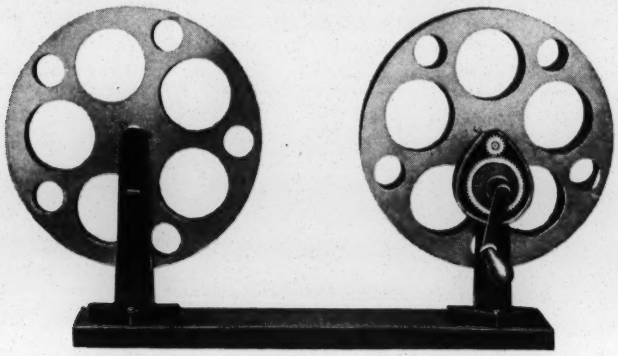


Fig. 12.

4 to 1. Further this rewinder is so constructed that the reel being unwound can be slowed gradually without heavy pulling on the film, thus avoiding scratches and increasing the valuable life of the film.

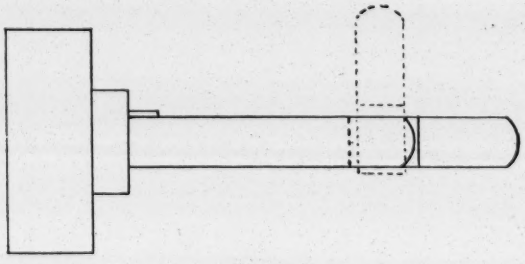


Fig. 13.

Cuts Nos. 12 and 13 illustrate this new rewinder and show the improved method of holding the reel. The retainer forms part of the spindle of the rewinder and therefore cannot get mislaid. The dotted lines of cut above show position of the retainer closed, holding the reel absolutely fast.

A boon to the exchange, exhibitor and operator alike.

Price, Complete, $5.00

The New Gaumont Reel

Easier to thread than the ordinary reel, stronger and better for the films. It is more difficult to deform than the ordinary reel and therefore does not "pinch" the film.

PRICES

10 inch.....$0.80 12 inch.....$1.00

The Mercury Arc Rectifier

Every moving picture operator, or theatre manager, knows that direct current is *far better* than alternating for operating moving picture lamps, *because it delivers clearer, whiter and steadier* light on the screen with a minimum number of amperes in the arc. Even though direct current may be available from the lighting company's mains, the use of a rheostat or resistance in order to get proper regulation of current in the arc means that there is a large waste of energy, in fact about 60%, in the rheostat.

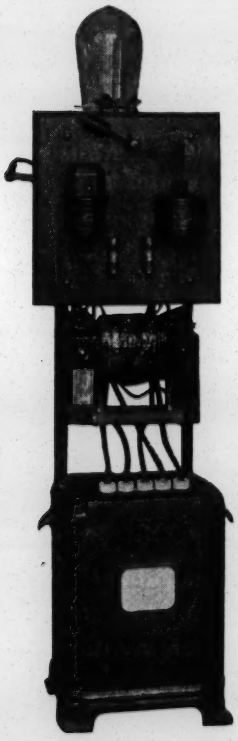


Fig. 14.

The Ideal Method

With the introduction of the Mercury Arc Rectifier it is possible to obtain **direct current from alternating at a low cost.** The Mercury Arc Rectifier is a unique piece of apparatus and there is **no outfit** offered to the moving picture theatres which can successfully take its place.

THE RECTIFIER WILL OPERATE SATISFACTORILY ON ANY ALTERNATING CURRENT VOLTAGE FROM 200 TO 240 (WHICH CAN BE OBTAINED IN PRACTICALLY ANY CITY) AND ANY FREQUENCY FROM 40 TO 140 CYCLES PER SECOND.

Cost of Operation

Comparative cost of operation, taking the working day for the lamp at six (6) hours and the cost of current at 10c. per k. w. hour.

With G. E. Rectifier, at 26 amps. on the arc, $375.00
With Direct Current, at 26 amps. on the arc, 515.00
With alternating " at 40 amps. on the arc, 795.00

To get a satisfactory light from alternating current without a Rectifier requires at least 40 amperes; whereas, with direct current from a rectifier (operated from alternating current) 26 amperes will give a **much better light,** and one which will be practically **noiseless and steady.** Therefore, comparing the cost of operation figure, $375.00 with the figure $795.00, a saving of $420.00 per year is accomplished. In the cost of operation a liberal amount is included for the cost of renewing the glass tube which will have an average life of 600 hours so that only three tubes should be required per year. Two tubes are furnished with each rectifier outfit.

Price Complete, $185, Net

Current Transformer

Another current saver is the G. E. C. Transformer for transforming any alternating current to the exact voltage required by the lamp without the waste characterizing the ordinary rheostat. This apparatus saves from 30% to 60% of the lighting bill and gives a much steadier and clearer light than the ordinary rheostat. Absolutely the most efficient device of its kind on the market.

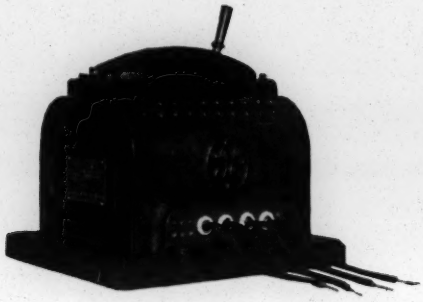


Fig. 15.

Every moving picture proprietor who does not wish to invest in the Mercury rectifier should equip his theatre with one of these instruments.

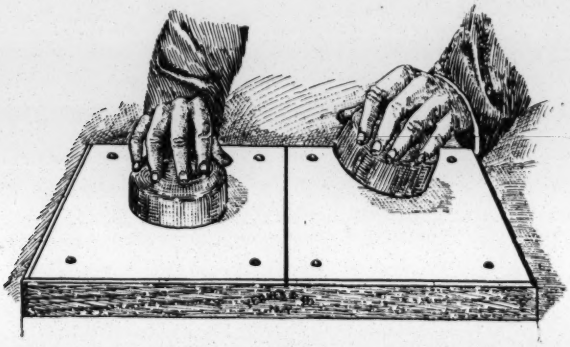
Price, $75, Net

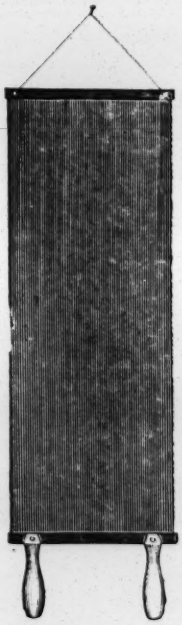
SUPPLIES

Belts, for driving motor	$0.30
Belt Couplings (pair)	.15
Carbons—Siemens or Electra, 5/8 in. 6 in., soft core, each	.03
1/2 in. x 12 in., solid, each	.05
Condensers, 4 1/2 in., each	1.00
" 4 1/2 in., per dozen	9.00
Condenser Mounts, each	2.00
Film Blank, per foot	.05
Film Cement, per bottle	.20
Lamp (25-40 amps.) Standard model	8.00
Lamp house, extra large, complete with condenser and sliding ways	20.00
Lamp Wire, asbestos covered, No. 10, per foot	.07
" " " " 8, "	.10
" " " " 6, "	.15
Rewinders—Gaumont Special	5.00
Reels, 10 in.	.80
" 12 in.	1.00
Rheostats, Standard 25 amps.	12.00
Slide Carriers (double), each	.50
Switch, double pole, 35 amps., each	.75
Switch Cover	.75
Terminals, for No. 10 wire, each	.06
" " 8 " "	.08

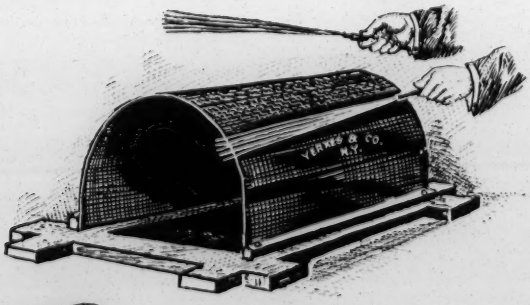
Yerkes' Sound Effects

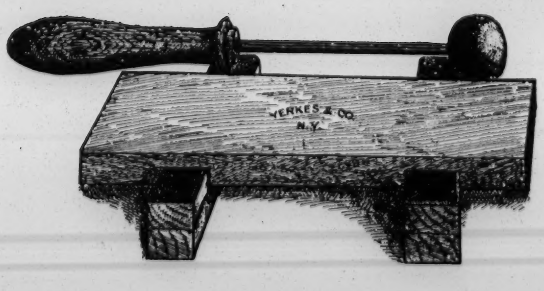
We have pleasure in recommending the Yerkes' Sound Effects, for which we are agents, to all those desiring a complete, well-devised and efficient set of sound effects for their theatre. The value of sound effects is well known to every experienced moving picture theatre manager and little need therefore be said on this point. This is the only real set of specially devised sound effects on the market and their efficiency and novelty will be admitted by all, on sight. A few of these effects are illustrated below and further information with full illustrated catalogue may be had on application. We can supply the whole set complete or the different component parts.

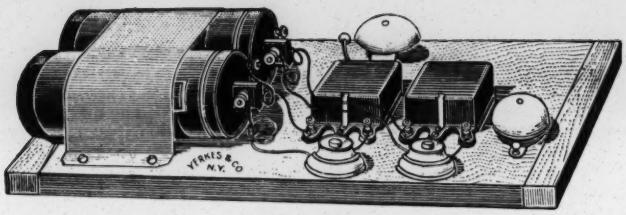












PRICES

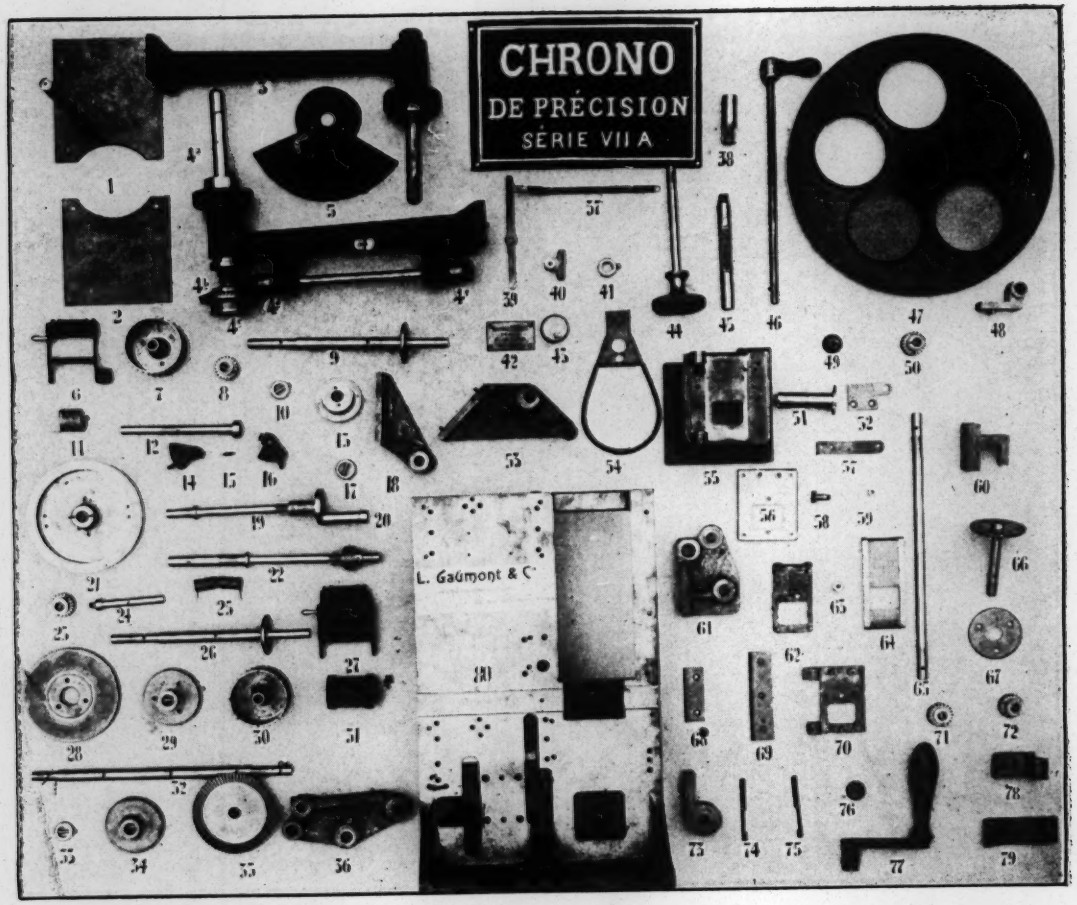
s	Anvil Imitation	$3.50
	Auto Effect	2.50
	Auto Horn	3.50
s	Baby Cry	.75
	Bell Plate	2.50
s	Bird Whistle	.75
	Cannon and Thunder Drum	12.00
	" " " Drumstick	1.50
	Castanets	1.50
	Chinese Tom-Tom and Indian Drum	2.00
s	" " " Stick	
	Cuckoo, Fire and Tug-Boat Whistle	2.00
s	Cushion and Rattans for Rifle Fire, etc.	3.50
	Cow Bell	.50
	Duck Quack	1.00
s	Electric Bell, Buzzer and Bicycle Bell	3.00
s	Hen Cackle	1.50
s	Horse Hoof Imitation	1.50
s	Horse Whinney, Cow Moo and Pig Grunt combined	1.50
s	Garnet Board and Sand Blocks	2.50
	Megaphone	2.00
s	Pop-Gun	2.50
	Railroad Engine Imitation	2.50
s	Railroad, Steamboat and Fire Engine Whistle combined	1.50
	Railroad Whistle and Exhaust	1.00
s	Ratchet, large	3.50
	" small	1.50
	Rooster-Crow	1.50
s	Sheep Bell	.40
	Slap Stick	1.00
s	Sleigh Bells	2.50
	Tambourine	2.50
s	Thunder Sheet	3.00
s	Water Splash and Rain Effect	8.00
s	Wind Machine	10.00
s	Wood Crash, Gun and Artillery Fire	10.00

The Complete Set, $100

We have further made a selection of the most typical instruments to form a special set suitable for all ordinary noises, comprising the instruments marked with an S. This set we can thoroughly recommend as being comprehensive, efficient and cheap.

Price Complete, $60.00

Ring Ring
Ring Ring


CHRONO
DE PRÉCISION
SÉRIE VII A
L. Gaumont & C



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KLEINE OPTICAL CO

1902

Narrow Index Page 97 &c

Complete Illustrated Catalogue

MAGIC LANTERNS AND ACCESSORIES

SLIDES AND SLIDE VIEWS



References: Union Trust Co. Bank, Chicago, Ill.
Any Express Company doing business in Chicago.

LIBERAL TERMS

If desired, we ship goods which we carry in stock C. O. D., with the privilege of examination. It is required that the customer send remittance sufficient to cover express charges. If goods are returned to us, all money received in excess of express charges paid by us will be refunded.

Customers may leave deposit to cover express charges both ways with their express agent or bank, and send us receipt.

Orders for goods to be sent by mail should be accompanied by cash in full.

On all orders with cash in full, two per cent. discount off catalogue rates.

We carry no book accounts; all transactions are to be either for cash or C. O. D., with deposit. Goods are not sold on time.

If fuller information is desired than is furnished by this catalogue on any point, we will be pleased to give it by mail.

Separate Catalogue Covering Edison Phonographs and Records sent free on request.

We do not assume responsibility for breakage in transit nor for safe delivery of goods sent by mail.

Kleine Optical Company

(Incorporated under the laws of the State of Illinois)

52 STATE STREET

CHICAGO, ILL.

If desired, we make shipments from New York City to eastern points to save customers' express charges.

NEW YORK address: 127 & 129 West 32nd Street, NEW YORK CITY

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SOME NEW THINGS FOR PROJECTION WORK

This catalogue has been entirely rewritten and prices revised. Many new and interesting items have been added. Among them we call special attention to the following:

The Economic 1902 Magic Lantern, an effective instrument, economically finished but of standard pattern, to take any light and objectives of any focus.

The Economic 1902 series of Objective Lenses, from 1-4 to 4-4 focus, in quarter size mounting.

The Economic 1902 series of Burners for stereopticon use.

The New Economic Edison Moving Picture Machine; cheap in price, but effective.

A new high-power Moving Picture Objective for short distance.

A New Adjustable Stereopticon Objective to project at all distances from 10 to 150 feet.

Edison Moving Picture Films reclassified, series A, worth $7.50 per 50 feet; series B, at $6.00 per 50 feet.

Improvements in our No. 500 Dissolving Stereopticon:

A New High-Class Magic Lantern, "THE STANDARD," to take any standard size objectives from 4-4 to 1-4, and any form of illuminant.

A Series of Economic Stereopticon Views, religious, temperance, comic, etc.; very fine in quality, but cheap in price.

New Ideas in Projecting Public Announcements, Advertisements, Elections and other Bulletins, etc.

Stereopticon Slides, in the form of lecture sets, with Edison Moving-Picture Films to illustrate the same subjects.

The beginner will find much interesting and possibly valuable information scattered throughout these pages, which will repay careful reading.

This Catalogue copyright, 1902, by Kleine Optical Co.

The Magic Lanterns, Stereopticons and Stereopticon Apparatus listed in this catalogue embody the results of forty years' experience in their construction. While due regard has been paid to appearance—their beauty being unsurpassed in their several classes—attention is called chiefly to the perfection in mechanical construction of the various parts of the instruments and the perfect adaptability of the whole to the needs of the lecturer and exhibitor.

Forty Years' Experience



The Challenge series of lanterns is most compact and easily transported from place to place. The devices for adjusting the double lanterns of the stereopticon are such as afford every facility for the most delicate adjustment in raising and lowering the entire machine, varying the distance between the upper and lower lanterns, and moving the upper from right to left, forward or backward, independently of the lower; the rigidity of the entire apparatus when once fixed is assured.

Challenge Series Most Complete



The lime light jets are constructed on a principle that assures the most perfect working capacity obtainable. Absolutely noiseless under high pressure. They are thoroughly tested before shipment, so that the operator need have no fear of hissing, sputtering or popping of his jets when properly handled during an exhibition—defects that are very common among other makes.

Lime Light Jets



Special attention is called to new instruments and accessories recently made practicable for projection purposes by the progress of science, such as the Kinetoscope, for projecting both moving pictures and lantern slides, our eight-tip acetylene burner and acetylene generator, simplified apparatus for manufacturing the lime light gases at reduced prices, etc. No effort or expense has been spared in producing an apparatus that will **stand at the head** of instruments of its kind.

Moving Pictures Acetylene Lanterns



As general Western Selling Agents for the Edison Manufacturing Co.'s projecting kinetoscopes and films, our facilities for supplying the latest types of machines and newest subjects in films are unsurpassed.



We are pleased to show the workings of the instruments listed herein to those contemplating purchase, in our exhibition room.

What are Moving Picture Machines and Films?



Part of a 50-foot strip Film showing exact width and size of individual Pictures.

The optical principle of the moving picture machine is practically the same as that of the magic lantern, the only difference being that the pictures appear on a flexible transparent film, passing the lenses in rapid succession.

The films which produce the moving pictures are made on a long transparent celluloid tape, the length of which varies from 25 feet upwards, and has on it a series of photographs taken at the rate of from 20 to 40 feet per second. The 50-foot film contains about 800 of these photographs. The movement of the object photographed has been recorded in such rapid succession that when the films are moved past the lenses in the projecting machine, at the same rate at which they were taken, the change from one picture to another is made so rapidly that the eye cannot detect it, and it seems to present on the screen a single picture with all the movements of life.

Moving picture films represent the very highest branch in the art of photography; that of bringing before the eye an exact life-size reproduction of life motion with all its accompanying effects of light, shade and expression.

To illustrate more clearly we will describe a scene as it is now exhibited in the theatre or opera house. The drop curtain has fallen for the intermission, when suddenly the house is darkened, and before the eyes of the audience a huge window appears to open. Through it is seen a bit of meadow landscape with a forest in the background, from which, to a point close by the window, stretches a section of railway on an embankment. A number of workmen are engaged in repairing the roadbed. There appears in the distance, just emerging from the wood, a cloud of white smoke which, within a few seconds, shapes itself into the outlines of an approaching train, and then an express train comes toward and by the window at a tremendous rate.

Every detail of motion is so clearly defined that even the rapid rise and fall of the piston rods can be plainly seen. As the train rushes past the section men wave their hats to the engineer, who is leaning from the cab window, and the porters ar shaking tabl linen from the platform of the dining coach. In a twinkling the whole scene disappears, the theatre is again lighted up and before the audience hangs only the plain white curtain.

This illustration represents a 7-inch strip cut from a 50-foot film; subject, "The Morning Bath." It requires a 50-foot length to run about 1 minute, 100 feet for 2 minutes. Attention is called to the very slight difference between any two successive pictures, yet there is a manifest difference between the first and last.

In producing moving pictures upon a curtain each of the 800 small photographs is in turn projected by the lens, but because of the slight difference between succeeding views and the rapidity of projection the passing of the films on the curtain is such that the audience does not see the individual views, which are blended into one harmonious subject.

The perforations shown at the sides serve to aid the projecting machine in giving regular and rapid movement. The 9 pictures shown here consume about six-tenths of 1 second in passing through the instrument.

Operators of moving picture machines require about 15 to 20 fifty-foot films for an entertainment. If used with magic lantern views, about 6 to 10 films and 50 lantern slides will make a good entertainment.

A Talking Machine is an attractive addition to an outfit.

Instruments for Projecting Moving Pictures.

We advise customers who travel about from place to place, particularly those not well informed on the subject of electricity, to buy the machine with lime light jet.

The gases required for this burner are oxygen and hydrogen, which produce a brilliant light. These have been in use for many years with the stereopticon or magic lantern. They can be procured in any large city, compressed in tanks.

The cost of the gases in this case varies slightly, according to the place of purchase. They are sold by the cubic foot, and the tanks usually contain fifty feet under pressure. These measure twelve inches in diameter and are four feet high. The cost in Chicago is 12½ cents per cubic foot of gas; the quantity used per hour averages six feet, making the cost for gas about 75 cents per hour.

The calcium light companies furnish the tanks, charging nothing for the use, with the gas, allowing customers a stipulated time before their return is asked.

GAS MAKING APPARATUS.

Customers who find the cost of the oxygen and hydrogen gases irksome, or object to the time and expense of freighting to and from a city, can purchase a gas making outfit, as described herein. This cheapens the running cost by half, and with a sufficient supply of chemicals the operator is independent of outside sources of supply.

VIEWS FOR MOVING PICTURES.

To produce the effect of moving pictures requires many photographs, 800 or more to a subject, and the effect is produced by passing these rapidly before the light. They are usually photographed on a strip of celluloid, which may be 50 or more feet in length. The duration of the movement upon the curtain will depend upon the length of the film. Films are sometimes 25 feet in length, but these are too short to be effective.

Detailed lists of Edison moving picture films will be mailed on application.

All standard makes of films will fit any of the moving picture machines listed in this catalogue.

Prices of films, except where otherwise noted:

50 foot lengths, Edison Class A.....$7.50
50 foot lengths, Edison Class B..... 6.00

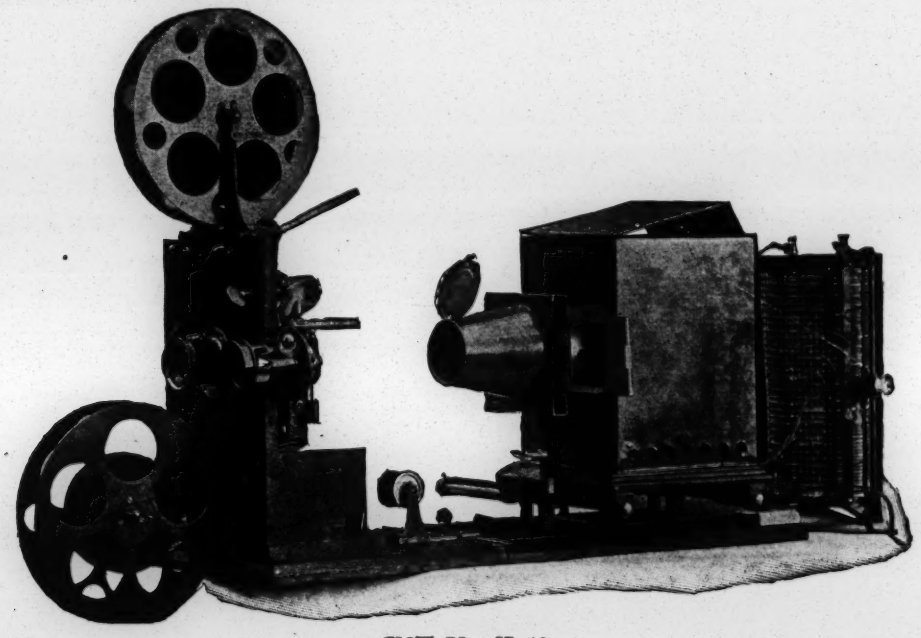
Other lengths at proportionate prices: Class A, 15 cents per foot; Class B, 12 cents per foot.

Owing to the nature of the films used for producing moving pictures we are compelled to make it an inflexible rule to send them on positive orders only. They cannot be shipped subject to examination or trial.

TERMS ON FILMS: Half or whole value with order. Balance, if any, C. O. D.

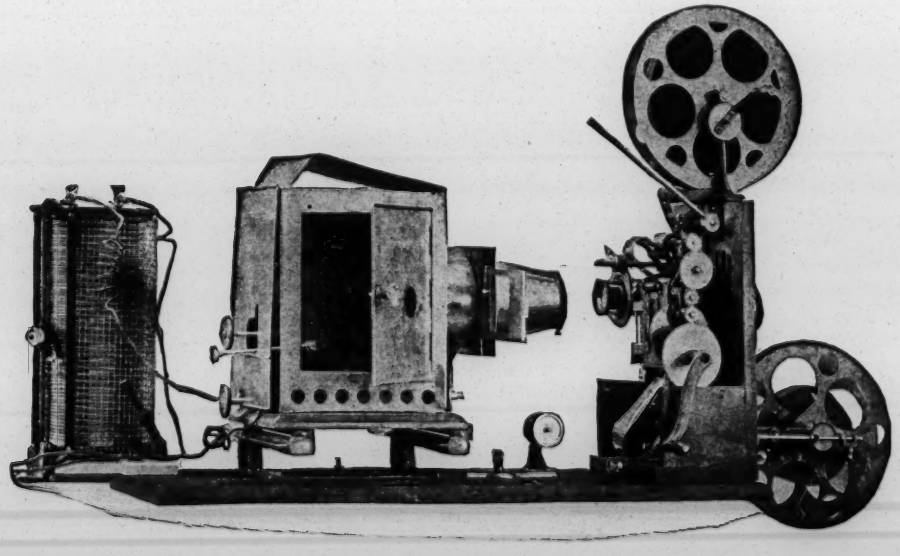
The Edison Projecting Kinetoscope, 1901 Model.

The 1901 Model Edison Projecting Kinetoscope for moving pictures only, or for both moving pictures and stereopticon views, embodies every improvement that science and experience have suggested. These instruments have attained the highest possible degree of perfection. Their reputation as the best moving picture machine on the market is thoroughly established and universally recognized.



CUT No. K 10.

Giving front view of the Edison Projecting Kinetoscope, 1901 Model. Rheostat on the right. Light centered on Stereopticon lens which is shown adjusted to its position on the left hand edge of the carrying case.



CUT No. K 11.

Giving a side view of the 1901 Model from the side of the machine on which the operator stands. The lamp in the Lamp House is an Edison Projecting Arc Lamp and the Machine is shown wired for the Direct Current with a Rheostat in circuit.

THE 1901 MODEL EDISON PROJECTING KINETOSCOPE.

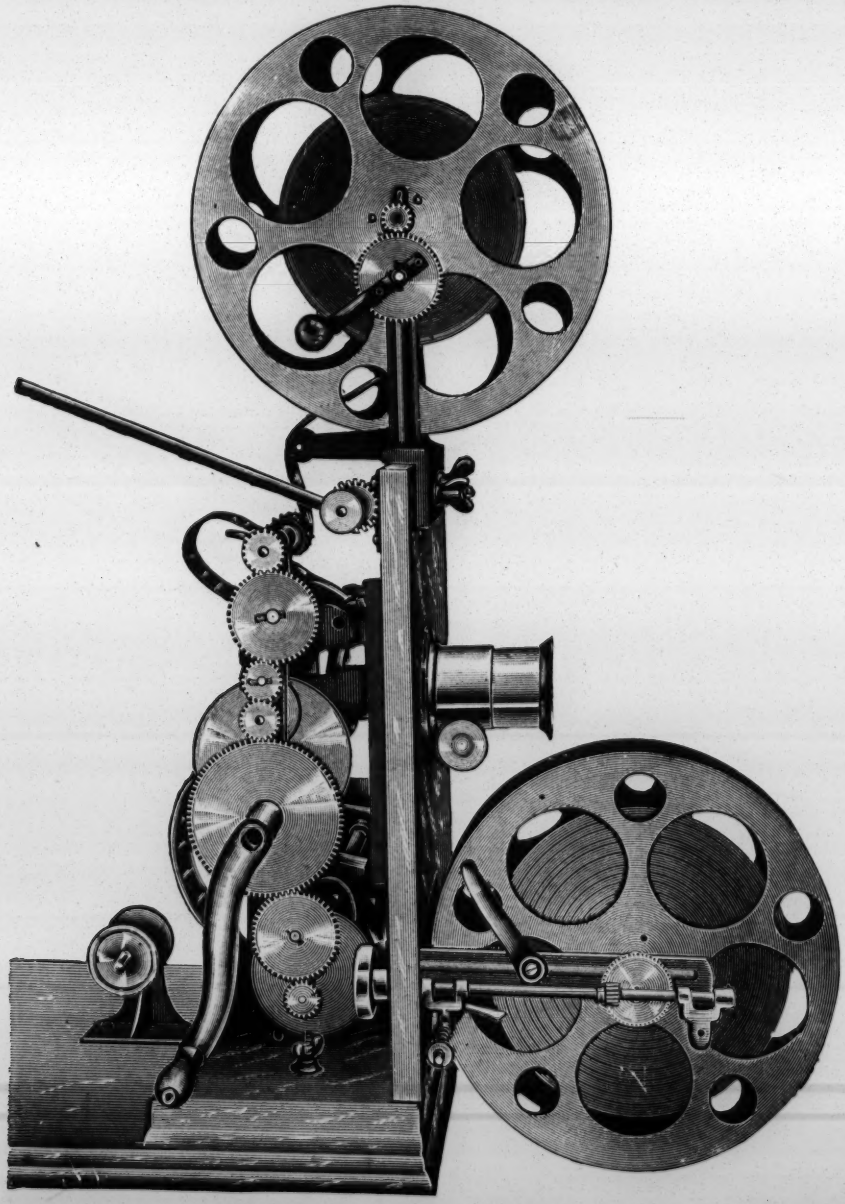
The new model Projecting Kinetoscope is shipped with all parts assembled, in a stout packing case; the various parts are detachable, however, for convenience in packing when exhibitors are traveling about.

The moving picture mechanism proper is contained in a quarter-sawed oak carrying case 18¼ x9x6 inches size, which can be carried by hand. The weight of the complete machine is 55½ lbs.; with rheostat 71½ lbs. The base board is hinged at the center for convenience in packing.

The advantages in Mr. Edison's machines are completeness, compactness, portability, simplicity, scientific accuracy, light weight, the projection of a steady picture upon the curtain and the lessening of injury to the films.

The 1901 model Kinetoscope is provided with a 10-inch reel which takes 1,200 feet of film. This is equipped with a winding crank for the immediate rewinding of the film after it has been run through the machine. It is detachable for convenience in packing.

The machine is equipped with triple sprocket gear; the top sprocket feeds the film from the reel into the framing device; the middle sprocket is intermittent, bringing the film to



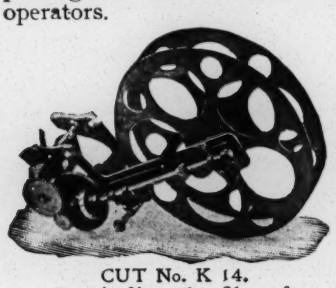
Moving Picture Mechanism, 1901 Model, Edison Kinetoscope.

Showing Reel with rewind device, lever for framing, take-up device, and idler pulley.

the point of exposure, and stops it for the fraction of a second required for projection. The lower sprocket takes up the film after exposure and feeds it into the take-up device.

A loop is formed as shown in illustration between the top sprocket and the door of the machine, and another loop between the middle sprocket and the lower one. By these means friction on the film is avoided and its life prolonged.

The framing device is very simple and strikingly effective. By adjusting the lever, which is shown in illustration No. K 11, the entire mechanism that holds the film is moved up and down, enabling the operator to frame his film in a fraction of a second. The use of this lever system enables the operator to disregard the framing of his film entirely when placing it in the machine. The convenience of this device will at once strike experienced operators.



CUT No. K 14.

The take-up device is a radical improvement and the only successful attachment ever invented that winds up the film automatically after it has been exhibited. It consists of a reel suitably geared to the machine; it has a self-adjusting device which causes the film to be wound tightly on the reel without any pulling on the sprocket.

The take-up reel will hold from one thousand (1,000) to twelve hundred (1,200) feet of film. The use of this device avoids cracking, snarling, and other damage to films from dust or possibly from fire, dangers which are always present when the film is run into a box or bag.

Rewinding the film after exposure is very rapidly and simply done by releasing the film from the Sprockets, passing it over the idler pulley attached to the baseboard of the machine and thence to the upper reel, to be rapidly rewound by means of the rewinding crank.

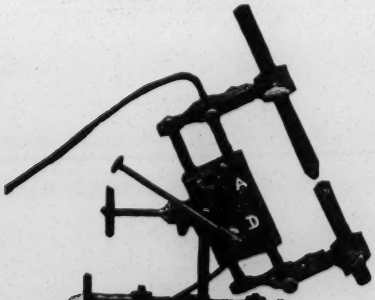
The lamp house is very practically constructed, allowing of thorough ventilation and minimizing the danger of cracking the condensing lenses. It has a hinged top, side and rear doors; is mounted on castings 2½ inches in height; it has forward and backward adjustment of 6 inches, by means of which the distance from the lamp house to the film can be increased or decreased to accommodate the condensing lenses of different focal length. It also has a side adjustment of 5 inches, by means of which the lamp house is swung from the moving picture to the stereopticon system and back again instantaneously.

The source of light may be arc electric, calcium or acetylene. The prices quoted include either electric lamp and rheostat or the improved calcium light burner, or the acetylene light lamp and generator. That is to say the machine may be ordered with any one of these forms of light; if more than one form of burner is desired it is charged extra.

The Edison projecting arc lamp designed for this instrument shows a number of improvements that will be appreciated by electricians. Either the 110-120 volt direct or the 52-104 volt alternating current can be used, 25 amperes giving the best results.

It rests upon an adjustable support which is provided with forward and backward movement. It is supported by a rod with adjustable up and down motion and the carbons are regulated instantaneously by means of an adjustment rod.

The supporting arms will take carbons from ¼ to ⅝ inches in diameter.



CUT No. K 13.

The Arc Lamp is constructed for use with both direct and alternating current. When attached for direct current, marked "D" in illustration, the upper carbon is fed twice as fast as the lower. When adjusted for the alternating current, marked "A" both carbons are fed a ike It is therefore unnecessary to provide carbons of different sizes for different currents.

An eccentric supporting post that is furnished with each machine will accept either calcium or acetylene light burner which may have center or side supporting posts.

The rheostat is wound with special German silver rheostat wire and has a maximum capacity of 40 amperes, minimum 18. It is provided with side adjustment.

A calcium (oxy-hydrogen) burner is provided with the machine if preferred to the electric and is our best make, No. 115 described elsewhere in this catalogue. These can be furnished to take limes either ⅞ inches in diameter or 1½ inches.

The stereopticon attachment consists of a long focus objective lens which produces a stereopticon slide picture on the curtain that matches the moving picture in size. If desired the machines can be equipped with an objective lens that will produce a larger stereopticon than moving picture. The stereopticon objective is fastened to the front part of the Kinetoscope cabinet by the adjustable rod. The rod that supports the stereopticon objective is adjusted to a slotted arm which permits of wide adjustment either right or left, up or down for the stereopticon lens.

The entire stereopticon attachment weighs 2 pounds and is very easily adjusted for packing. The machine is provided with a double-slide carrier No. 135. This car-

rier may remain in place at all times during an exhibition, as it does not interfere with the projection of moving pictures.

The objective lens of the projecting Kinetoscope is a special wide angle giving a field of 9½x11½ at a distance of 50 feet from the curtain.

Dimensions of the complete machine when set up ready for operation: Length, 3 feet 9 inches; width, 11 inches; height, 2 feet 11 inches.

PRICES OF EDISON PROJECTING KINETOSCOPES.

No. K 40. Edison 1901 Model Projecting Kinetoscope complete, equipped with either electric, calcium or acetylene burners, adapted for the projection of both moving pictures and stereopticon views, complete with take-up device, stereopticon attachment and other parts as described. **Price** $115.00

No. K 41. Edison 1901 Model Projecting Kinetoscope for the projection of both moving pictures and stereopticon views, as described under No. K 40, but without take-up device. **Price**..... 105.00

No. K 42. Edison 1901 Model Projecting Kinetoscope for moving pictures only, including the take-up device but without stereopticon attachment. **Price** 105.00

No. K 43. Edison 1901 Model Projecting Kinetoscope for moving pictures only, without take-up device and without stereopticon attachment. **Price** 95.00

No. K 44. Edison 1901 Model Stereopticon attachment only. **Price**..... 12.00

No. K 45. Take-up device for 1901 Model Projecting Kinetoscope. **Price.** 15.00

No. K 46. Moving Picture Mechanism only, with take-up device, reel, reel hanger, objective, carrying case, to be attached to customer's lantern. 85.00

No. K 47. Same as No. K 46, but without take-up device..... 75.00

Customers can obtain outfit No. K 40, equipped with both calcium light and electric, with rheostat. **Price $125.00.**

THE EDISON PROJECTING KINETOSCOPE.

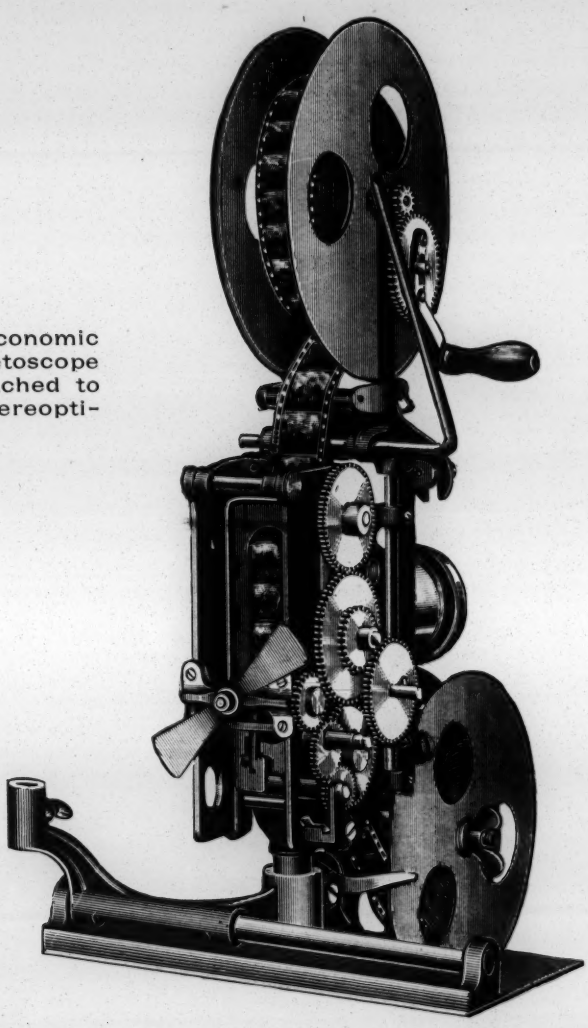
The Projecting Kinetoscope and Edison Films represent the very highest development in the art of photography, that of bringing before the eye an exact life-size reproduction of motion, with all its accompanying effects of light, shade and expression. By means of a transparent picture film, an intense light and proper arrangement of the lenses, the pictures are projected upon a screen one after another, in such rapid succession that the eye cannot perceive any intermission between them, thus producing a perfect illusion of continuous action.

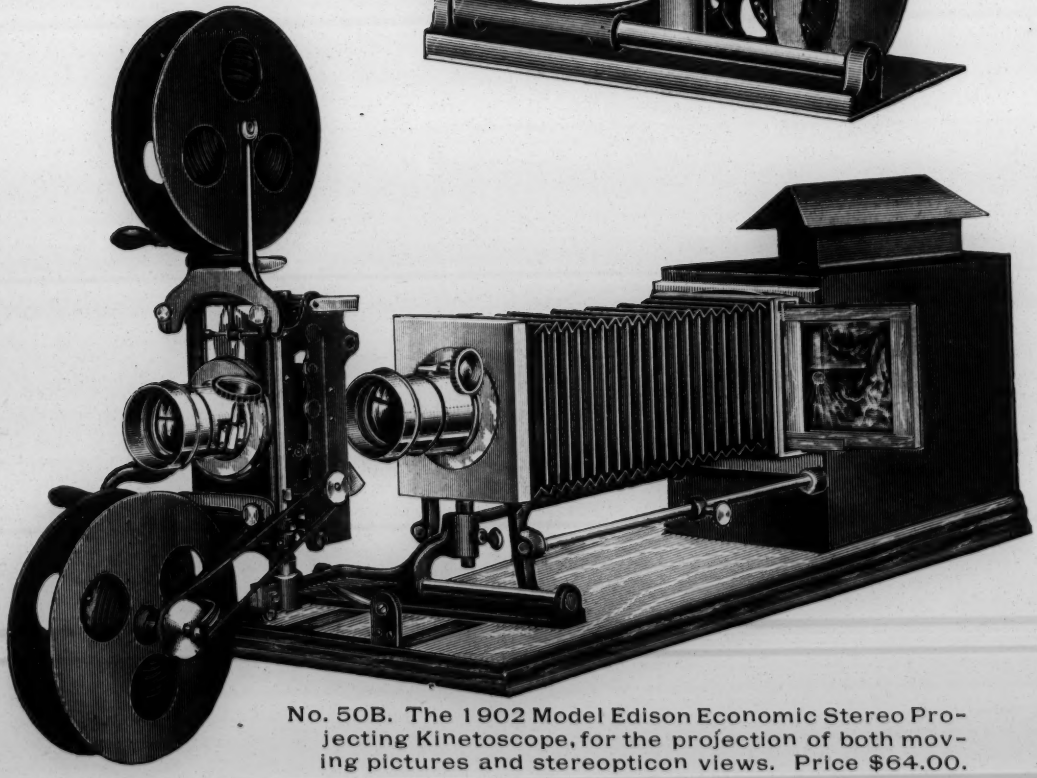
The Projecting Kinetoscope not only displays such pictures to a great number of people at the same time, but it also enlarges the scenes and figures to full life-size and illuminates them brilliantly.

The Stereopticon Attachment can be used independently for showing views of any description whatsoever; also with great success for the illustrated songs now so popular, where the singer appears upon the stage and the song is illustrated with views thrown upon a screen at interesting parts of the recital, or talking machine can be used.

The objective lenses that are included with the stereo projecting Kinetoscope are long-distance lenses, best adapted for large theatres and halls, for distances from 50 feet up, between machine and curtain. Exhibitors who project at shorter distances are advised to order the instrument with short-distance lenses in place of the long; these project a larger picture, both stereopticon and moving, at shorter distances between curtain and machine. Either set will be shipped without change of prices. Those desiring both sets of lenses with instrument can purchase them at an addition of $15 to price.

No. 50A. 1902 Model Economic Edison Projecting Kinetoscope Mechanism. To be attached to any magic lantern or stereopticon. Price $40.00.





No. 50B. The 1902 Model Edison Economic Stereo Projecting Kinetoscope, for the projection of both moving pictures and stereopticon views. Price $64.00.

The 1902 Model Edison Projecting Kinetoscope.

A NEW EDISON MOVING-PICTURE MACHINE.

(See Illustration.)

Sold either as a moving-picture mechanism, which can be attached to customers' magic lantern or stereopticon, of any standard pattern, or as a complete instrument, for both moving pictures and stereopticon views.

The Economic Edison Projecting Kinetoscope is not intended to supplant the larger Projecting Kinetoscope, 1901 Model, but is constructed with a view to satisfying the demand for a cheaper instrument; at the same time its efficiency is guaranteed by the name of Edison. It is the latest product of the Edison factory, manufactured under the great inventor's personal supervision, and must not be confounded with the cheap moving-picture machines of other make that are on the market, which are not in its class.

It is a high-class mechanism.

It is compact.

It is light in weight.

It is equipped with take-up device, and reels will carry 600 feet of film. It is highly efficient and guaranteed to project moving pictures as steadily, with as little flicker, and give as good results as any other moving picture machine on the market.

PRICES.

No. 50A. **The 1902 Edison Economic Moving Picture Machine mechanism;** can be attached to any magic lantern or stereopticon of standard pattern. Includes long or short distance objective, as desired; take-up device; two reels to carry 600 feet of film each, one of them for take-up; instantaneous framing device; newly devised shutter. High-class in every respect. **Price** **$40.00**

No. 50 B. The 1902 Edison Economic Moving Picture Machine, complete for the projection of both moving pictures and stereopticon views; consisting of mechanism. No. 50 A, attached to an economic lantern, with lime or electric light. **Price**..... **64.00**

This instrument includes all the parts necessary for moving picture and stereopticon work. Changes from one to the other are instantaneous. The parts included are as follows:

1. Moving picture mechanism with two reels, instantaneous framing and take up device.
2. One pair condensing lenses, 4½ in. diameter, mounted.
3. One wide angle objective to project a large moving picture at a short distance.
4. One stereopticon objective to project lantern slides that match the moving picture in size.
5. A Magic lantern body to enclose the light.
6. A lime light burner of high power, or an arc electric light burner.
7. An instantaneous change slide carrier.
8. A carrying case.

The objective included with the Economic Edison Projecting Kinetoscope No. 52 B projects a picture 10 feet in size at a 33-foot distance; 15 feet in size at 50 feet; a 20-foot picture at 65 feet, etc.

If desired a long-distance lens will be provided with the instrument in place of the short distance without extra charge. These project a smaller picture at equal distances.

If both kinetoscope objectives are ordered, for long and short distance, add $7.00 to the price. Extra stereopticon objective, $6.00.

Acetylene Light Stereo-Projecting Kinetoscope.

Although we do not recommend the use of acetylene light for the projection of large and distinct moving pictures, it frequently happens that customers desire to exhibit in country school houses, small churches, etc., which do not require a larger picture than one 6 feet in size.

For this purpose we provide the **Edison Economic Stereo-Projecting Kinetoscope** with an **Acetylene Light Burner** in place of the lime or electric light.

The use of the acetylene gas generator simplifies the question of illumination greatly. Our acetylene generator weighs but 11 pounds, is 19 inches in height, diameter 8½ inches, and is therefore much more easily handled than the ordinary gas-making outfit for lime light.

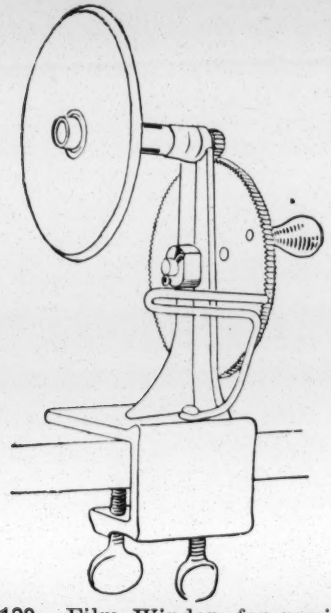
In using the acetylene gas generator with the Kinetoscope, the operator should place his machine at a distance of 25 feet or less from the curtain. The size of the picture being about 7 feet at a 25-foot distance and decreasing in size as the distance decreases.

The illumination at this distance with acetylene light would not be as bright as with lime or electric at the same distance, but will give fairly good results in small houses for audiences that are limited in size. The cost of calcic carbide sufficient for a two hours' run is about 14 cents.

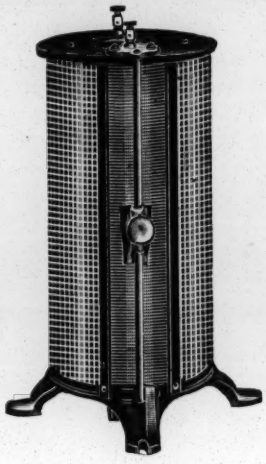
The outfit specified below is complete for the projection of moving pictures and stereopticon views; as we include calcic carbide and the gas generator, the operator is provided with the means of making his gas without further apparatus. See description of acetylene generator and burner in this catalogue.

No. 50 C. Edison 1902 Economic Stereo-Projecting Kinetoscope, for use with acetylene light for the projection of moving pictures and stereopticon views, including acetylene light burner, acetylene gas generator, 10 pounds calcic carbide, rubber tubing to connect burner with generator. **Price** **$70.00**

Supplies for Projecting Kinetoscopes, Etc.



No. 129. Film Winder, for rewinding films after being run through machine. **Price** $1.50



No. 127A. Edison Adjustable Rheostat or Resistance Coil, included with Kinetoscope for electric light. Sold separately. **Price** $10.00

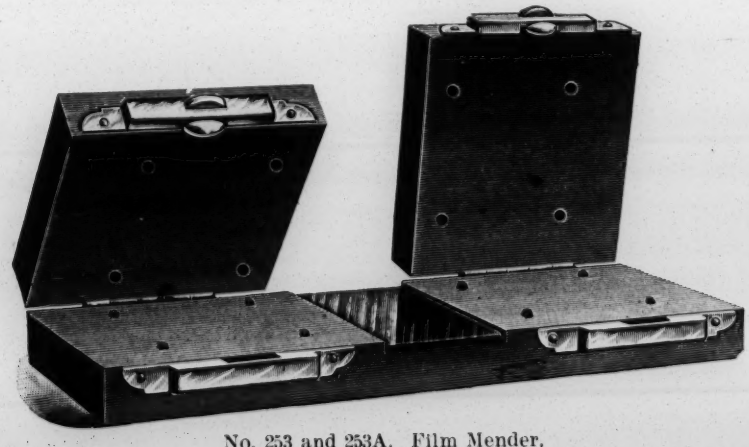
No. 115. Lime Light Burner, for projecting Kinetoscope, using standard size limes ⅞ inches in diameter $12.00

No. 115A. Jumbo Lime Light Burner for special limes, 1½ in. diameter. **Price** 15.00

No. 250. Special Imported Carbons, ⅜ or ½ inches diameter, cored or solid. **Price per dozen 60 cents; per hundred** 4.00

No. 251. Film Cement, for joining films. **Per bottle** ..... .25

No. 252. Blank Film, perforated for spacing. **Per foot** ..... .10



No. 253 and 253A. Film Mender.

No. 253. Film Mender, metal, hinged. **Price** $7.50

No. 253A. Film Mender, wood. **Price** 2.00

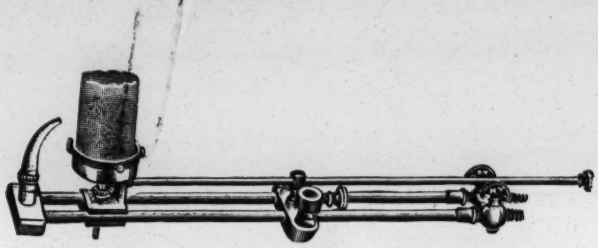
No. 254. Reels for Projecting Kinetoscope. **Each** 1.00

No. 255. Edison Arc Electric Lamp, hand feed. **Price** 10.00

No. 256. Knife Switch. **Price** ..... .40

No. 257. Condensing Lenses for Kinetoscope. **Each** 2.00

No. 258. Mixed Chemicals for making Oxygen. **Per pound** ..... .15



No. 115A. Jumbo Calcium Light Burner.

A New High Power Lime Light Burner

Exhibitors using lime light with Moving Picture Machines or Stereopticons are sometimes dissatisfied with the illumination obtained from even the best of ordinary calcium light burners. For the benefit of those requiring extra high power of illumination, we have placed upon the market

No. 115A. JUMBO CALCIUM LIGHT BURNER

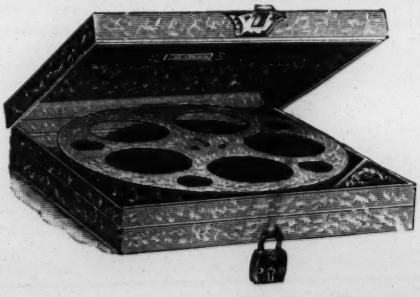
This is specially constructed for the production of the highest illuminating power and consumes about 30 per cent more gas than the standard burners. The opening in the cup that holds the lime cylinders is 1½ inches in diameter, and the limes 1 7-16 inches. (Standard size limes are ⅞ inches in diameter,) Each of these burners is tested in a laboratory and is guaranteed.

Price of Jumbo Calcium Light Burner No. 115A, for Moving Picture Machine or Stereopticon, extra high power.....$15.00

1 Dozen Lime Cylinders for the same, 1½ inches in diameter, in tin canisters 3.00

1 Dozen Lime Cylinders, 1½ inches diameter, reduced at bottom to ⅞ inches to fit standard burner, in tin canister..... 3.00

No. 117. REEL CASE

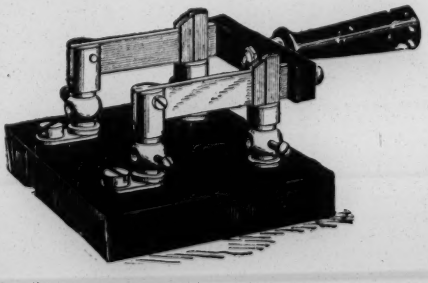


No. 117. Case to hold 12-inch Edison Reel, with sponge compartment to keep film in good condition; japannned, provided with handle, lock and key. Price, each.....$1.50

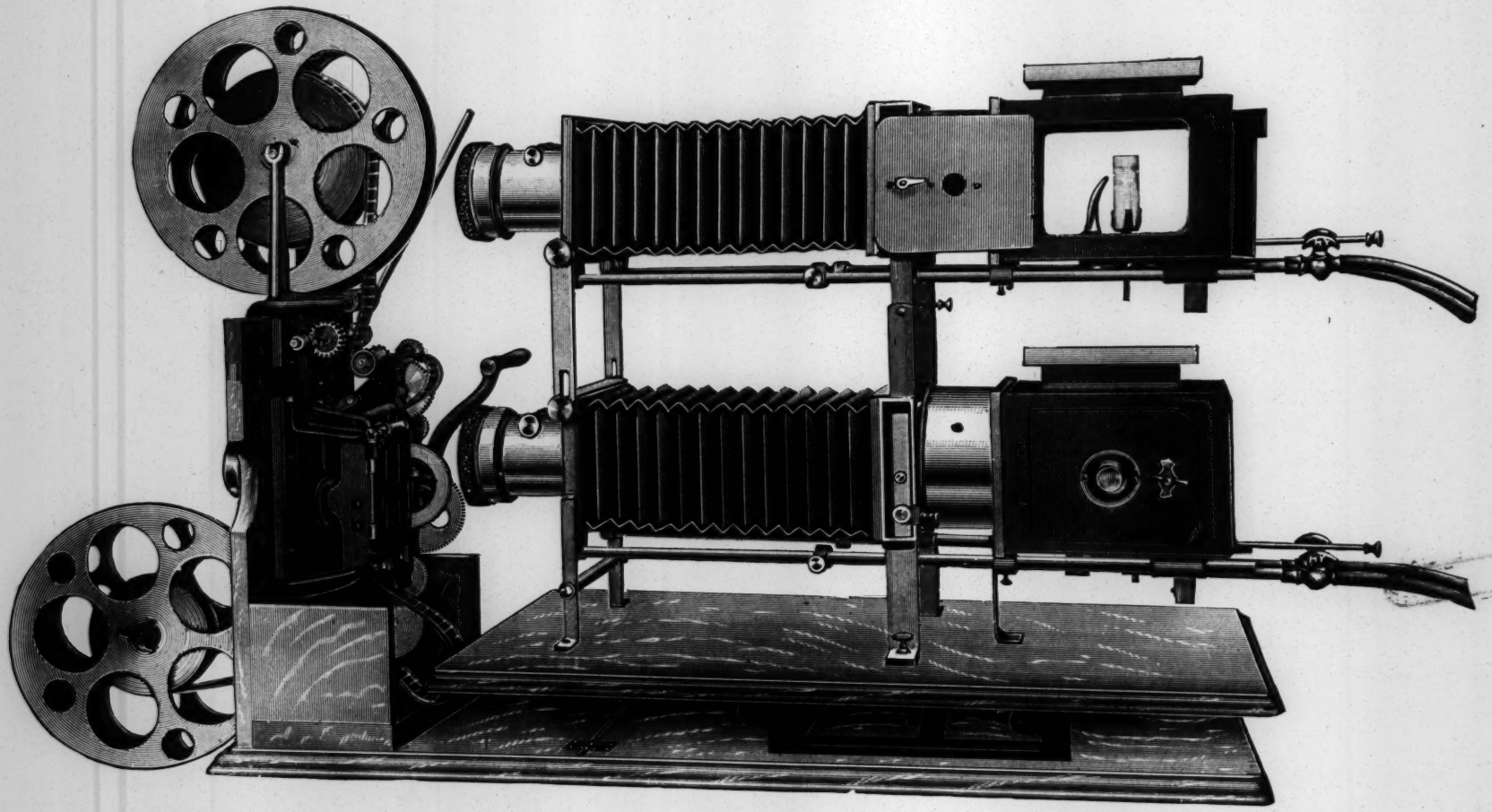
KNIFE SWITCH

When using electric light, it will be found convenient to have a switch near the Stereopticon and within easy reach of the operator, so as to turn off the current when desired. This switch is especially adapted for that purpose and has a porcelain base for insulation.

Price 40c



No. 10 wire to carry main supply of current.....5 cents per foot
Flexible cable for stage use.....10 cents per foot
Fuse wire .....50 cents per spool
Fuse block .....50 cents
Plugs, 10 to 25 amperes .....15 cents



1902 Model Kleine Dissolving Stereopticon and Edison Best Model Moving Picture Outfit, No. 500D.

(For description see following pages.)

Outfit No. 500D

For Dissolving Stereopticon Views with Moving Pictures.

For the use of exhibitors who desire the finest effects with dissolving stereopticon views with the best moving pictures that can be produced, we have designed and now place on the market Outfit No. 500D. This outfit is as perfect in every part as optical science and mechanical skill can make it; in the quality of the lenses, the completeness of the mechanical appliances, the perfect adaptability of the machine to any work that may be called for, it stands unrivalled. For use with lime-light gases taken from tanks.

Specifications of Outfit No. 500D

For calcium light, using the gases oxygen and hydrogen under high pressure, furnished in two tanks by the calcium light companies.

THE STEREOPTICON BODY:

Consists of two magic lantern bodies with connecting parts, made of brass castings, highly finished, nickel plated; with adjustable stops for slides and slide carrier. Has perpendicular slide adjustments to register the views of both lanterns upon the same spot on the curtain, and fine adjustment on upper lantern for perfect registration right and left. Has elevating screws on front support, to incline the instrument at any desirable angle. The extension for focusing is obtained by means of collapsible bellows, made of leather and warranted 10 years. The light boxes are made of genuine Russia iron.

TWO LIME LIGHT BURNERS:

Our best quality, highly finished, nickel plated, with stop-cocks and adjustable mechanical lime movement warranted noiseless under the highest practicable pressure of gases. These burners, when used with the high pressure dissolving key, are universally recognized as achieving the highest illumination that is possible with dissolving lime light. Each is attached to an adjustable support.

TWO HALF SIZE OBJECTIVES, BEST QUALITY;

Two half-size objectives are attached to the upper and lower lantern. No matter how perfect the balance of the instrument, if the objectives are defective, the picture on the curtain is illy defined and imperfect in detail. With this outfit we furnish the best Bausch & Lomb or Darlot.

TWO PAIRS OF CONDENSING LENSES:

These lenses are four and a half inches in diameter, also of finest quality with finely polished surfaces, made of the best glass that can be obtained for this purpose. The focus of the condensing lenses is selected with special reference to the work required of the stereopticon with moving picture attachment.

TWO MOUNTINGS FOR CONDENSERS:

These are made of brass, nickel plated, with ventilating holes. They are mounted in front of the light body, not inside of it. They, with the lenses, can at any moment be lifted out of place for cleaning and returned without disturbing the burner, or any other part of the instrument. The condensing lenses are laid in the mounting and held in place by a threaded collar-they are not fastened in, and can be removed at will.

HIGH PRESSURE DISSOLVING KEY:

Of all the various parts that enter into the projection of perfect dissolving stereopticon views, none is of greater importance than an efficient dissolving key. These are made in two styles: the high pressure key and the low pressure key.

We include with outfit No. 500D the best high pressure key that is made, value $30, and elsewhere described in detail in this catalogue. A low pressure key can not be efficiently employed when gases are used out of the high pressure tanks; and of the various high pressure keys that are on the market, all of which we have thoroughly tested, the patented key which we include with this outfit is the only one that has always given entire satisfaction.

Specifications of Outfit No. 500D—Continued.

The gases are regulated at the key instead of at the tanks. It is the only high pressure key that has two independent plugs, which control the gases separately in their passage to the burners; all the other keys have but one plug.

THE EDISON PROJECTING KINETOSCOPE ATTACHMENT:

This attachment for moving pictures is the same as that used on the complete Edison moving picture machine, and is elsewhere described in this catalogue. It is Mr. Edison's best model with lever for instantaneous framing of slides, achromatic objective, with specially fine definition for the projection of a perfect moving picture. This objective can be used at any practicable distance up to 100 feet providing there is a sufficiently strong light used. The picture increases in size with the distance. At 100 feet between the curtain and instrument the moving picture would be about 25 feet in size. The average distance at which these machines are used is from 40 to 60 feet; size of the picture at this distance would be from 9 to 14 feet.

The Kinetoscope attachment is also provided with a cover for the working parts which completely encloses it and is supplied with a leather handle for carrying.

This attachment will project views from any film that is made of the standard size, but its best work is accomplished with the genuine Edison films. It is provided with a ten-inch reel which will hold 1000 feet of film.

BASE BOARD FOR THE APPARATUS:

This base board supports the stereopticon and the kinetoscope attachment. The latter is fastened by means of a hinge with a removable rivet, which allows the attachment to be removed at will, but at the same time it can be swung forward out of position during the exhibition without being removed. An additional clamp is provided to give steadiness to the attachment while in use.

RUBBER TUBING:

There is included with the outfit sufficient rubber tubing to conduct the gases from the high pressure key to the lime light burners.

SLIDE CARRIERS:

Two slide carriers are provided with the stereopticon, standard make for dissolving views.

CARRYING CASE FOR STEREOPTICON:

It is also provided with a carrying case for the stereopticon with separate compartments to hold objectives, etc.

LIME CYLINDERS:

There are included with the outfit one dozen lime cylinders packed in tin canister to be used in lime light burners.

Price of Outfit No. 500D, complete as described, $255.00.

If customers prefer, we will provide with the stereopticon our New 'Jumbo" No. 115A lime light burner with lime cup using a lime cylinder 1⅝ inches in diameter, without extra charge, in place of the regular burner that uses the standard size lime ⅞ inches in diameter. The 1½ inch limes cost $3.00 per dozen. The "Jumbo" burners consume about 30 per cent more of gas than the standard. If desired, the kinetoscope attachment will be provided with the self-focusing objective No. 258 in place of the regular at an addition of $10 00 to price.

Outfit No. 500E

For dissolving stereopticon views with moving pictures, with gas-making apparatus for lime light

For the use of exhibitors who purchase a gas making outfit for lime light in preference to buying the gases in tanks from the calcium light company. Outfit No. 500E includes all the items specified under Outfit No. 500D, with the following changes: we add the gas making outfit described in this catalogue under No. 130E, including gasoline saturator, by means of which the exhibitor can produce his own gases for lime light.

As gases made in this way are under low pressure, we omit the high pressure dissolving key and include a low pressure dissolving key.

Price of Outfit No. 500E, including low pressure dissolving key and Gas-Making Outfit for Lime Light, - - - - - $275.00

EXHIBITION OUTFITS.

We have indicated on this and the following pages various kinds of complete outfits, including moving picture machine and films, stereopticon and views, talking machine and records.

OUTFIT No. 14 A. PRICE $810.00.

This outfit is compiled for the benefit of those exhibitors who wish to buy the very best and most complete public exhibition instruments, views, etc., regardless of cost. There are many ways in which an exhibitor can cheapen his outfit without necessarily taking away any of the items included. This could be done by equipping the outfit with cheaper machines, lenses, burners, views, etc., or with a smaller quantity of supplies.

Outfit No. 14 A is in every particular the best of its kind that can be put up. No attempt has been made to substitute any parts that might be considered "nearly as good" and which would be cheaper. In order to understand the details of the various parts customers are referred to illustrations in this catalogue.

The outfit includes:

Kleine Stereopticon and Edison Kinetoscope apparatus No. 500 D, as previously described. This embraces our best dissolving stereopticon, provided with highest grade lime light burners, best quality high pressure key, best quality ½-size objective lenses in standard mountings, best quality condensing lenses, the whole mounted on a double base board, the upper with sliding support; best model Edison projecting kinetoscope mechanism, the whole finished in finest style.

The instrument is to be used with gases purchased in tanks from the calcium light companies.

1,500 feet of Edison moving picture films, either our or customer's selection from the entire Edison list.

One set of stereopticon views, "Lights and Shadows of a Great City" (New York), 61 in number, with descriptive lecture, all colored in the finest style.

We wish to emphasize the fact that these views are made from original negatives and are wet plates or collodion slides, which have a brilliancy and sparkle that the ordinary dry plates do not possess. The coloring of these slides is the work of our most accomplished artist and is not to be classed with ordinary slide coloring. Customers that prefer to make some other selection in place of this set may pick out $55.00 worth of other slides from our or any other list in its place.

Also, the following moving picture films which can appropriately be used with this lecture set and are included in addition to the 1,500 feet of film listed above; if preferred customers may select an equal quantity of film from the complete list in place of these.

Police Patrol Wagon, length 45 feet.

Panoramic View of the Ghetto, New York City, length 100 feet.

Panoramic View of Brooklyn Bridge, River front and Tall Buildings from the East River, 125 feet.

Burglar on the Roof (comic), 50 feet.

Bowery Five Cent Shave (comic), 100 ft.

Dancing on the Bowery (comic), 50 feet.

Also one set of dissolving views, 12 in the set, colored in the finest style, wood mounted, value $1.35 each, title "Rock of Ages."

One Chromatrope "American Flag."

One Chromatrope "McKinley."

One Chromatrope "Good Night."

The above chromatropes are worth $3.75 each; they consist of two circular glasses which rotate in opposite directions by means of cog wheels and pinion.

One comic movable slide "The Rat Eater."

Four sets of dissolving views, two slides in each set, colored in finest style for dissolving.

The two slides in each set show the same scenes with variation in the light effect, such as a mountain scene by daylight and the same by night. When these are used with a dissolving lantern the effect on the curtain is that of a changed light without showing the change in the views.

Two sets of dissolving views, 3 slides in each set, similar to the above.

One dozen movable comic slip slides.

Ten standard size comic views, 3¼x4 inches, colored, subject "The Snow Ball," with comic poem.

One set of four comic slides, colored, "How Jones Became a Mason."

One set of 5 slides, colored, "The Vagabond," with poem.

Six slides of choice statuary, standard size, 3¼x4 inches, with background backed out.

Two slides, colored cloud effects, which can be used as backgrounds for the statuary slides.

One lecturer's reading lamp.

One slide box to hold 100 standard slides, with cardboard partition and strap for carrying.

One curtain, 15x15 feet.

One Edison concert Phonograph, with 56-inch brass horn, latest type reproducer, recorder and other items included with the machine, as per regular list.

Twenty-four concert records.

One supporting stand for horn.

Six concert blanks shaved.

Three sets of illustrated song slides, colored, 8 slides in each set, to match 3 of the phonograph records included with the outfit.

One thousand (1,000) large advertising posters, 24x36 inches in size, with copyrighted poster design by the famous artist, Mr. Charles Lederer, furnished in two colors, with such wording as customer may prefer. (These posters are not sold separately.)

One thousand admission tickets with reserve seat coupon.

Rubber type holder and inking pad to stamp names and places on poster.

Price of Outfit No. 14 A, as described, $810.00.

Outfit No. 14 B.

The outfit is the same in all respects as outfit No. 14 A, but we add gas making outfit for lime light and substitute a low pressure key in place of the high pressure key; the low pressure key being better adapted for gas making outfit than the high pressure.

Price of Outfit No. 14 B, $845.00.

Note—Dealers are forbidden to copy ourcopyrighted poster designs and other matter without our permission in writing.

CHALLENGE EXHIBITION OUTFIT No. 12 D.

For Moving Pictures, Stereopticon Views, Music, Etc.

Price, $450.00.

We have made up the following outfit, most complete and thorough, for the benefit of exhibitors who wish to offer a high-class entertainment to the public, embracing the best concert phonograph and records, the best moving picture machine and the most popular stereopticon views, with striking posters for advertising, etc. The outfit includes:

Edison Stereo Projecting Kinetoscope, best model, No. K 40, for moving pictures and stereopticon views, with lime light burner.

Gas making outfit for lime light.

One curtain, 15x15 feet.

Fifteen moving picture films, best Edison make, average 60 foot lengths, or 900 feet in all, customer's or our selection as preferred.

Fifteen feet of blank film for joining.

One bottle film cement.

Three dozen lime cylinders.

Sixty magic lantern views, 10 colored and 50 uncolored, standard size, 3¼x4 inches, photographs on glass with protecting cover glass, selected from our catalogue.

One handsome slide box to hold 100 slides, with partitions, straps, etc., our No. 100 A.

Two sets illustrated song slides, colored, eight slides in each set, with two concert records.

(These illustrated song slides are to be projected on the curtain by means of the instrument, while the Edison Concert Phonograph is playing the words of the song).

Twelve comic views without motion, colored, standard size, 3¼x4 inches.

Twelve comic views with motion, wood mounted.

Twenty-four Gem magic lantern slides, with slide carrier.

One colored slide, "Welcome."

One beautifully colored slide, "Good Night."

One slide holder.

One lecturer's reading lamp.

Twenty pounds of ready mixed chemicals for making oxygen gas.

One Edison Concert Phonograph, with latest improved reproducer, 1902 type, and extra parts as listed with the machine.

Twenty-four Edison concert records.

One 48-inch exhibition horn.

Six concert record blanks, shaved.

One bottle phonograph oil.

One Jeweler's screw driver.

One thousand fine heavy advertising posters, 24x36 inches in size, printed specially for each outfit in two colors.

One thousand reserved seat tickets.

One thousand admission tickets.

Ruber type, holder, inking pad.

Price of Outfit No. 12 D, $450.00.

CHALLENGE EXHIBITION OUTFIT No. 12 E.

For Moving Pictures and Stereopticon Views.

Price, $331.50.

Includes all items in outfit No. 12 D, above, except:

Two sets of illustrated song slides.

One concert phonograph.

Twenty-four concert records.

Forty-eight-inch horn.

Six record blanks.

Price of Outfit No. 12 E, $331.50.

EXHIBITION OUTFIT No. 17 A. PRICE $265.00.

Outfit for Moving Pictures with Dissolving Stereopticon.

This outfit includes the following:

One Economic Dissolving Stereopticon with lime light burner, No. 300, elsewhere listed in this catalogue.

One Economic Edison Moving Picture Mechanism, No. 50 A.

One low pressure dissolving key.

One gas making outfit No. 130 A.

600 feet of Edison moving picture film, class B.

One curtain, 14 feet square.

One rapid change slide carrier.

One set of 60 stereopticon views, standard size, 3¼x4 inches, of which 10 are colored.

Twelve comic slip slides, wood mounted, with motion.

Ten standard size stereopticon views, comic, illustrating "The Snow Ball."

One colored slide, "Welcome."

One colored slide, "Good Night."

Ten pounds of chemicals for making oxygen.

Twelve Gem slides.

One Gem slide carrier.

Five hundred posters, 18x24 inches.

One thousand admission tickets.

One stamping outfit for placing names and dates on printed matter.

Price of Outfit No. 17 A, $265.00.

EXHIBITION OUTFIT No. 17 B. PRICE $283.00.

This outfit includes all parts as listed under No. 17 A, to which we add two arc electric lamps and two rheostats. $283.00.

EXHIBITION OUTFIT No. 17 C. PRICE $230.00.

Includes all items as described under Outfit No. 17 A, omitting two lime light burners, 10 pounds of chemicals, one low pressure dissolving key and one gas making outfit, and substituting in their place two acetylene light burners, one acetylene generator, one acetylene dissolving key and four 5-pound cans of calcic carbide.

EXHIBITION OUTFIT No. 18 A. PRICE $60.00.

Magic Lantern Views, Etc., Without Moving Pictures

Economic Magic Lantern No. 60, with acetylene burner and generator, long or short distance objective.

Sixty standard size stereopticon views, 3¼x4 inches, of which 10 are colored and 50 plain.

Twelve standard size comic slides, 3¼x4 inches.

One curtain, 10 feet square.

One rapid change slide carrier.

Twelve Gem slides.

One slide box to hold 75 standard slides, with strap and handle.

Five hundred advertising posters, 18x24 inches in size.

Five hundred admission tickets.

The above can also be furnished with lime, electric and oil lamp at an addition of $4.00 each.

Challenge Exhibition Outfit No. 16 M. Price $139.00.

For Moving Pictures and Stereopticon Views, with Acetylene Light.

Outfit No. 16 M includes the following items:

1 Edison Economic Stereo-Projecting Kinetoscope with acetylene light burner No. 50 C.
1 Acetylene Gas Generator.
Rubber Tubing to Connect Generator with Burner.
1 Curtain, 12x12 feet.
6 Moving Picture Films, 50 foot lengths, class B, Edison make, customer's selection.
1 Bottle Film Cement.
10 Pounds Calcic Carbide to make Acetylene gas; in tin canister.
6 Comic Views with motion, wood mounted slip slides.
1 Slide "Welcome."
1 Slide "Good Night."
1 Slide Carrier for Instantaneous changes.
50 Magic Lantern Views, 10 colored, 40 uncolored, standard size, 3¼x4 inches, photographs on glass with protecting cover glass, selected from our catalogue.
12 "Gem" Magic Lantern Slides selected from our list.
1 "Gem" slide carrier.
1 Slide box to hold 50 slides.
500 large advertising posters, 18x24 inches, on tinted paper, with one or two illustrations as desired.
1,000 admission tickets.
1,000 Hand Bills, 6x9 inches.
Stamping Outfit for placing dates, etc., on printed matter.

Outfit No. 16 M is complete for use and requires no further apparatus in the way of gas making outfits, etc. After the ten pounds of calcic carbide are exhausted, further supplies can be bought in bulk at 7 cents per pound. One pound will last about one hour.

Outfit No. 16 N. Price $169.00.

For moving pictures, stereopticon views, with calcium light and gas making outfit. This outfit includes all parts listed under No. 16 M, with the following changes:

We omit acetylene light burner and generator, 10 pounds of calcic carbide, and in their place furnish a lime light burner and gas making outfit No. 130 D for calcium light.

Challenge Outfit No. 16 P. Price $79.00.

Outfit No. 16 P is not a complete outfit, but consists of the moving picture attachment and films to be added to customers' outfit in making change from magic lantern or stereopticon to moving picture machine

In this case the body of the customers' magic lantern and light are used behind the moving picture attachment, to make a complete moving picture machine, as well as magic lantern.



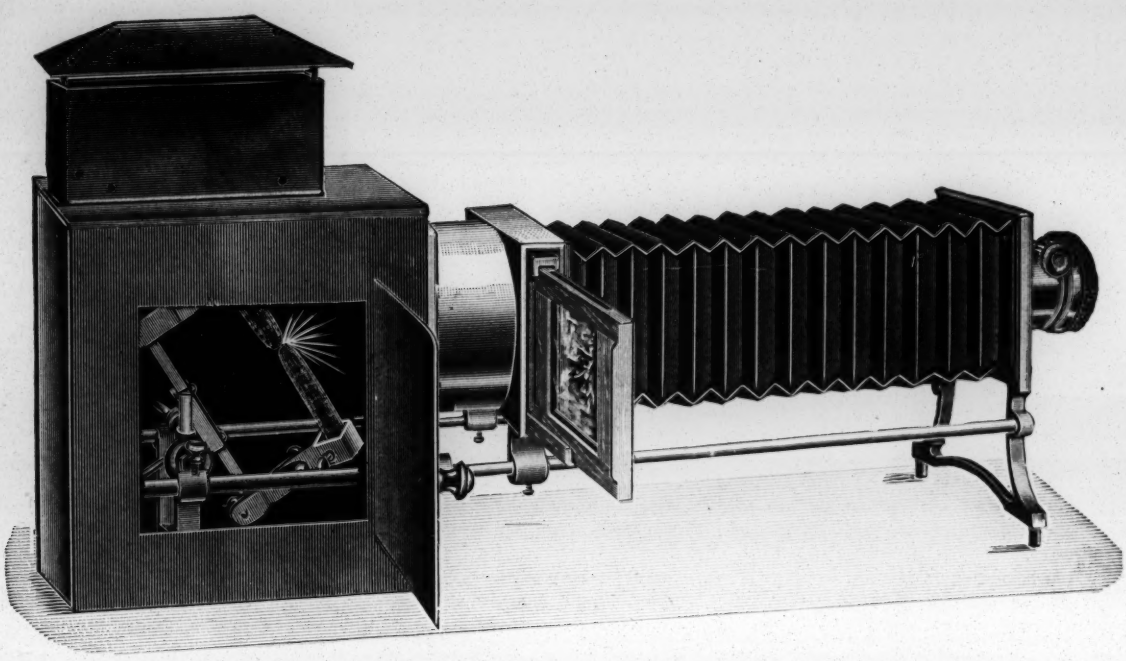
Outfit No. 16 P includes the following items:

One Edison projecting Kinetoscope moving picture attachment, Economic model No. 50 A.

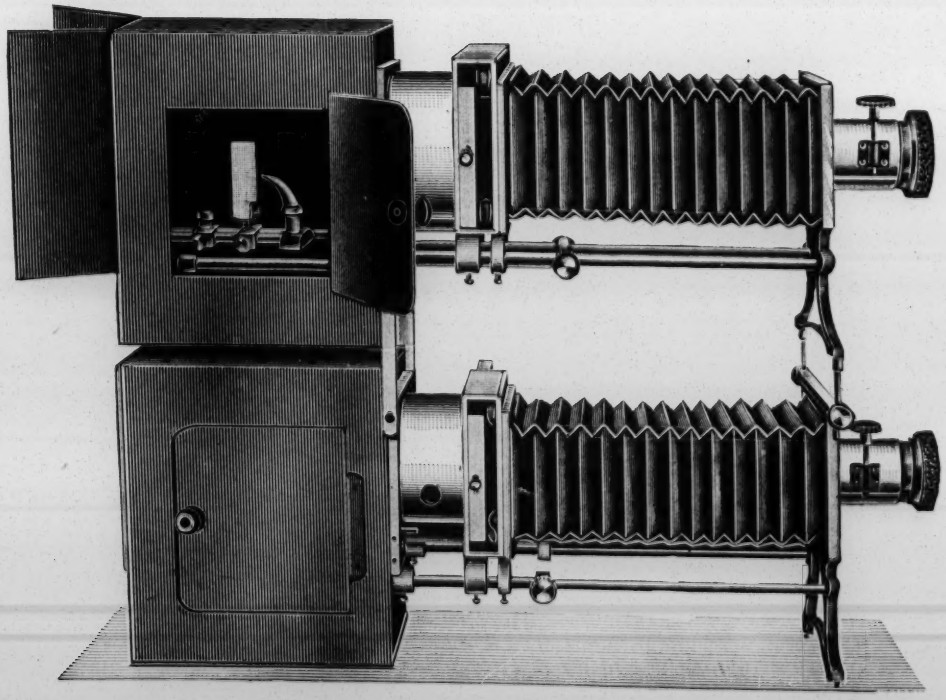
One Base Board, to which Kinetoscope attachment is fastened, and which is also intended to support customer's magic lantern or stereopticon.

Six moving picture films, Edison make, Class B, 50 foot lengths, or an equivalent total of 300 feet of Edison films of various lengths.

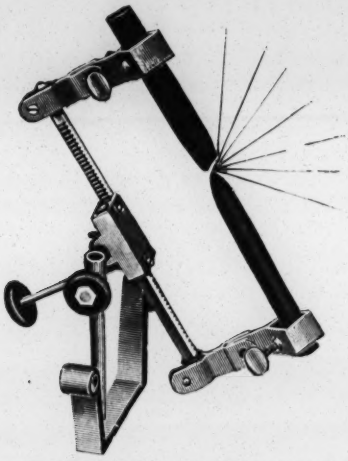
Five Hundred posters, 18x24 inches in size, with large illustrations covering moving pictures, stereopticon views and talking machine, or any other combination that customer wishes to make.



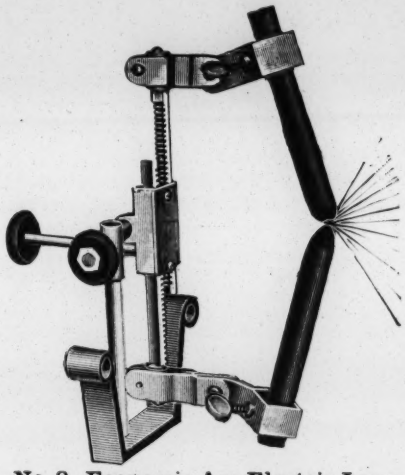
No. 60. Economic 1902 Magic Lantern. Can be used with lenses for any distance, and any form of illuminant. Price, $24.00.



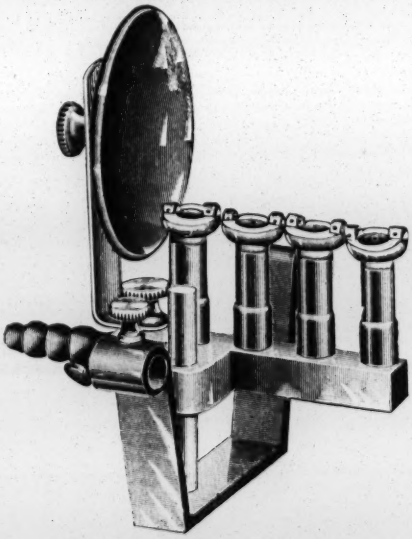
No. 300. Economic 1902 Model Dissolving Stereopticon. Price, $50.00.



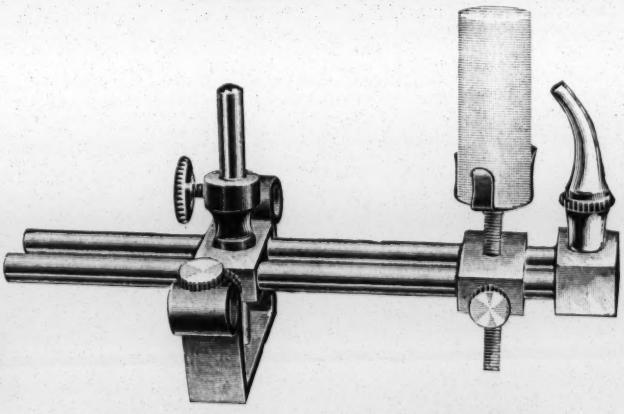
No. 2. Economic Arc Electric Lamp, showing position for direct current.



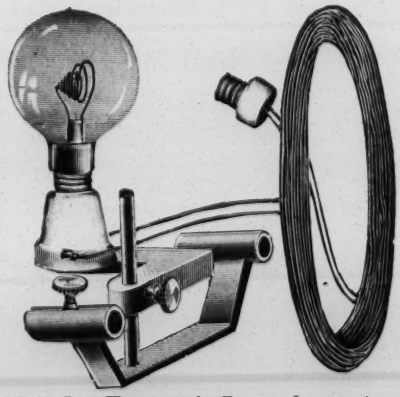
No. 2. Economic Arc Electric Lamp, showing position for alternating current.



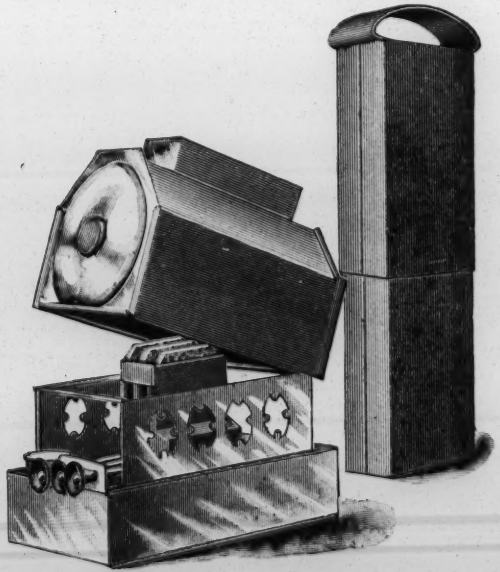
No 4 Economic Acetylene Lamp.



No. 1. Economic Calcium Light Burner.



No. 3. Economic Incandescent Lamp.



No. 5. Economic 3-wick Oil Lamp.

Various Illuminants that are Used with "Economic 1902 Magic Lantern."

"ECONOMIC 1902."

A NEW MAGIC LANTERN.

(See illustrations).

PRICE.....$24.00

We now offer the **"Economic 1902,"** a new magic lantern which we construct with a view to combining

ECONOMY WITH UNIVERSAL APPLICATION.

Such an instrument has hitherto not been obtainable except at very high prices. We equip the apparatus with acetylene, calcium, arc electric, incandescent or oil lamps, with lenses for extra short, middle or long distances, as selected, without any variation in price for long or short distance objectives or burner.

A careful reading of the following specifications will convince the exhibitor that this is the cheapest effective apparatus that has ever been offered for theatrical or lecture work.

No. 60. PRICES OF "ECONOMIC 1902" MAGIC LANTERN.

The "Economic 1902" Magic Lantern with extra short, middle or long distance objectives as selected (i. e., objective 1, 2, 3 or 4 described below), and with burner as described (Nos. 1, 2, 3, 4, 5 or 6), including instantaneous slide carrier and carrying case. **PRICE COMPLETE, $24.00.**

(When equipped with acetylene burner, price does not include acetylene generator; with arc lamp, rheostat is not included).

SPECIFICATIONS:

The Body.—Front and rear plates are of substantial metal, rough nickeled, provided with bellows for long or short extension to take small size objectives of any focus for long or short distance. Lamp house is well constructed of sheet metal with hinged door and canopy for ventilation.

The Objective Lenses.—The apparatus is equipped with one of the following objectives, customer's selection, either Nos. 1, 2, 3 or 4 for short, middle or long range, as desired.

DESCRIPTION OF OBJECTIVES FOR SELECTION:

Economic Objective No. 1.—An extra short focus lens, which is sometimes called a "behind the curtain" objective, because it is especially adapted for situations that offer a very short distance between instrument and curtain. For instance, if the instrument is to be used behind the curtain on the stage of a theatre, the audience viewing the picture from the opposite side, the distance is very limited; usually from 10 to 18 feet. At this distance the usual short

distance lens would project too small a picture, and we have devised this objective "Economic No. 1" to overcome the difficulty; it is therefore recommended for instruments that are to be placed at the back of a theatre stage, behind the curtain in lodge rooms, etc. Economic Objective No. 1 will project a stereopticon picture about 9 feet in size at a distance of 10 feet between the curtain and instrument; a 13½ foot picture at 15 feet; an 18 foot picture at 20 feet.

Economic Objective No. 2.—For short distances, at any range up to 30 feet between curtain and instrument, projecting a picture whose size equals half of the distance; a 10 foot picture at 20 feet; a 12 foot picture at 24 feet; a 15 foot picture at 30 feet, etc.

Economic Objective No. 3.—Objective for middle range for use at any distance up to 60 feet, the size of the picture equaling about three-tenths of the distance between instrument and curtain; at 20 feet a 6 foot picture; at 30 feet a 9 foot picture; at 40 feet a 12 foot picture; at 60 feet an 18 foot picture, etc.

Economic Objective No. 4.—Objective for long range, to be used at any distance up to 80 feet, the size of the picture equalling one-fourth of the distance; at 40 feet a 10 foot picture; at 50 feet a 12 foot picture; at 60 feet a 15 foot picture, at 80 feet a 20 foot picture.

In ordering, customers will please specify which of the above objective lenses is desired with the instrument.

If it is desired to purchase more than one objective we quote the following prices on these separately; good only when bought with instrument:

Economic Objective No. 1, extra short distance, ¼ size mounting, price....$4.50
Ecomonic Objective No. 2, short distance objective, ¼ size mounting, price 4.50
Economic Objective No. 3, middle distance objective, ¼ size mounting, price 4.50
Economic Objective No. 4, long distance objective, ¼ size mounting, price. 4.50

THE ILLUMINANT.

The "Economic 1902" Magic Lantern will be furnished as per customer's selection with any of the following kinds of burners (See illustration):

No. 1. The Economic Calcium (lime-light) Burner. This is of standard make and guaranteed; brass, lacquered, capable of taking high or low pressure gases, has spring clip lime cup, with threaded support to allow of lime being turned, raised or lowered.

No. 2. The Economic Electric Arc Lamp. A well finished, compact, quick acting arc lamp; has adjustment for position, to enable operator to place it at any desired angle in the instrument; also adjustment for each arm that carries the carbon, to place these in line for direct current, or at an angle for alternating current.

Economic 1902 Magic Lantern; Specifications—Continued.

No. 3. The Economic Incandescent Electric Lamp. For lodges, small halls, etc., which do not require the brilliant lime or arc electric light. This lamp is specially constructed for lantern use, its coil concentrated into the smallest possible space and has high candle power. Provided with a supporting base, cords and plug and needs no resistance coil; can be screwed into the socket of any incandescent electric light chandelier or bracket. (In ordering incandescent outfit state whether for use with 110 or 220 volt direct current, or 52 or 104 alternating, and what system of lighting is used).

No. 4. The Economic Acetylene Burner. Provided with four tips and a highly polished reflector.

No. 5. The Economic Oil Lamp. A high power oil lamp, three wicks, each 2 inches wide, the lamp being specially constructed for Magic Lantern use.

No. 6. Economic Welsbach Lamp. For home use by photographic amateurs and house entertainment. Includes Welsbach burner, chimney, one mantle, metal base and support, eight feet of rubber tubing; used with ordinary house gas.

Customers will please specify which form of illuminant is desired. Those desiring to purchase more than one lamp can choose any other illuminant at the following prices:

No. 1. Economic Calcium Light Burner, as described, price.....$4.00
No. 2. Economic Electric Arc Lamp, as described, price..... 4.00
No. 3. Economic Incandescent Electric Lamp, as described, price..... 4.00
(With base, wires and plug).
No. 4. Economic Acetylene Gas Burner, as described, price..... 4.00
No. 5. Economic Three-Wick Oil Lamp, as described, price..... 4.00
No. 6. Economic Welsbach Stand, Burner, Chimney, 8 feet of rubber tubing, etc., as described, price..... 4.00

(Note: When using long distance objective lenses, we advise the use of calcium or arc electric light, as these call for the highest illuminating power. The weaker lights, incandescent electric, acetylene, oil and Welsbach, do not give good results for long distance work).

ADDITIONAL APPARATUS.

Customers desiring to purchase acetylene generator with acetylene burner, or resistance coil (rheostat), with arc electric lamp, may add to outfit:

Best Acetylene Generator, price $8.00
Second Grade Acetylene Generator (not guaranteed), price..... 4.50
Economic Rheostat, price 4.00
Adjustable Edison Rheostat, price 10.00

Description of Challenge Magic Lantern

Model No. 700

ILLUSTRATED WITH VARIOUS FORMS OF LIGHT ON THE FOLLOWING PAGES.

It consists of: 1. **The body.** 2. **The condensing lenses.** 3. **The objective lenses.** 4. **The leather extension bellows.** 5. **The illuminant.** 6. **The carrying case.** 7. **The slide carrier.** Weight with carrying case 12 pounds.

1. The **body** consists of the hood which encloses the lamp, the extension rods, and the skeleton frame, which are made of brass, and handsomely nickel plated. The front is cut out for standard half size objective, and has adapting ring to use quarter size if desired. The instrument has elevating screws in front supports; side door with catch.

2. The **condensing lenses** are two in number, of the best quality, 4½ inches diameter, whose focus is adapted to project the maximum amount of light into the objective lens. They are set in heavy brass cells in such a way that they can be taken out at any time for cleaning. The cell is set in place outside of the hood that encloses the lamp, and never becomes heated.

3. The **objective lenses** are quarter size, of best quality, are composed of a series of achromatic lenses, finely finished, mounted in brass tubes, with rack and pinion for fine adjustment in focusing picture. The lens is provided with a leather cap to protect it from dust and damage.

4. The **leather extension bellows** is the latest improved medium for enclosing the light between the condensing lenses and the objective, packing into a space of one inch when closed, opening out to an extreme of seven inches when necessary to obtain a good focus on the screen. It affords a great saving in weight.

5. The **illuminant** may be either oil, acetylene, incandescent electric, arc electric or lime light, as described in the following pages; the **burners are interchangeable in the lantern.** The burner support consists of a nickel-plated brass saddle, with a rod, to which is clamped the burner. The saddle fits upon a pair of extension rods in the body.

6. The **carrying case** is light in weight, and its dimensions are 18x10x7.

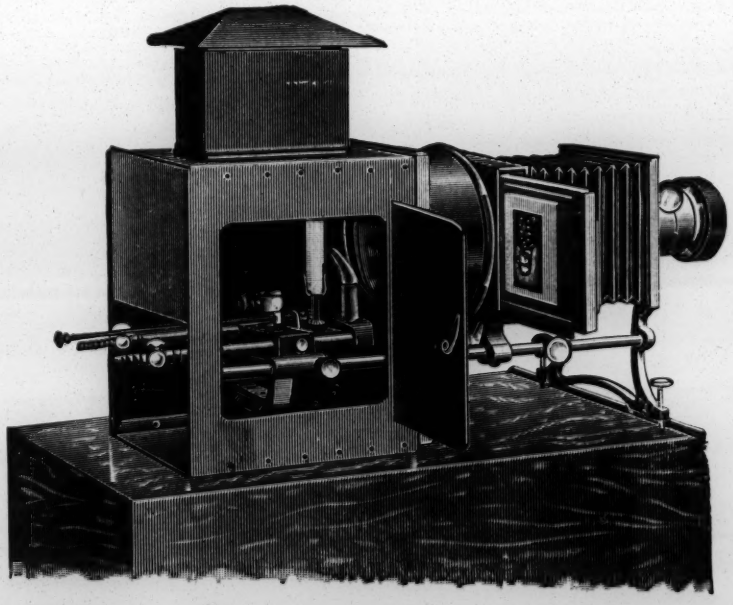
7. The **sliding slide carrier** is included in the outfit without extra charge. It is placed in the opening between condensing lenses and bellows at the beginning of an entertainment and left until the close. There is a slider in the carrier which holds two slides and moves from right to left and back. While one view is being projected on the screen the other is being changed, and in a fraction of a second the new view is in place and the first is changed. There is at no time a white disc on the screen.

The various kinds of illuminants with which the No. 700 model is listed on the following pages do not alter the size of the picture projected on the curtain by the instrument. With any form of light the following table applies:

At 10 feet between instrument and curtain, the size of picture is 5 feet.
At 16 feet between instrument and curtain the size of picture is 8 feet.
At 20 feet between instrument and curtain the size of picture is 10 feet.
At 30 feet between instrument and curtain the size of picture is 15 feet.
At 40 feet between instrument and curtain the size of picture is 20 feet.

The difference lies in the brilliancy of the picture upon the curtain; it becomes brighter in the following order: Oil, incandescent electric, acetylene, calcium, arc electric light. As the size of the picture increases and the illumination decreases in proportion to the distance between the instrument and the curtain, it follows that the weaker illumination reaches its furthest possible distance and its maximum size of picture before the more powerful kinds of light. Oil light should not be taxed beyond an 8 or 10 foot picture; acetylene, a 15-foot view; calcium, a 20-foot, etc.

If the picture projected by the No. 700 model is too large for any given distance, a longer distance objective may be employed, whose projection equals three-tenths of the distance, with any form of illuminant except oil. This will cost $13 extra, or, if substituted in place of the regular quarter size, $6.50 extra.

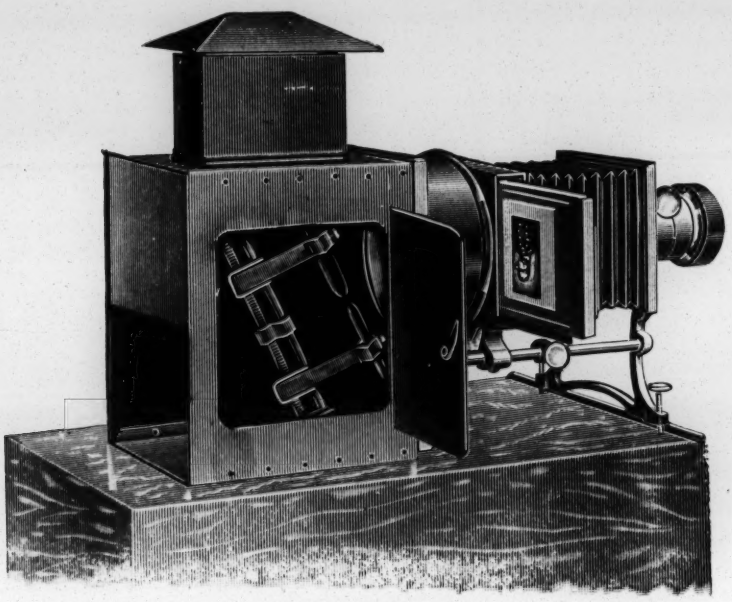


No. 700B. The Challenge Interchangeable Magic Lantern

WITH CALCIUM LIGHT JET FOR GASES.

Weight, with carrying case.....14½ pounds
Price, complete **$39.00**

Instrument No. 700B consists of Model No. 700, as described; a calcium light burner, best quality, with mechanical movement for turning limes from the rear, and stop-cocks; the burner nickel plated and handsomely finished. Best quality quarter-size objective, slide carrier, 4½-inch condensing lenses.



No. 700C.

The Challenge Interchangeable Magic Lantern.

With hand feed arc electric lamp.

Weight, without rheostat	14½ pounds
Price, without rheostat	$35.00
Rheostat extra	5.00
Edison rheostat, adjustable, extra	10.00

The hand feed arc electric lamp included with outfit No. 700C is adjustable for direct or alternating current and for perpendicular or slanting position. Body of the instrument is No. 700 previously described.

Challenge Dissolving View Apparatus

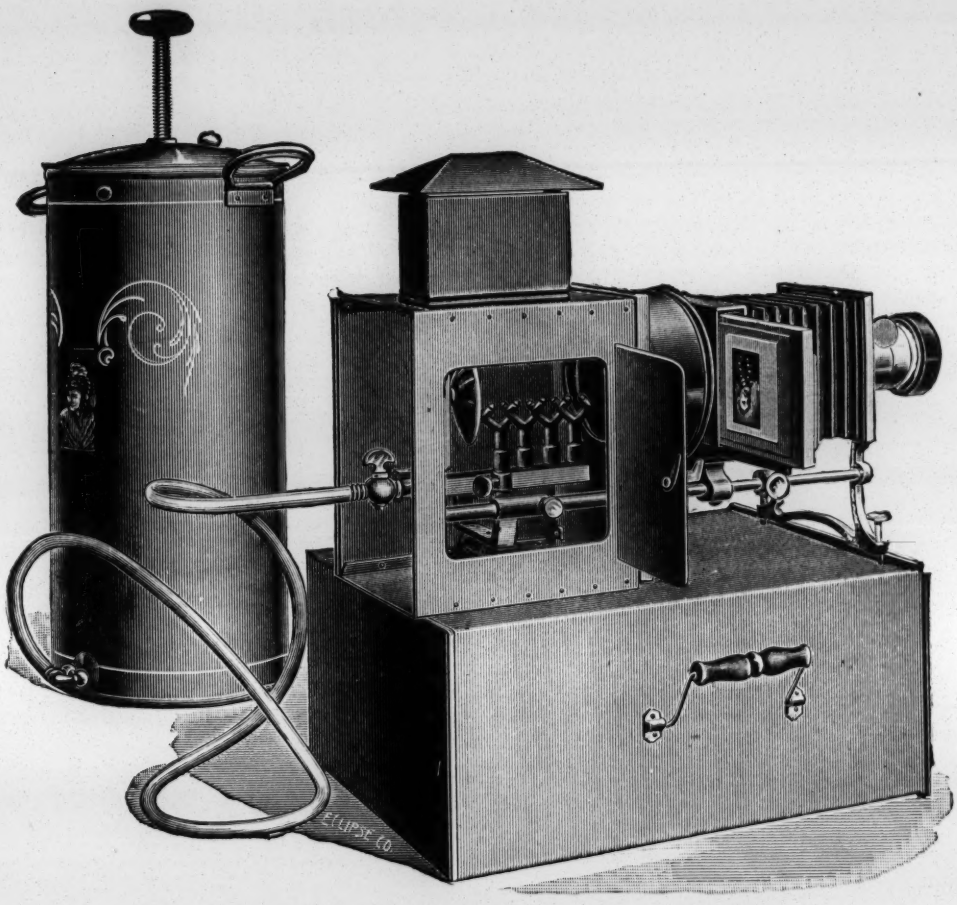
No. 700H

FOR ACETYLENE LIGHT.

Price ..... $85.00.

With this outfit the same effects may be obtained as with a dissolving calcium light lantern, by means of a dissolving key for the acetylene gas, which turns the stream of gas from one lantern into the other. Lantern bodies are mounted side by side.

Challenge Acetylene Dissolving View Outfit No. 700H includes: Two No. 700 Magic lantern bodies; two quarter size achromatic objectives with rack and pinion; two pairs condensing lenses, best quality, 4½ inches in diameter; two best acetylene burners; one Challenge acetylene gas generator; nine feet of rubber tubing; one dissolving key for acetylene gas; one base board to which instruments are attached; one carrying case.



No. 700F. CHALLENGE MAGIC LANTERN.

With Acetylene Light Burner and Generator.

Price.....$45.00

This outfit includes the apparatus for the making of acetylene gas, the best acetylene gas burner, lantern No. 700; the whole complete for traveling exhibitors, for use in churches, halls, lodge rooms, and is altogether the most practical outfit for lecturers whose work does not call for the most powerful forms of light. The outfit includes items as shown in cut:

The Challenge Magic Lantern No. 700, one best acetylene burner, eight tips for four flames, one Challenge acetylene gas generator, four feet of rubber tubing to connect generator with the burner.

The acetylene burner is the most powerful of its kind on the market, is provided with stop cock and reflector of various sizes as desired.

This outfit will project a picture 15 feet square at a distance from the curtain of 30 feet.

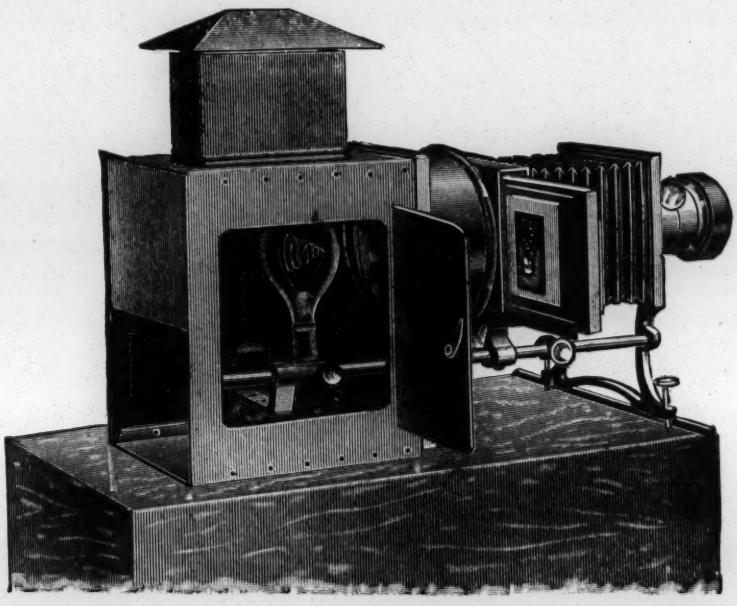
At an addition of $6.50 to price, the outfit No. 700 F may be had with a half size instead of a quarter size objective. With the half size objective it projects a view 15 feet in size at a distance of 50 feet from the curtain.

We have sold many of the above generators during the past three years and have found them to give universal satisfaction. They are safe, light in weight, compact and easily manipulated. Warranted to be the most satisfactory acetylene generator on the market for lantern work.

Challenge Magic Lantern No. 700 L.

With New Improved High Power Incandescent Electric Light. No Rheostat Required.

Price, complete ***$38.00***



After many years of experimentation in an effort to produce an incandescent electric bulb that would give high illuminating power for projection work, and without the use of resistance coils, we have at last combined all the elements that are required for this work in an incandescent bulb that is eminently satisfactory in every respect. Its chief merits are:

1. It furnishes a brilliant light, due to its peculiar construction. It is a law of optics that the brightness of the picture projected on a curtain by a magic lantern is dependent not only upon the candle power of the flame, but also on its compactness. Taking two flames of equal candle power, the one concentrated at a point, the other spreading into a large area, the small flame will project the brighter picture. This principle has been applied to the incandescent lamp shown in above illustration, whose filament is wound into the smallest possible space, thereby multiplying its illuminating power many times.

2. Incandescent bulbs have hitherto been made of high candle power for lantern work but the light filament retained the spreading form of the ordinary bulbs, and much of the light was lost when projecting a picture on the curtain. The old style also required the use of a rheostat or resistance coil and was expensive as well as short lived.

Our new incandescent electric bulb is used without a resistance coil, has a long life, and is connected by means of an ordinary plug and wire directly with the socket of the chandelier. No extra apparatus is necessary.

The lantern is shipped complete with wire and plug, ready to be inserted into the socket of your chandelier.

In ordering, state if instrument is to be used with direct or alternating current.

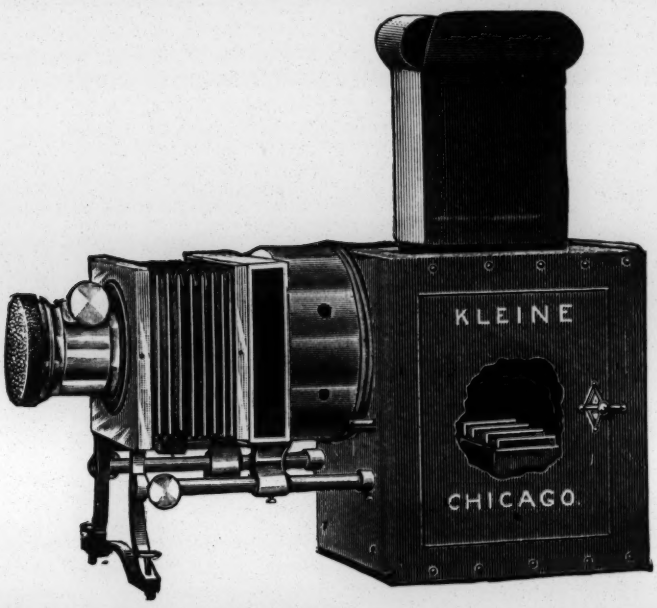
This instrument is particularly adapted for use in lodge and club rooms, Sunday schools and parlors where a bright picture is desired and no expert lanternist is present to operate an arc electric or calcium light.

Price of our Challenge Magic Lantern, No. 700L, with high power incandescent electric burner, as shown in illustration above, 10 feet of wire and plug, with quarter-size best objective, projecting a clear 10-foot picture at a distance of 20 feet, with carrying case..... ***$38.00***

The Challenge Interchangeable Light

Magic Lantern No. 700A

Price $30.00.



Including 4-Wick Kerosene Lamp, Wicks 2 inches wide; Lamp has Extension Chimney.

Since the introduction of acetylene light magic lanterns the use of kerosene light lanterns has decreased greatly, because the acetylene is almost as cheaply and easily operated as the oil. As there are some lanternists, however, who prefer to use a coal oil illuminant on account of its simplicity and the universal sale of the oil, we list our No. 700 model with this form of light.

Exhibitors that purchase the oil lamp with our No. 700 model can at any future time buy a burner of another form, for acetylene, arc or incandescent, electric or lime light, and use it in the instrument. Such change involves no additional expense except that of the burner.

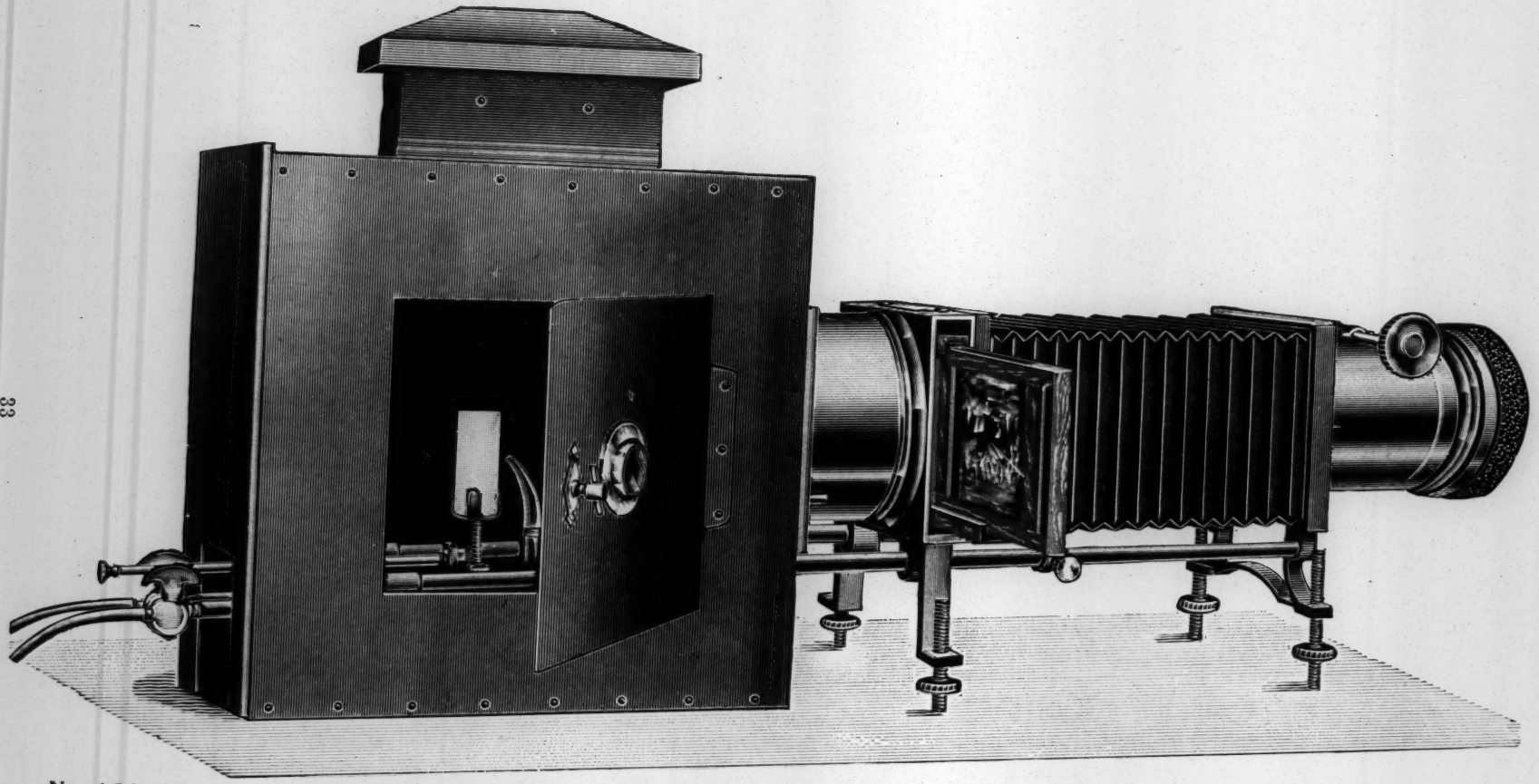
Note.—Exhibitors are advised to purchase the best oil that can be obtained, such as is used for parlor lamps, 150 degree test if possible. A small piece of camphor when added to poor oil will improve it.

Challenge Dissolving View Apparatus No. 700G.

For Oil Light.

Price .....$69.00.

Consisting of two No. 700A Magic lantern bodies set side by side; two quarter size achromatic objectives with rack and pinion; two pairs condensing lenses, best quality, 4½ inches in diameter; two French 4-wick oil lamps; one universal dissolver; one base board to which instrument is attached for rigidity; one carrying case.



No. 100. The "Supreme Magic Lantern." Adapted for standard objectives to project at any distance from 5 to 150 feet, and for any form of illuminant.

No. 100. The Supreme Magic Lantern.

(See Illustration.)

We have elsewhere listed in this catalogue our Economic 1902 Magic lantern to answer the demand for the cheapest possible instrument that will do good work with various forms of light, and objective lenses for various distances, made up in economical form. On the other hand, we list our No. 100 Supreme Magic Lantern for the benefit of those exhibitors who wish the very best instrument which can be constructed without economizing in the material used or the appliances included.

The Supreme Magic lantern when properly equipped with the necessary lenses can be used for any work of which a magic lantern is capable.

It is provided with a large bellows, 14 inch extension, in order to adapt the instrument for projection with any standard size objective. The front plate is large and is provided with a brass collar threaded to take the largest 4-4 size objective. In order to adapt the instrument for use with the 2-3, 1-2, 1-4 or extra short distance lens, we provide a nest of adapting rings which fit into each other and reduce the opening of the lantern to fit any of the standard objectives.

The difference between the standard objectives of best quality that are used for various distances and the economic objectives is this: The latter are mounted irrespective of focus in the small size mounting; namely, the 1-4 size; that is to say the 4-4 objectives in the Economic style, as well as the intermediate lenses, are of the same size, that of the 1-4 size objective; the best quality standard objectives increase in size as the focus lengthens for longer distances. There is necessarily a great difference between the values of lenses of the same focus in the two styles. An examination of illustration on page 49 will better enable the reader to understand this point. Although our Economic series is handsomely finished and the lenses well ground, we are enabled to sell them at $4.50 each for three foci. The large standard size 4-4 objective is worth $29.00, the 2-3 size $20.00, the 1-2 size $13.00.

The Supreme Magic Lantern, therefore, considering our purpose in placing it upon the market, should be used with the best grade of lenses only.

The illuminants to be used with the Supreme are either calcium light or the Arc Electric. It serves no special purpose if weaker lights are to be used, such as the acetylene, incandescent electric or oil, which will produce equally good results with a cheaper form of lantern. When purchased with arc electric lamp the Supreme Magic Lantern is provided with our right angle (90 degree) lamp; if ordered with calcium light burner it is equipped with our best quality oxy-hydrogen jet. The instrument is shipped in a handsome carrying case.

PRICE OF SUPREME MAGIC LANTERN.

No. 100. Supreme Magic Lantern, provided with longest distance objective, 4-4 size, best quality, to project a 30-foot picture at 150 feet distance, or smaller pictures at lesser distances; best quality lime light burner, 8 feet rubber tubing, best quality condensing lenses 4½ inches in diameter, handsomely mounted, with carrying case. **Price $75.00.**

No. 100A. The same as No. 100, but substituting a 90-degree arc electric lamp for lime light burner and rubber tubing. **Price $75.00.**

No. 100B. The same as No. 100, but substituting a 2-3 size objective in place of the 4-4 size, which projects a 30-foot picture at a distance of 120 feet, and smaller pictures at lesser distances. **Price $64.00.**

No. 100C. The same as No. 100A, but substituting a 2-3 size objective in place of the 4-4. **Price $64.00.**

No. 100D. The same as No. 100, but equipped with best quality 1-2 size objective in place of the 4-4. **Price $57.00.**

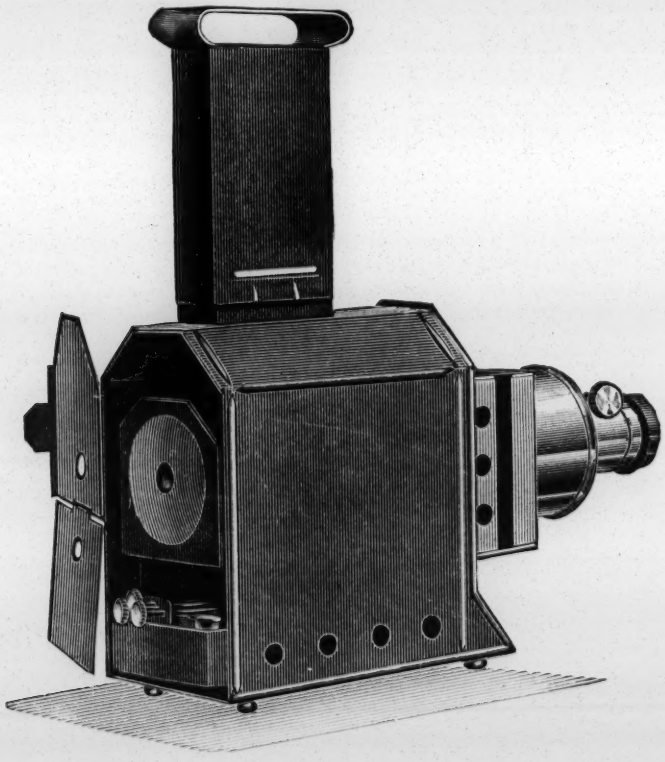
A CHEAP MAGIC LANTERN.

No. 820.

For Lodges, Sunday Schools, etc.

We are constantly in receipt of letters from Sunday and public school teachers, secret societies and lecturers in small halls who would use the Magic Lantern in their work but find themselves debarred by the cost of a good instrument, and cannot do efficient work with the cheap instruments that have been upon the market. For the benefit of these, we have reduced the price of our No. 820 Magic Lantern practically to cost.

The instrument is an efficient oil-light lantern, which projects an eight-foot picture at a distance of fifteen feet from the screen.



Price $12.00

The Challenge Magic Lantern No. 820 includes: 1, the body; 2, the condensing lenses; 3, the objective lenses; 4, a continuous slide carrier; 5, an oil lamp for projection; 6, a carrying case.

1. **The body.** This is made of Russia iron and encloses the three-wick lamp; has double hinged door.

2. **The condensing lenses** are two in number, of fine quality, four inches in diameter, and solidly mounted in brass.

3. **The objective lenses** are achromatic and mounted in brass tubes, with rack and pinion, for fine adjustment.

4. **The continuous slide carrier** is placed in the lantern at the beginning of a lecture and is not removed during the evening. Slides are placed in this one after another and there is never a white disc on the screen.

5. **The oil lamp** has three wicks, each wick two inches long, and furnishes a brilliant light.

6. **The carrying case** is made of wood and provided with handle.

THE DISSOLVING STEREOPTICON.

The dissolving stereopticon offers the manufacturer of projecting apparatus his best opportunity for the display of mechanical skill applied to optical science. With this instrument are produced the finest effects upon a curtain that can be obtained with stereopticon views.

The difference between a magic lantern (sometimes improperly called a stereopticon) and a dissolving stereopticon consists in this: the latter is composed of two magic lanterns the one an exact duplicate of the other, provided with sets of objective lenses that are absolutely alike in focus for the two bodies; so that the image of the views from both bodies is of the same size when projected on the curtain.

These two bodies of the stereopticon are mounted one above the other, but not rigidly. As it is necessary that the views projected by the two bodies fall upon the same spot upon the curtain, there must be a means of inclining the upper lantern; the degree of inclination varying with the distance; also a means of registering right and left. Both of these adjustments are provided with the stereopticons of our manufacture; they are substantially constructed, and by the aid of clamping screws, perfect rigidity can be obtained after adjustments have been made.

A dissolving stereopticon involves also, the use of two lime-light burners of equal power, which must be under control independently of each other.

The true dissolving effect lies in the gradual fading away of the one view and the coming out of the other; this can only be obtained by darkening and intensifying the light in each body alternately. It is therefore necessary to employ some means of directing the lime light gases from one burner of the stereopticon into the other. This is accomplished by means of a dissolving key, which receives the gases, oxygen and hydrogen, from the cylinders, and by the use of its lever and plug directs the flow into either burner.

Dissolving keys are of two kinds, high pressure and low pressure. The high pressure key should be used when the operator is taking his gas from two cylinders, charged by a calcium light company under high pressure. The low pressure key is used when gases are obtained from the operator's gas-making outfit with ether or gasoline saturator.

The most satisfactory results are obtained from the use of a high pressure key, with gases in tanks, furnished by the calcium light companies. With this key it is possible to send the necessary flow of gases into both burners at the same time, which is necessary for the production of many fine dissolving effects.

A high pressure key must be perfect in construction, or it is worse than useless. The greatest care is taken in the manufacture of the key which we include with our outfits; it is patented and its construction is such as to give perfect satisfaction.

The best known operators and lecturers, who have made fortunes in the lecture field, use the dissolving stereopticon with lime light, taking the gases from tanks. John L. Stoddard, Burton Holmes, Dr. H. C. Crary and every other lecturer of note, employ this form of apparatus; it is the accepted standard.

The electric light with a stereopticon does not produce a genuine dissolving effect. It is impossible to control the current in such a way as to swing the light from one lantern to the other instantaneously; therefore both lights are kept burning during an exhibition, the change from one to the other being accomplished by means of a mechanical dissolver, which shuts out the lights alternately, but abruptly; there is no fading away of one view into the other.

The inquirer who is investigating the question of dissolving stereopticons is warned against the fatal error of buying a poorly made instrument without the necessary appliances and high grade lenses for good work. A poor instrument of this character is not as desirable as a single magic lantern with a good slide carrier.

There are instruments on the market for sale by mail order houses and other "cheapest on earth" firms, which are constructed entirely with a view to economy of cost, that are totally unfit to do the work that is required of them. Intelligent buyers will readily understand that a firm which deals in shoes, buggies, shirts, hats and groceries,

cannot be as well able to handle scientific instruments of this kind as business houses that make a specialty of this line of goods.

In order to save a few dollars in the cost of constructing such an instrument, there are heavy sacrifices made in their efficiency and while illustrations of such instruments may look very well on paper, their flimsy construction will at once condemn them to an experienced lanternist. Printer's ink and paper are patient, and glowing descriptions in catalogues are more easily written than it is possible to produce a first-class stereopticon effect with a third rate instrument.

There is a recognized standard applied to objective lenses among reliable houses which is not followed by all of the dealers in these instruments. The standard size Lenses are the best commercial lenses for lantern work and are costly in the larger sizes, which project at long distances. Cheap substitutes for these have been placed on the market under the same description, and the buyer who is not posted is apt to be mislead. Standard ½ or ¾ size Objectives which are worth $14.50 and $21.00 respectively are sometimes supplanted by a cheap substitute which has less than one-third their value. The cheaper lenses give poor definition and much less illumination on the curtain than the genuine objective. This applies to other sizes of objectives as well. Our dissolving stereopticon No. 500 is provided with best quality Objectives. This model is the result of many years' experience in the manufacture of instruments of projection, is finely finished, substantially made, the best materials used throughout.

This model is in use among many of the best known lecturers and theatrical men throughout the country and we guarantee it to be faultless in every particular.

There are two main advantages derived from the use of a dissolving stereopticon not offered by a single Magic Lantern; these are the dissolving effect produced by the fading of one picture into the next and the capacity for projecting two companion or complementary pictures upon the curtain at the same time.

The use of our sliding carrier with a single instrument, makes a rapid change from one view to the next, without leaving a white disc on the curtain, but in making the change the picture does not fade away as it slides from the field of vision to the right or left, the next picture sliding into place from the opposite side in the same way. In using a dissolving stereopticon, however, the view does not slide out of place, but fades away, the other next appearing in its place without any mechanical change being apparent.

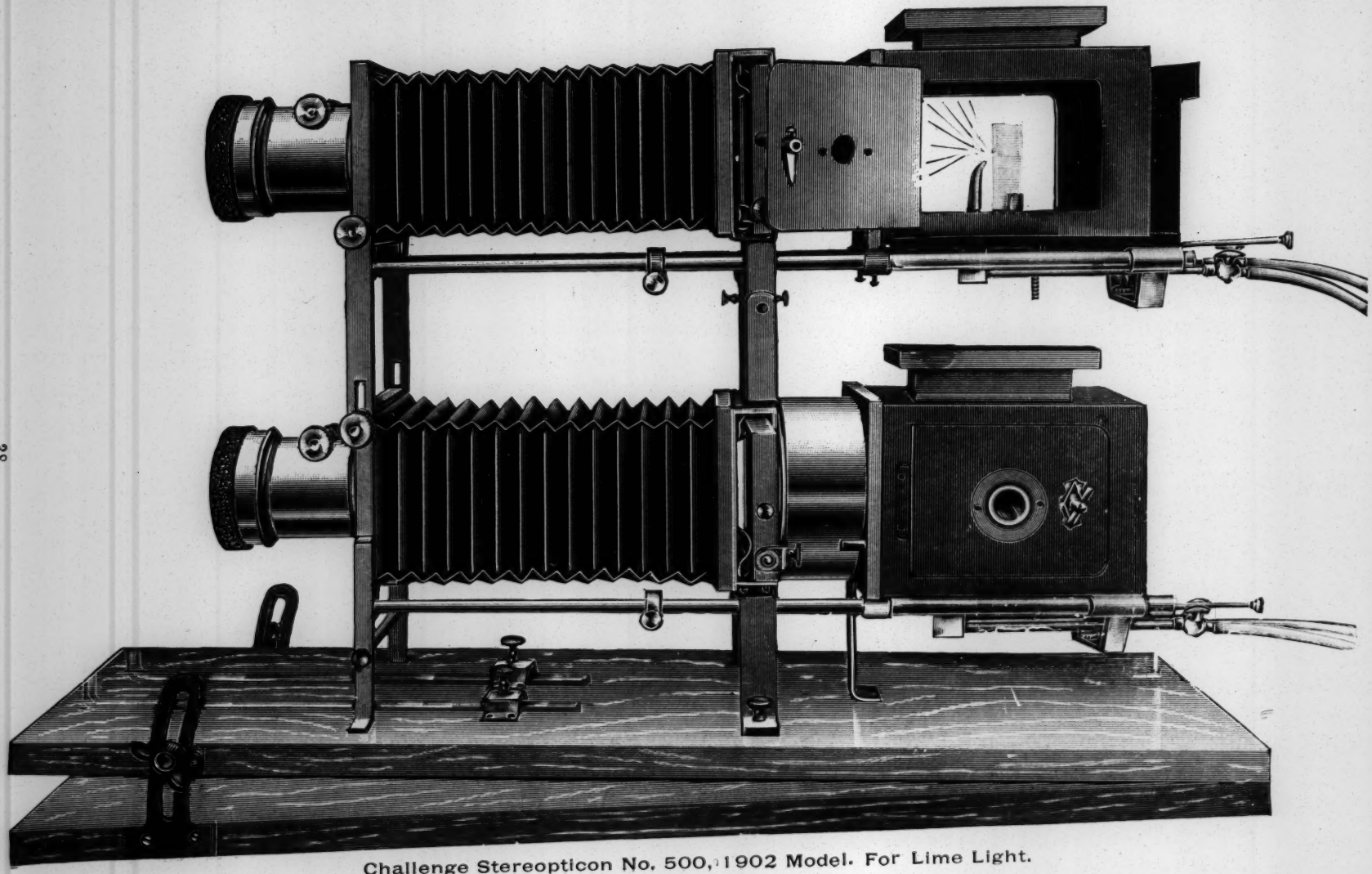
This will be readily understood if we consider the manner of operating; there being two lantern bodies, each complete with a lime light burner and lenses, each burner connected with a dissolving key by means of rubber tubing; by swinging the handle of the key to the right and left, the gas is alternately supplied to each burner. The burner that is being fed gives a brilliant light, which projects the view that is in place upon the curtain; while this picture is upon the curtain, the view in the other lantern is changed, the handle of the dissolving key is swung to the other side; the bright light dies out and the other burner receives the gas and projects the new view.

Both lanterns are sometimes used at the same time with sets of views that supplement each other, and these form many of the handsomest sets of slides that are made for the stereopticon. This is accomplished by setting the handle of the high pressure dissolving key half way, that is to say in the center, allowing an equal flow of gas to both burners.

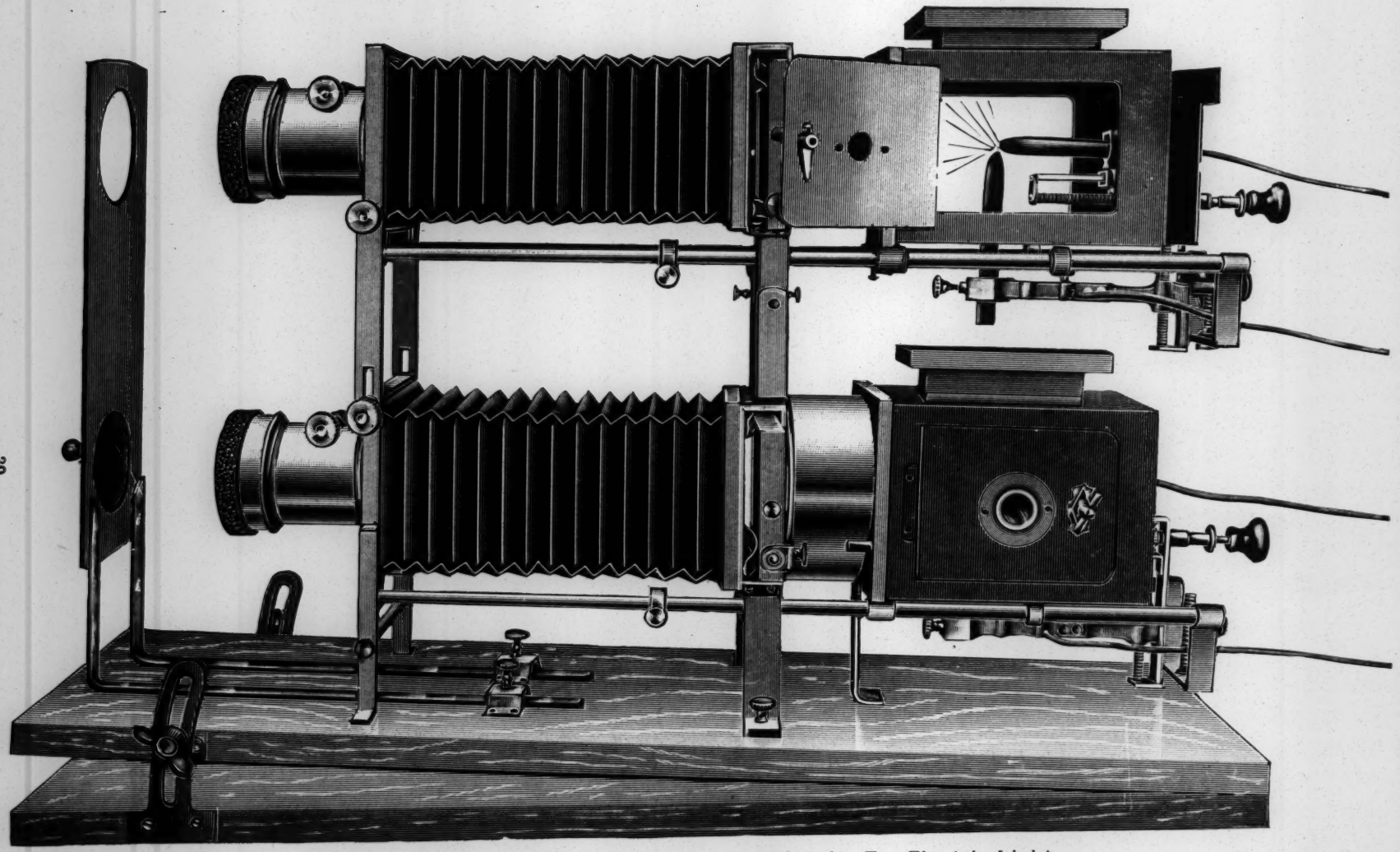
For instance, in the set "Rock of Ages" there is a view of the ocean with a projecting rock, on which rests a cross; while this is on the curtain, the operator places a view of a girl looking upward in the other lantern, places the handle of the dissolving key in the center; the first picture of the ocean remains on the curtain and as the gases are fed to the other burner, the figure of the girl gradually appears, becoming brighter and brighter, until it stands out boldly, clinging to the cross. Thus two views projected simultaneously, appear upon the curtain as one.

Many other beautiful effects are produced with a dissolving stereopticon, that are impossible with a single instrument. For instance, the operator may take three views of of a beautiful landscape and have one colored as a day scene, another twilight, and the third as a night view. By dissolving from one lantern to the other, the effect will be that of a change of color, the view remaining apparently on the curtain; being identical, the change is not apparent.

In producing effects of this kind, it is necessary that the instrument and lenses be of perfect construction. If the two bodies of the stereopticon are not accurately constructed, or the lenses poorly matched, ludicrous effects result; as when the figure of the girl in the Rock of Ages set is projected out of place and is left clinging to nothing, away from the cross, in mid-air. For this reason we give especial care to the manufacture of these instruments.



Challenge Stereopticon No. 500, 1902 Model. For Lime Light.



Challenge Stereopticon No. 500 K, 1902 Model. For Electric Light.

The Challenge Stereopticon No. 500

1902 MODEL

For use with Calcium Light Company's gases in tanks under high pressure.

Price, without tanks.....$180.00

The condensing lenses are 4½ inches in diameter, best quality, mounted in brass, and can easily be taken out for cleaning.

The objective lenses are achromatic, standard sizes and best quality, mounted in brass, nickel plated, with rack and pinion for focusing. Will project a picture of any size from five to thirty feet at a distance of ten to ninety feet from curtain.

The lime light jets are of our latest pattern, with spring clamps to hold the cylinder of lime, stop cocks, mechanical lime movement, elevating and clamping screws. The jet is easily adjusted and rigidly held in place when clamped.

The extension for focusing is obtained by means of collapsible leather bellows. The bellows are vastly superior to the old style metal extension tubes, saving many pounds in weight and making the lantern more compact for transportation. The front support, which bears the weight of the objectives, moves forward when the instrument is being focused and is always immediately beneath the weight which it bears. This prevents the sagging of the objectives during the lecture, and when clamped the instrument remains rigid.

In detail the outfit consists of:

Two magic lantern bodies, with extension and opening for 4-4 objectives.
Two quarter-size best quality objective lenses.
Two half-size best quality objective lenses.
Two adapting rings, reducing objective opening from 4-4 to 1-2.
Two adapting rings, reducing objective opening from 1-2 to 1-4.
Two pairs of best quality condensing lenses, 4½ inches in diameter.
Two best lime-light jets.
One high-pressure dissolving key.
Twelve feet rubber tubing, for connections.
Two slide carriers.
One carrying case.

CHALLENGE STEREOPTICON No. 500 K.

1902 Model for Electric Light.

Price $180.00.

The same in style and equipment as No. 500, but omits: High pressure key, lime light burners and rubber tubing; using in their place two right angle arc electric lamps, two Edison rheostats, and mechanical dissolver.

The No. 500 Dissolving Stereopticon.

Our old No. 500 model dissolving stereopticon became the standard many years ago, and year by year its salient features have undergone an evolution; the 1902 model embodies many features not found in earlier models or those of other make. Its universal adaptability can be found in no other instrument on the market; most important being the ease with which any objective lens of standard size can be attached. This makes it possible to use the machine at any distance from the curtain for which objective lenses are made.

The fronts of the No. 500 are cut out for the largest size of objective, the 4-4 (which projects a picture whose size equals one-fifth of the distance), and there are permanently fastened to the bodies objective flanges for the 4-4 lenses; we furnish also adapting collars which fit into the 4-4 flange, to reduce the opening to 2-3; other adaptors from 2-3 to 1-2; others from 1-2 to 1-4. The bellows is large, and long enough to accept the longest focus standard objective lenses.

With the proper objectives this instrument will project a thirty-foot picture at 150 feet distance; or a ten foot picture at 12 feet, and various sizes between these extremes.

When we speak of standard 4-4, 2-3 or 1-2 size objectives, we mean those lenses which are mounted in large fittings, such as have been in use many years; not the lenses of long focus, mounted in small tubes, which are very much cheaper and lessen both light and definition.

To emphasize the adaptability of our No. 500 stereopticon, we mention the following objectives which can be used with it at various distances and cover the entire range of stereopticon work:

At 150 feet between stereopticon and curtain—

4-4 objective, projects a 30-foot picture, sharp, bright and clear to the edge.

At 120 feet—

4-4 objective projects a 24-foot picture.
2-3 objective projects a 30-foot picture.

At 100 feet—

4-4 objective projects a 20-foot picture.
2-3 objective projects a 25-foot picture.
1-2 objective projects a 30-foot picture.

At 80 Feet—

4-4 objective projects a 16-foot picture.
2-3 objective projects a 20-foot picture.
1-2 objective projects a 24-foot picture.

At 60 feet—

4-4 objective projects a 12-foot picture.
2-3 objective projects a 15-foot picture.
1-2 objective projects an 18-foot picture.

At 50 feet—

4-4 objective projects a 10-foot picture.
2-3 objective projects a 13-foot picture.
1-2 objective projects a 15-foot picture.
1-4 objective projects a 25-foot picture.

The No. 500 Dissolving Stereopticon —Continued.

At 40 feet—

4-4 objective projects an 8-foot picture.
2-3 objective projects a 10-foot picture.
1-2 objective projects a 12-foot picture.
1-4 objective projects a 20-foot picture.

At 30 feet—

2-3 objective projects a 7½-foot picture.
1-2 objective projects a 9-foot picture.
1-4 objective projects a 15-foot picture.
Extra short distance objective projects a 25-foot picture.

At 20 feet—

1-2 objective projects a 6-foot picture.
1-4 objective projects a 10-foot picture.
Extra short distance objective projects a 17-foot picture.

At 10 feet—

1-4 objective projects a 5-foot picture.
Extra short distance objective projects a 9-foot picture.

We do not include with the outfit No. 500 all of these lenses, as few exhibitors have use for all of them. The most universal are the 1-2 and 1-4 sizes, which are included at price quoted; but exhibitors sometimes feel the need of very long or very short distance lenses, which can then be added at will, merely for the price of the lenses, without any change in the instrument.

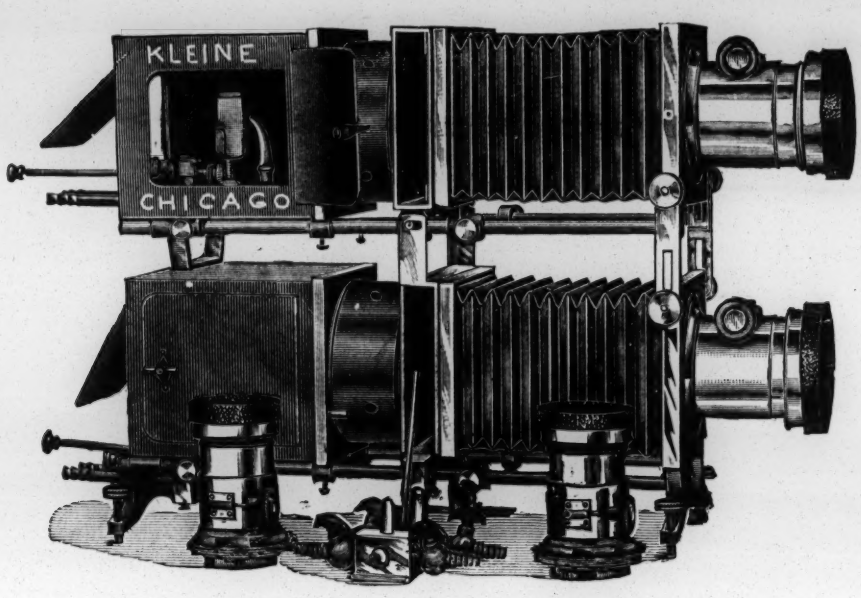
The objectives which we use with this instrument are now specially made for us by the Bausch & Lomb Optical Co., and are not to be confounded with cheaper grades. If desired, we furnish Darlot objectives in place of the American at same price.

Value of objectives other than those listed with the No. 500; all of these can be used with the instrument:

1 pair of 4-4 objectives for long distance.....$58.00
1 pair of 2-3 objectives for long distance..... 40.00
1 pair of extra short distance lenses..... 14.00

Another new feature of great practical benefit which has been added to stereopticon No. 500 is the new style baseboard, with elevation. As shown in illustration, there are used two heavy boards of black walnut or cherry, hinged at one end. Near the other end of the lower board are two heavy brass arcs, with slot; at this point are fastened two projections to the upper board, which play up and down in the arc; the lantern being placed upon the upper board, it may be inclined at any angle, upward or downward, the projections being clamped to the arc by means of a heavy brass thumb-screw when in proper position.

In this instrument, as in all our Challenge series of lanterns, the rings in which the condensing lenses are mounted are placed between the light box and the slide holder, so that if the lenses should require cleaning, either during or before a lecture, these rings can be lifted out of place and returned without disturbing the remainder of the lantern. This may be done while the light is burning.



The CHALLENGE STEREOPTICON
No. 400

The Challenge Stereopticon No. 400 is of oxydized brass. The jets have mechanical lime movement. Object glasses are of standard make and have two sets of achromatic lenses, with adjustment for focusing. The condensing lenses are 4½ inches in diameter and are the same as those used in our No. 500 Stereopticon. The bellows are made of leather and warranted. We can especially recommend the No. 400 to those who wish to purchase a first-class dissolving apparatus at a low price. The instrument is substantially made and will bear rough usage.

CHALLENGE STEREOPTICON No. 400

For projecting dissolving views at short range.

PRICE.....$95.00

Consisting of:

The body.
Two quarter-size objective lenses.
Two pairs of best quality condensing lenses 4½ inches in diameter.
Two lime light jets with mechanical lime movement.
One low pressure dissolving key.
Twelve feet rubber tubing.
Two slide carriers.
One carrying case.

No. 400 will project a picture 10 feet in size at a distance of 20 feet from the curtain; a picture 20 feet in size at a distance of 40 feet from the curtain.

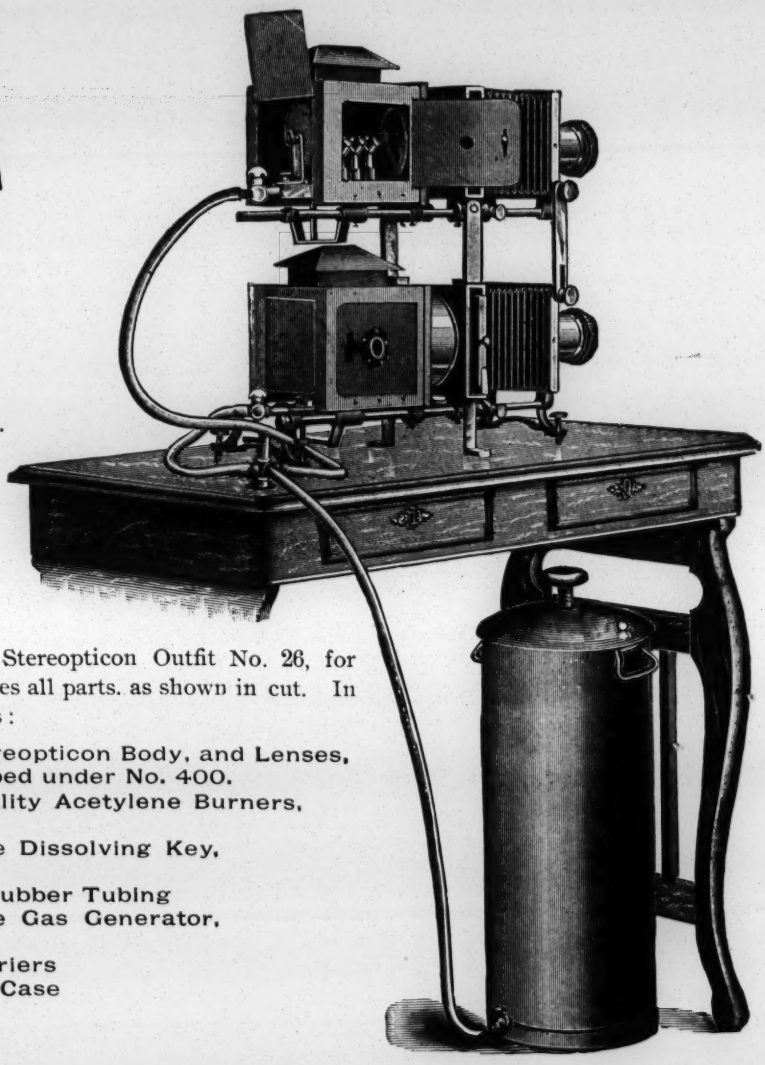
At intermediate distances the picture will be of a proportionate size.

Dissolving Stereopticon Outfit No. 26

For Acetylene Gas.

PRICE

Complete.....**$98 00**



The Dissolving Stereopticon Outfit No. 26, for acetylene gas, includes all parts. as shown in cut. In detail, it is as follows :

1. Challenge Stereopticon Body, and Lenses, as described under No. 400.
2. Two Best Quality Acetylene Burners,
3. One Acetylene Dissolving Key,
4. Twelve Feet Rubber Tubing
5. One Acetylene Gas Generator,
6. Two Slide Carriers
7. One Carrying Case

WE MANUFACTURE

MAGIC LANTERNS, STEREOPTICONS AND SUPPLIES

ARE SELLING AGENTS FOR THE

EDISON MANUFACTURING CO.'S

PROJECTING KINETOSCOPES and FILMS, THE PHONOGRAPH RECORDS AND SUPPLIES

No. 300. Economic 1902 Model Dissolving Stereopticon.

(See Illustration.)

Economic 1902 Model Dissolving Stereopticon has been designed with a view to supplying the demand for a cheap instrument, which will at the same time accomplish the desired results. It has long extension bellows and can be used with objectives of any focus from short distance up to the 4-4 focus in ¼ size mountings. It is well adapted for use with the 1902 Model Economic Edison Kinetoscope mechanism for moving pictures.

It is provided with two pairs of 4½-inch condensing lenses in mountings which can be detached from the lantern for cleaning at any time desired, even after the light is burning.

The instrument is equipped with our Economic calcium light burner or arc electric lamp or acetylene burner.

PRICES.

Price of No. 300 Economic 1902 Model Dissolving Stereopticon, equipped with one pair ¼-size objective lenses, two lime light burners or two acetylene light burners or two electric arc lamps, two dissolving slide carriers, two pairs 4½-inch condensing lenses, well made canvas telescope case with reinforced corners, wood strips on the bottom, with straps and handle for carrying. **Complete**.....$50.00

According to the outfit desired, customers may add from the following list at prices quoted:

Two economic rheostats for electric current, at $4.00 each.....$8.00
Economic mechanical dissolver for electric current..... 4.00
Two knife switches, at 40 cents each..... .80
One acetylene gas generator No. 160..... 8.00
One acetylene dissolving key 4.50
One low pressure dissolving key for calcium light..... 9.00
One high pressure dissolving key for using the gases from calcium light companies' tanks 30.00

The instrument may be ordered with objectives in addition to ¼-size focus as follows:

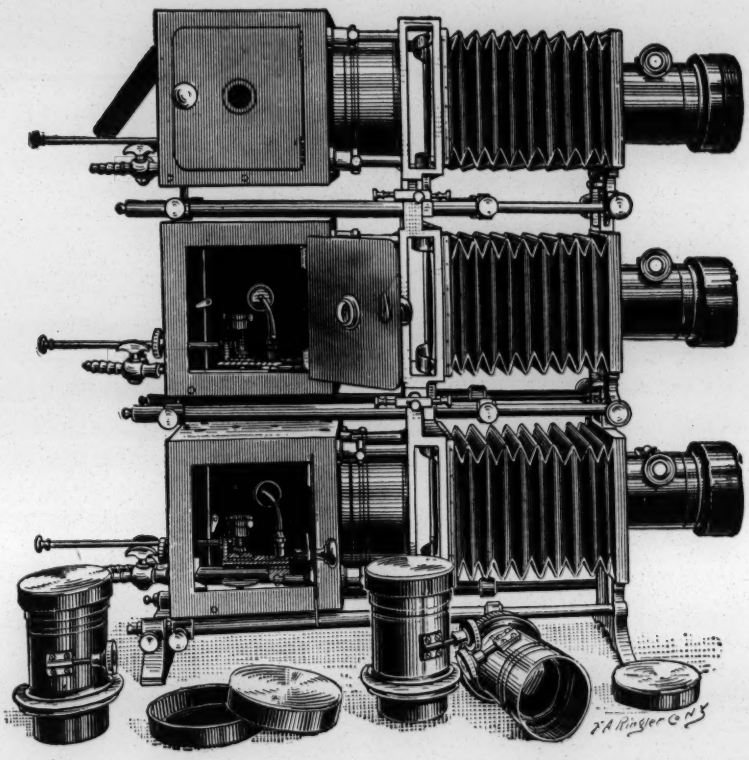
One pair ½-size focus in ¼-size mounting.....$9.00
One pair of ¼ focus in ¼-size mounting..... 12.00

If ¼-size objectives are not desired deduct $9.00 from the price.

No. 300A. Dissolving Stereopticon with Moving Picture Attachment.

Price of No. 300 1902 Model Dissolving Stereopticon, equipped with the No. 50A 1902 Model Edison Economic Kinetoscope Mechanism for Moving Pictures; the whole apparatus complete for dissolving views and moving pictures.....$90.00

Triple Challenge Stereopticon No. 600



PRICE.....$310.00

The Triple Challenge Stereopticon No. 600, for using the gases from tanks under high pressure.

Consisting of:

The triple lantern body.
Three best lime light jets.
Three best quality quarter size objectives for short distance.
Three best quality half size objectives for long distance.
Three pairs best condensing lenses, 4½ inches in diameter.
One triple high pressure dissolving key.
Eighteen feet rubber connections.
Three slide carriers.
Carrying case.

By means of the triple high pressure key either one, two or three of these lanterns can be used at the same time. The gases are under perfect control for each lantern.

The instrument is handsomely finished, the workmanship of the highest grade, and every part warranted.

Objective and Condensing Lenses

The Illuminant.

The size of the view and the clearness of the picture upon the curtain depend largely upon the objective of the magic lantern or stereopticon. By objective is meant the combination of lenses mounted in a brass tube, with rack and pinion for adjustment, which is attached to the front of the instrument.

The brightness of illumination of the picture depends upon the form of light and the condensing lenses. The latter are the large lenses, 4½ inches in diameter being the accepted standard, two in number, which are placed in the instrument in front of the stereopticon view and project the image into the objective.

Objective lenses of inferior quality project a picture which is not equally well defined at all points upon the curtain, the edges being usually blurred when the center is in focus. The best objectives produce a view which is equally sharp and clear in center and at the edges. Condensing lenses of poorer grade do not concentrate the rays of light properly and project a defective image into the objective, which cannot therefore throw forward a perfect picture, no matter how fine in quality.

Perfect projection, therefore, requires high illumination, flawless condensing lenses and achromatic objectives that are optically perfect.

It should be stated, however, that while the arc electric lamp at a proper amperage and voltage (15 to 25 amperes, 110 volts direct current) is the most powerful illuminant for projection, experts prefer the calcium light for stereopticon work on account of its soft and mellow character, which is preferable to the glaring whiteness of the arc lamp. For moving pictures, however, which reduce the light partly because of motion, partly because of their small size, the electric lamp is preferable.

The illuminated disc projected on the curtain by a magic lantern or stereopticon should be equally bright from center to the edges. If one part of the disc is darker than another the burner has not been placed in proper position in the body of the instrument. In order to procure an equally illuminated field, the flame should be in line with the center of the condensing lenses and objectives. Placing the burner in proper position is called "centering the light."

It is not necessary to make previous calculations to determine the position of the flame, as the most practical method lies in watching the disc upon the curtain while the lamp is being swung into position by experiment.

The distance between the flame and the condensing lenses varies according to the foci of the condensers and the objective. All of our apparatus is supplied with condensers whose focus is regulated according to the objective that customers may order with the instrument. If a condenser of right focus is not furnished to match the objective, the flame of the burner will be either too near or too distant from the condensing lens; in the first instance the danger of breaking the condensing lens is increased greatly, and in the latter case the light is weakened.

This matching of focus between condensers and objectives is frequently neglected by dealers, as it involves calculations and a knowledge of optical principles with which even experts are sometimes not familiar.

We would advise exhibitors, particularly those who have not previously operated stereopticons, magic lanterns, or moving picture machines, to study the basic principles underlying projection work. These are simple and easily mastered, and will enable the exhibitor to order intelligently and to his own profit. Careful perusal of the following pages is advised.

THE OBJECTIVE.

These are made in standard sizes and have fixed trade names as follows: 1-4 size, 1-3, 1-2, 2-3 and 4-4 sizes; the lenses in these objectives increase in size of diameter from 1-4 to 4-4, and project a picture according to the following scale:

The 1-4 size objective will project a view on the curtain, assuming that the stereopticon view is of standard size, which will equal half of the distance between the condensing lenses and the curtain.

The 1-3 size objective will project a picture whose size is equal to 4-10 of the distance.

The 1-2 size objective will project a picture whose size is equal to 3-10 of the distance.

The 2-3 size projects a picture equal to 1-4 of the distance.

The 4-4 size, a picture equal to 1-5 of the distance.

It therefore follows that the 4-4 size objective is used for the longest distance; the others for decreasing distances.

For extra short distance there is a special objective called a wide angle stereopticon lens, which projects a picture whose size is equal to about nine-tenths of the distance between condensing lens and curtain. This is usually employed for stage work and is placed in position on the stage behind the curtain.

Standard objectives increase in diameter of lens with the fraction; that is to say the 1-3 size is larger than the 1-4; the 1-2 larger than the 1-3; the 4-4 being the largest.

In order to obtain the best results it is necessary that the longer distance objective be larger than the short distance; although there are many objectives on the market, which we supply to customers who wish to economize, that contain long distance lenses in small mountings, we do not recommend them for high class work, as they lead to loss of light and clearness of the picture. The difference in cost, for instance, between the 4-4 size objective in standard mounting and the same focus to produce the same size picture in a smaller mounting is as $29 to $6.

The best quality 4-4 objective of standard size is worth $29.00, the same focus to project the same size picture at the same distance in a 1-4 size mounting is worth $6.00.

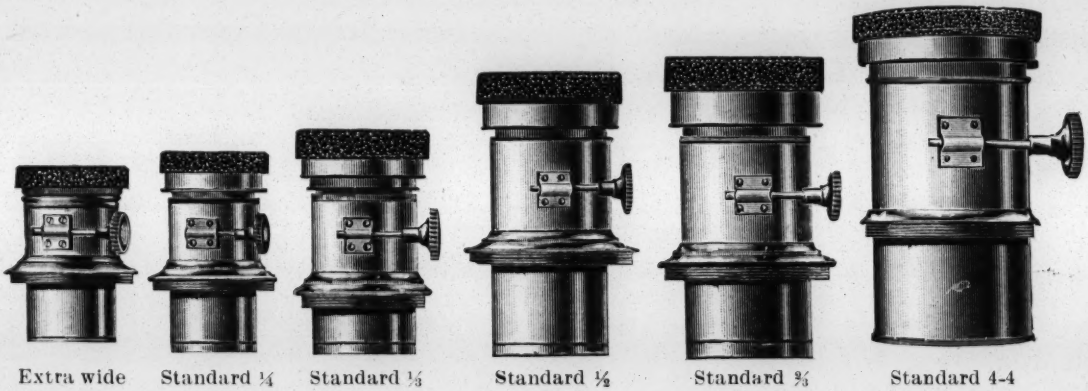
Long focus objectives; that is to say those to be used for longer distance work, call for a higher candle power than the short distance objectives. For this reason it is advisable to use the 2-3 or 4-4 focus with calcium or arc electric light only. These objectives produce unsatisfactory results when used with oil, acetylene or incandescent electric light.

We have made objective lenses for the stereopticon and moving picture machine our special study, and carry a larger stock of these, as well as of condensing lenses, than any other house in the country. We can satisfy the demand for cheaper goods as well as the very finest that can be made.

Until recently the French objectives made by Darlot of Paris were the best to be obtained for stereopticon work. But after continued experimentation the Bausch & Lomb Optical Co., an American Company and the largest lens grinding concern in the world, has succeeded in making a line of objectives whose lenses we consider equal to the Darlot, while the brass work is better, being more durable and less liable to accident because of better construction.

Comparative Sizes of Standard Objectives

BEST QUALITY



Extra wide Angle for very short distances.

Standard ¼ $6.50

Standard ⅓ $12.00

Standard ½ $13.00

Standard ⅔ $20.00

Standard 4-4 $29.00

Any or all of these Standard Size Objectives can be used with the following instruments:

No. 500 Stereopticon, for lime light.

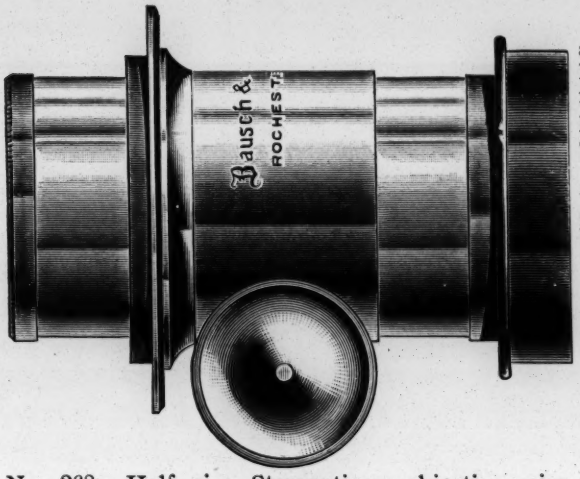
No. 500 K Stereopticon, for electric light.

No. 500 D Stereopticon, with Edison Kinetoscope mechanism.

No. 100 Supreme Magic Lantern.

Prices of the Standard Size Stereopticon Objectives.

BAUSCH & LOMB OPTICAL CO.'S MAKE, FINEST QUALITY.
MADE OF PUREST JENA GLASS.



These lenses are achromatic, accurately ground, mounted in highly finished brass tube, within brass jacket, with rack and pinion of substantial pattern, capable of withstanding hard usage. Taking into consideration the various elements that an expert seeks in an objective lens, they are the finest objective lenses for projection work that are on the market. Each is provided with leather covered dust cap and brass collar

No. 269. Quarter size Stereopticon objective, size of picture equals half of distance from curtain, price $6.50

No. 268. Half size Stereopticon objective, size of picture equals three-tenths of distance from curtain, price.....13.00

No. 270. Two-thirds size stereopticon objective, size of picture equals one-fourth distance from curtain, price.....20.00

No. 271. Four-fourths size stereopticon objective, size of picture equals one-fifth distance from curtain, price.....29.00

Unless otherwise ordered, those of our instruments that are listed as being mounted with best grade of objectives will be equipped with the grade described above. Customers preferring them may have the French Darlot objectives at the same price.

Economic Objectives, 1902 Models.

Exhibitors whose work does not require objectives of the best quality, or who wish to economize in ordering an equipment, have at their disposal a series of objectives of new pattern which have been constructed for us according to our ideas, embodying very good definition, with solidity of construction, having rack and pinion, dust cap and brass collar; at the same time these are offered at a price that has never before been approached for objectives of equal merit.

This series of objectives is made of the same size for all foci; the 1-4, 1-3, 1-2, 2-3 and 4-4 focus are all mounted in the ¼ size tube, which means a great saving, particularly in the long focus objectives; the long distance (4-4) size costing only one-seventh as much as the standard size of equal focus. It projects the same size picture at the same distance, but loses somewhat in definition and illumination.

Exhibitors who desire a set of lenses for various distances with an instrument can fully equip their apparatus with these at a very reasonable price.

Price of Economic Objectives.

1-4 Size (short distance), price $4.50
1-3 Size (medium short distance), price 4.50
1-2 Size (middle distance) 4.50
2-3 Size (medium long distance) 4.50
4-4 Size (long distance) 6.00

Our economic series of objectives is by far the cheapest complete line that has ever been offered.

No. 288. The Challenge Short Range Objective.

A special objective lens of extreme power for magic lantern and stereopticon work. This will fit any bellows lantern and is constructed for specially short distance, when the instrument is placed close to the curtain. Has dust cap and brass collar. The size of the stereopticon picture projected by this lens at various distances is as follows:

Distance of 6 feet between instrument and curtain, size of picture 5 feet.
Distance of 10 feet between instrument and curtain, size of picture, 8½ feet.
Distance of 15 feet between instrument and curtain, size of picture 13 feet.
Distance of 20 feet between instrument and curtain, size of picture 17 feet.
Distance of 25 feet between instrument and curtain, size of picture 21 feet.

Old lantern operators will appreciate the value of such an objective in case the distance from the lantern to curtain in front is too great for practical work, or if the front position is in the way of the audience. They will be able with the use of objective No. 288 to project from behind the curtain and through it, or very close to the curtain on the same side as the audience.

No. 288. Price of extra short distance Stereopticon Objective, good quality, each . . . $7.00.

No. 298. The Challenge Short Distance Moving Picture Objective. 1902 Model.

Price.....$7.00

The objectives that usually accompany moving picture machines project a life size picture at a long distance, and too small a view at short distances. This is due to the fact that individual pictures on a moving picture film are very small and even a high power objective requires a long distance to enlarge the view to life size.

The ordinary moving picture objective projects a view whose entire disc equals about one-fifth of the distance. A 10-foot disc at 50 feet, 15 at 75 feet, etc. To evolve an objective which would project equally large pictures at lesser distances has been a difficult task, but we believe that we have solved the problem satisfactorily with our new 1902 Model Challenge Moving Picture Objective.

The Challenge Short Distance Moving Picture Objective—Continued

This lens is of high magnifying power, and projects an illuminated disc whose size equals about one-third of the distance. The following table will demonstrate its approximate capacity:

At 23 feet between machine and curtain, a moving picture whose size is 7 ft.
At 33 feet between machine and curtain, a moving picture whose size is 10 ft.
At 48 feet between machine and curtain, a moving picture whose size is 14 ft.
At 68 feet between machine and curtain, a moving picture whose size is 20 ft.

The higher the power of an objective the more delicate must be the focusing. A slight variation in position of the lenses will throw the view out of focus. The usual rack and pinion being considered not delicate enough for fine adjustment of this lens, we have adopted an entirely new method, which allows of the slightest variation in position of the lenses, is rigid and completely under the control of the operator; the operation of the machine cannot possibly alter the position of the objective by a hair's breadth.

This feature lies in a spiral groove cut into the inner tube of the lens, in which plays a steel screw; a milled flange fastened to the inner tube causes it to revolve when turned by the operator and at the same time the screw, working in the spiral, causes the tube containing the lenses to play backward and forward.

The objective is provided with dust cap and brass collar.

No. 298. Price of the Challenge 1902 Model Moving Picture Objective, for Short Distances $7.00

We will be pleased to send this objective on receipt of price, with privilege of three days' trial and return for refund if not satisfactory. It will fit the Edison Projecting Kinetoscope without alteration and any other make that follows standard gauges. In ordering, state for which machine.

ILLUMINANT. CONDENSERS. OBJECTIVE.

THIS TRIO DETERMINES THE QUALITY OF THE PICTURE WHICH THE AUDIENCE SEES UPON THE CURTAIN.

No. 258. THE SELF-FOCUSING OBJECTIVE.

A New Objective for Moving Picture Work

Price, $20.00.

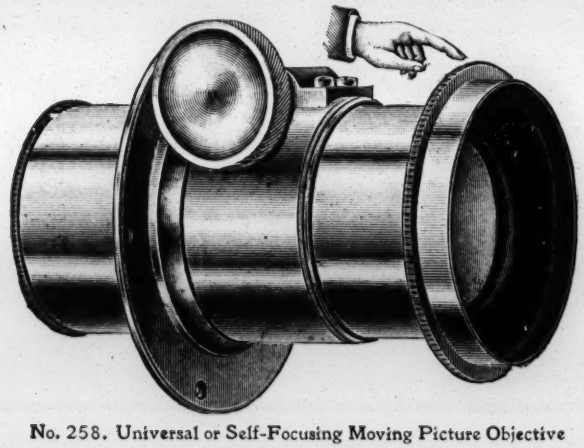
A lens which will project a large or small moving picture, and of any size between the two extremes, without changing the location of the machine, and without making any change in the objective.

All moving picture exhibitors feel the want of an objective which will produce with perfect definition the various sizes of moving pictures without changing the position of the instrument.

We are now placing upon the market an objective which embodies a very novel principle of construction, and which is bound to take the place of all of the ordinary objectives that have been used for this purpose.

This objective resembles in appearance the ordinary objective and projects a maximum picture whose size is equal to about one-third of the distance from the curtain to the instrument, and a minimum picture whose size is equal to about one-fifth of the distance. These sizes and all sizes between can be projected from one position.

This is accomplished by a peculiar combination of lenses in the objective. These lenses remain in place The objective is not to be confounded with the wholly inadequate lenses that have been on the market and which work with removable tubes.



No. 258. Universal or Self-Focusing Moving Picture Objective

YOU OBTAIN A FOCUS IN THE ORDINARY WAY, BY MEANS OF THE MILLED SCREW HEAD.

YOU VARY THE SIZE OF THE PICTURE BY TURNING THE HEAD OF THE OBJECTIVE, INDICATED BY THE HAND. PICTURE ALWAYS REMAINS IN FOCUS AFTER THE FIRST ADJUSTMENT.

The Universal Objective will project:

At 20	feet	distance,	any	size	picture	desired	between	4	and	7	feet.
" 30	"	"	"	"	"	"		6	"	10	"
" 40	"	"	"	"	"	"		8	"	14	"
" 50	"	"	"	"	"	"		10	"	17	"
" 60	"	"	"	"	"	"		12	"	20	"
" 80	"	"	"	"	"	"		16	"	26	"

Illustrating the use of this lens: Assuming that a moving picture machine has been placed at a distance of 50 feet from the curtain, which is 12 feet in size. On making his first trial the operator focuses his objective and finds that his picture is too large for the curtain. He then reduces it to the exact size of his curtain merely by revolving the front ring of the objective, which controls the inner combination of lenses.

Changes in size of picture can be accomplished while the machine is in operation.

The Self-Focusing Objective will fit the Edison Kinetoscope or any other moving picture machine, and is to be recommended for universal moving picture work.

Price of the Universal Self-Focusing Objective, $20.00

No. 260. ADJUSTABLE STEREOPTICON OBJECTIVE.

Price each.....$50.00

This lens is constructed upon the same principle as No. 258 described above, and is the only stereopticon lens on the market which will project a large or small picture, or any size between these extremes, without changing the lens, and without changing the position of the lantern. This is accomplished by the peculiar arrangement of the lenses within the objective, which are adjusted to project various sizes of pictures by turning the front of this lens, as shown

CONDENSING LENSES.

Every properly constructed magic lantern, stereopticon and moving picture machine has two condensing lenses which serve to collect and intensify the rays of light, projecting the view forward into the projecting lens. In the best models these are 4½ inches in diameter.

The relationship between the foci of the condensing lenses and the objective is intimate, though frequently disregarded. Condensers are usually made with one of the following foci: 6, 6½, 7, 7½ or 8-inch. Of these, combinations of 6½ with 7½-inch focus answer every purpose. According to the focus of the objective lens, we use in one mounting:

Two 6½-inch focus.
One 6½ with one 7½-inch focus.
Two 7½-inch focus.

We equip all of our instruments with condensers whose focus is based upon the projecting lens. In sending condensers separately, we will ship the proper focus if customers will state the size of picture their objective projects at a given distance.

PRICES OF CONDENSING LENSES, PLANO CONVEX, GROUND EDGES, BEST QUALITY, SPECIAL FINISH.

3 inches in diameter, unmounted	$1.00
3½ inches in diameter, unmounted	1.25
4 inches in diameter, unmounted	1.50
4⅛ inches in diameter, unmounted	1.75
4½ inches in diameter, unmounted	2.00
4⅝ inches in diameter, unmounted	2.50
5 inches in diameter, unmounted	3.00
6 inches in diameter, unmounted	4.00
7 inches in diameter, unmounted	7.00
8 inches in diameter, unmounted	10.00
9 inches in diameter, unmounted	13.00
10 inches in diameter, unmounted	16.00
12 inches in diameter, unmounted	33.00

CONDENSERS, ORDINARY COMMERCIAL QUALITY.

4 inches in diameter, unmounted	$1.00
4½ inches in diameter, unmounted	1.50

CONDENSERS MOUNTED IN BRASS CELLS.

1 pair Plano Convex Condensers, mounted in cells, 4 in. diameter	$3 00
1 pair Plano Convex Condensers, mounted in cells, 4½ in. diameter	5.00
1 pair Plano Convex Condensers, mounted in cells, 5 in. diameter	7.50

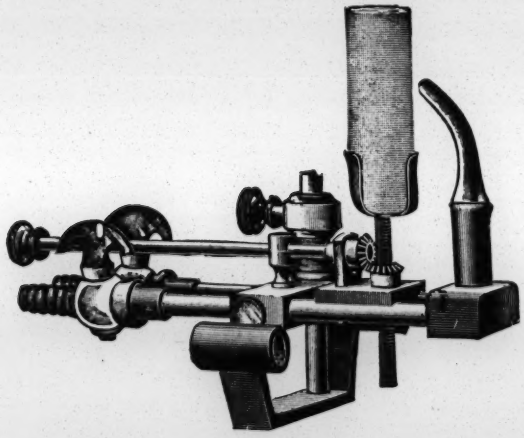
Illuminants for Projection Work.

IMPROVED OXY-HYDROGEN OR LIME LIGHT JETS.

We have given much attention to the manufacture of lime light burners and claim for our product superior workmanship. The gas passages are constructed according to the most scientific proportions, the mixing chamber well balanced to avoid friction and consequent noises at the tip.

We now offer an additional improvement, which lies in the use of three interchangeable goose necks for the burner, with bores of various sizes, for various powers of illumination. Any one of the three necks can be instantaneously screwed into the jet, as occasion demands.

Goose neck No. 1 is the smallest, consuming about five feet of gas per hour; Goose neck No. 2 is the medium size, consuming about seven feet of gas; neck No. 3 is the largest, using about 9 feet per hour. The light increases in brilliancy as the gas pressure increases.



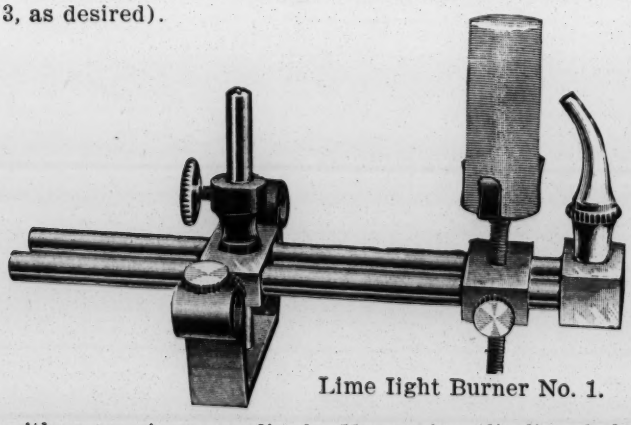
PRICES OF LIME LIGHT BURNERS.

No. 125. Improved Oxy-Hydrogen Burner, with three interchangeable goose necks, for various powers. Has mechanical lime movement, to turn the lime from the outside of the lantern body; has stop-cocks, the whole being finely finished and nickel plated.

Price, with 3 Goose Necks, $12.00

No. 115. Improved Oxy-Hydrogen Jet, with mechanical lime movement and stop-cocks, nickel plated, finest workmanship.....**$9.00**

(Lime light burner No. 115 is the standard pattern, with goose neck permanently fastened. It can be furnished, however, with choice of neck Nos. 1, 2 or 3, as desired).



Lime light Burner No. 1.

No. 116. Lime Light burner, has mechanical lime movement, but no stop-cocks, cheaper finish than No. 115, but does excellent work. **Price $7.00**

No. 1. Economic 1902 Lime-Light Burner, of excellent make, though simple in construction, and is guaranteed. All brass, lacquered or nickel finish, with cross pieces oxydized. Has spring clip lime holder, with threaded support to raise, lower, or turn lime. **Price $4.00**

We guarantee that all of our lime-light burners burn noiselessly when properly handled. The cross bar into which is slipped the supporting rod of the lantern slides forward and back with all of them and has clamping screw; the lime cup support is also movable, with clamping screw. Nos. 125, 115 and 116 have side clamp for support; No. 1 has center clamp.

Where To Buy Gases for Lime Light.

We advise customers who wish to use Calcium Light in stereopticons or moving picture machines, to buy the oxygen and hydrogen gases in tanks from the Calcium Light Companies in preference to making the gases themselves.

Gas making outfits are listed elsewhere in this catalogue for the benefit of those who find it impracticable to buy the gases.

Following is a list of Calcium Light Companies from whom the gases can be bought, put up in tanks. These companies do not charge for the use of tanks if returned within a reasonable period.

The charge for Calcium Light Gases, Oxygen and Hydrogen, is $6.25 for the gases contained in a pair of 50-foot cylinders, or 12½ cents for one foot of each gas, when sold by the Chicago Calcium Light Co. The charge is somewhat higher in other cities. Ordinary lime light burners consume from five to six feet of gas per running hour.

ALBANY—
Albany Calcium Light Co.,
26 Williams Street, Albany, N. Y.

BUFFALO—
Buffalo Calcium Light Co.,
A. B. Collins and W. M. Ross, Mgrs.,
169 Niagara Street, Buffalo, N. Y.

BOSTON—
New York Calcium Light Co.,
102 Utica Street, Boston, Mass.

BROOKLYN—
Brooklyn Calcium Light Co.,
W. Harvey, Prop.,
112 Front St., Brooklyn, N. Y.

CHICAGO—
Chicago Calcium Light Co.,
Garden City Calcium Light Co.

COLUMBUS—
The Columbus Calcium Light Co.,
796 North High St., Columbus, O.

CLEVELAND—
Cleveland Calcium Light Co.,
208 Wood St., Cleveland, O.

CINCINNATI—
Cincinnati Calcium Light Co.,
120 Longworth St., Cincinnati, O.

DENVER—
Denver Calcium Light Co.,
H. W. Wilson, Mgr.,
966 Eleventh St., Denver, Colo.

DETROIT—
Western Calcium Light Works,
Chas. Ernest, Mgr.,
185 Hastings St., Detroit, Mich.

INDIANAPOLIS—
Indianapolis Calcium Light Co.,
H. E. Bishop, Mgr.,
224 W. Maryland St. and
227 W. Pearl St., Indianapolis, Ind.

KANSAS CITY—
Kansas City Calcium Light Co.,
Kohlman Bros., Mgrs.,
918-920 Central St., Kansas City, Mo.

MINNEAPOLIS—
C. E. Van Duzee,
720 Hennepin Av., Minneapolis, Minn.

NEW YORK—
New York Calcium Light Co.,
410 and 412 Bleeker St., N. Y. City.

OMAHA—
Omaha Calcium Light Co.,
Balbach & Rustin, Mgrs.,
416 S. 15th St., Omaha, Neb.

PHILADELPHIA—
New York Calcium Light Co.,
310 S. 5th St., Philadelphia, Pa.

SAN FRANCISCO—
San Francisco Calcium Light Co.,
F. W. French, Mgr.,
10 Stevenson St., San Francisco, Cal.

SYRACUSE—
J. R. Clancy,
247-249 N. Salina St., Syracuse, N.Y.

ST. LOUIS—
St. Louis Calcium Light Co.,
A. Ross, Mgr.,
519-521 Elm St., St. Louis, Mo.

Apparatus for the Generation of Gases

And Other Means of Producing Illuminants for Projection Apparatus

The greatest difficulty with which dealers in projection apparatus have to contend is the furnishing of efficient and safe appliances for the production of light.

The oil light, while satisfactory for small lodge halls, Sunday schools and home use, is wholly unsatisfactory for public exhibitions to which is charged a price for admission. The acetylene and incandescent electric lamps, while better than oil light, and often powerful enough for public exhibitions of stereopticon views, are not usually satisfactory for moving pictures.

There remains therefore the arc electric and calcium light as the most satisfactory for the projection of moving pictures and stereopticon views.

The arc electric light can only be procured in places where a satisfactory current is obtainable. Traveling exhibitors frequently find that there is no proper current to be had within practicable distance from the instrument, or are unable to manage it for lack of experience.

It is not as yet practicable for traveling exhibitors to carry apparatus for generating electric current for arc electric light; a system of storage batteries for this purpose would be very heavy, bulky, expensive, and the operating cost excessive. It is possible that eventually the new Edison storage battery will be adopted for this purpose; but experiments along this line are not advanced enough to warrant positive statements.

The question therefore is narrowed down in most cases to the use of calcium light. If the exhibitor is near a city in which calcium light gases are manufactured, we recommend by all means that he purchase his gases from one of these companies, which usually loan the tanks for a limited period free of charge.

If, however, this is impracticable on account of distance, time of transportation and charges, the exhibitor must purchase a gas-making outfit with which he manufactures the gases himself. Economy should be the last consideration in buying such an outfit; safety the first and efficiency the next.

The Production of Gases for Lime Light.

Apparatus for producing lime light gases consists of two parts; one for generating oxygen and one for hydrogen, or a substitute therefor.

Oxygen is generated by applying heat to black oxide or manganese, mixed with chlorate of potash, in the proportions of 1 of the former to 4 of the latter. About 1¼ pounds of the mixture will produce enough oxygen for a two hours' run.

Various forms of apparatus are in use for the generation and storage of oxygen. Sometimes the gas is lead into a gas bag, upon which weights are afterward placed to furnish the necessary pressure, or the gas is lead into a tank, pressure being obtained by generation.

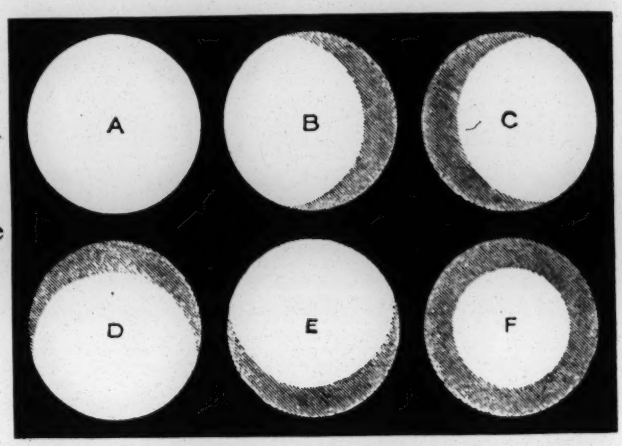
Oxygen does not burn, but intensifies the hydrogen or other gas, such as ether or gasoline vapor, which produces the light. The gas that burns is obtained by means of a "saturator," consisting of a vessel of some kind containing ether or gasoline, through which passes a stream of oxygen.

The explosive character of gasoline calls for great care in selecting the proper form of saturator, as well as in handling the material. We sell the best saturator of this class that is on the market (it is not of our own manufacture), and use every possible safeguard against accident; but as the results as well as its safety are entirely in the hands of the operator, we assume no responsibility with the sale of gasoline saturators nor of the low pressure oxygen tanks sometimes used with them.

Directions For Centering the Lime Light.

It is possible that when you turn on the oxygen and get a bright light on the lime, there may be little or no light on the screen. That is because your jet is not in the right position. One of three things will alter this. **(1) Move the jet backwards or forwards, (2) Move the jet sideways on its support, (3) Move the jet up or down. After doing these three things you will find at one position** a disc clearly and sharply lighted, and by means of the screws you may fix the jet firmly in its place.

Diagram Showing Various Defects of Illumination on the Curtain Before Light is Centered.



Shadows represent dark spots on the screen.

A—Perfect Disc.
B—Move the jet to the left.
C—Move the jet to the right.
D—Lower the jet.
E—Raise the jet.
F—Move the jet nearer to the condenser.

During the exhibition the lime should be frequently turned, and it is well to have a supply of these handy in case of accident.

These directions apply also to the centering of the acetylene and electric lights.

The Ether Saturator.

We consider the Lawson Saturator which employs ether the safest and most efficient substitute for the hydrogen gas tank on the market. It differs radically from the other types. The ether is placed in the saturator, the lime light burner forming part of it. The whole is made of brass, very solidly constructed, and we believe accident to be impossible. One-quarter pound of .735 ether is sufficient for two hours' run. The saturator is placed in the lamp house of the instrument.

The Lawson Saturator may form part of the various combinations for the production of lime light, as follows:

1. It can be used with oxygen bought in tanks from the calcium light companies. In this case the exhibitor saves freight on one gas tank, the saturator taking the place of the hydrogen tank. This combination requires no labor for preparation. The rubber tubing is lead from the oxygen tank to the nipple of the saturator, and operation is simple. Results are very satisfactory.

2. It may be used in combination with the gas bag system of storing oxygen.

3. Or it may be employed in combination with the tank and retort system most frequently used by the exhibitor for the making and storage of oxygen gas; this is the same style of apparatus as that which is used for the making of oxygen gas when gasoline saturator is used. Our outfit with Lawson saturator, however, includes a heavy steel scaiffe tank, tested to 600 pounds pressure, of the kind used by the calcium light companies, who fill the tank to a maximum pressure of 225 pounds. When the exhibitor makes his own gas he never exceeds a pressure of 130 pounds. Ordinary low pressure tanks furnished with gas making outfits are never tested beyond 200 pounds pressure and we think them barely safe at 130 pounds.

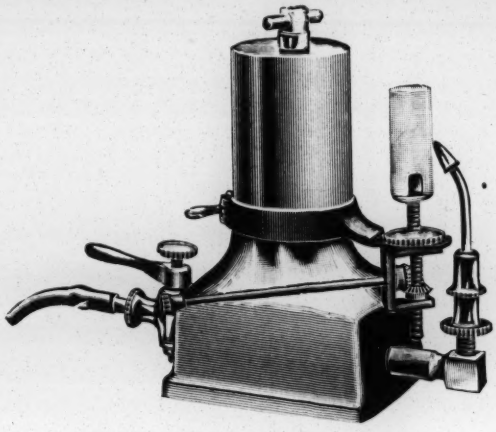
The Ether Saturator—Continued.

Customers who own one of our high pressure Scaiffe tanks if near a calcium light company can send them in to be filled with oxygen and save the labor of manufacturing the gas themselves.

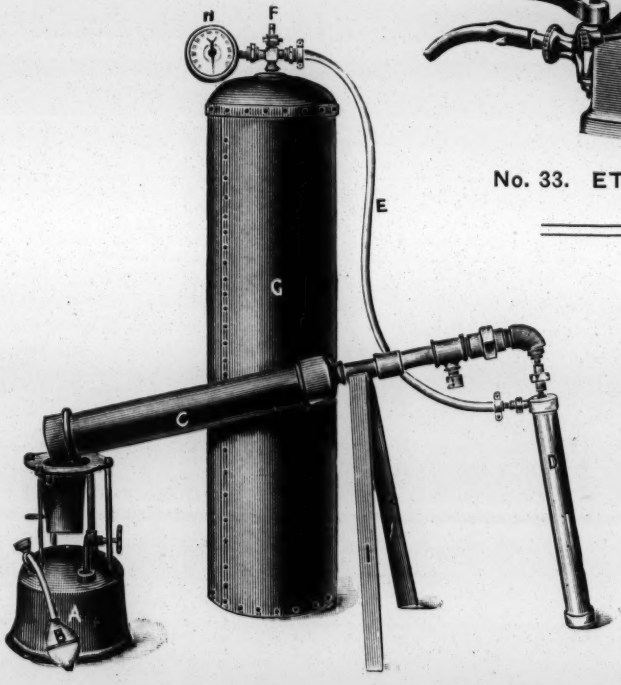
No. 33.

The Ether Saturator Combined with Lime Light Burner.

To Take the Place of Hydrogen Burner.



No. 33. ETHER SATURATOR.



No. 34.

Oxygen Making Outfit, Including Heavy Steel Scaiffe Tank Tested to 600 Pounds Hydraulic Pressure.

No. 200. COMPLETE GAS MAKING OUTFIT INCLUDES:

Lawson Ether Saturator, with lime light burner.

Oxygen Making Outfit, with heavy steel scaiffe tank, metal wash bottle, double needle valves, to control gases, retort and connections, pressure gauge, wrench, can for chemicals.

1 pound of Sulphuric Ether, .735.

Price of Complete Gas Making Outfit No. 200.....$65.00

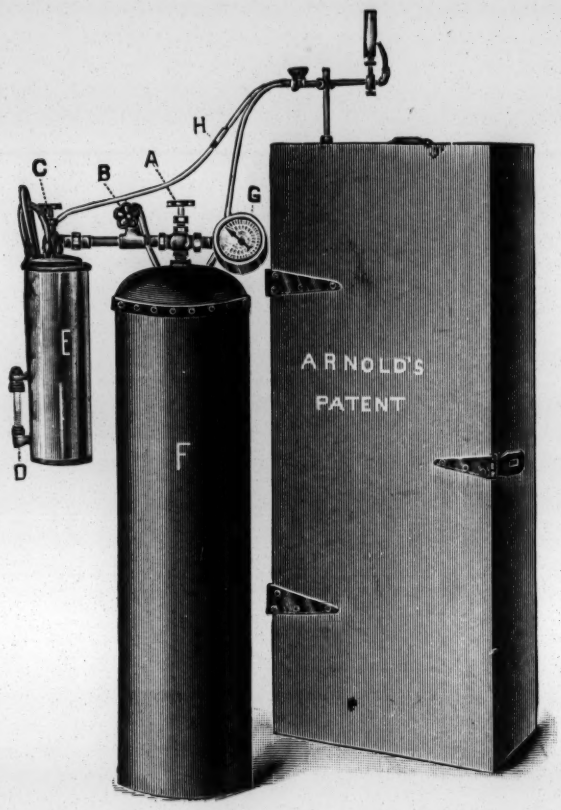
Furnace for Heating Retort, extra..... 5.00

....Outfit No. 200 is well adapted for Moving Picture work with the Edison machine and can be used with any magic lantern or stereopticon, whose lamp house is large enough to accept the saturator.

Dimensions of Ether Saturator: Height, 8 inches; width at base, 4 inches; length from screwhead at front to rear end of base, 6 inches.

No. 33. Price of Ether Saturator (only), with lime light burner.....$24.50

Mixed chemicals for making oxygen, put up in 10-pound cans, price per can $2.00; sulphunic ether, .735, in sealed one-pound cans, per can, $1.25.



No. 130A. The Eclipse Gas-Making Outfit for Lime-Light Gases. Price $38.00

This style of outfit has been in use during the past two years and consists of:

1 tank to hold oxygen.
1 double needle valve.
1 retort and connections.
1 pressure gauge.
1 wrench.
Can for chemicals.
Gasoline saturator.

The exhibitor places his chemical in the iron retort, applies heat and the resultant gases pass through the wash bottle into the oxygen tank. The retort is then disconnected, the gasoline saturator attached and the outfit is ready for use with the instrument.

It is necessary that the gasoline used be 88 degrees—a lesser degree does not give off the gas readily and is attended with some danger.

The tank used with this outfit is of light construction and should not be filled over 100 pounds pressure; it is tested to 200 pounds.

This outfit when properly manipulated is unattended with danger; but as improper use may cause damage, we sell it only at customer's risk.

No. 130C. Gas-Making Outfit for Lime-Light Gases. Price $50.00

This outfit is the same as No. 130A, excepting that we substitute a heavy Scaiffe steel tank, best quality, tested to 600 pounds pressure. This tank is of the same quality as those used by the Calcium light companies, which fill them to a maximum pressure of 225 pounds.

No. 130D. Gas-Making Outfit with New Saturator, No. 3. Price $43.00.

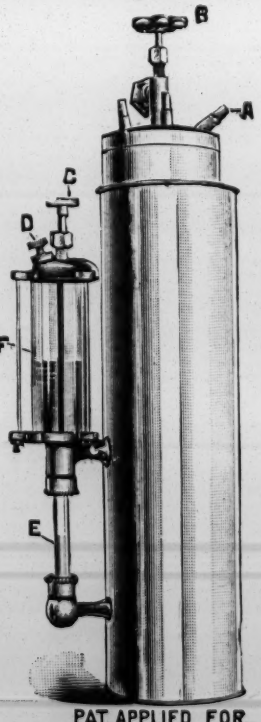
Gas-Making Outfit with new form of Saturator. Outfit No. 130D is the same in every respect as No. 130A described above, excepting that we substitute Improved Saturator No. 3 as illustrated This saturator is made with glass gauge, regulating valve and reserve supply tank.

The glass gauge shows at all times when the proper amount of liquid is in the saturater and also serves as a by-pass, mixer and agitator, whereby the vaporization is greatly increased. The gravity supply tank with regulating valve automatically replaces the liquid as fast as the vaporization takes place.

This is the safest gasoline saturator yet invented. is automatic in action and if properly used will insure an even flow of gas and a bright, steady light. This saturator can be purchased separately and may be used with any portable outfit, and parts will be furnished on receipt of cap or nut to show size and thread of connection with oxygen tank.

Price of Saturator No. 3 without balance of Gas-making Outfit $15 00.

Price of Oxygen Needle, Regulating Valve and Connection for Connecting Tank and Saturator, $3.50.

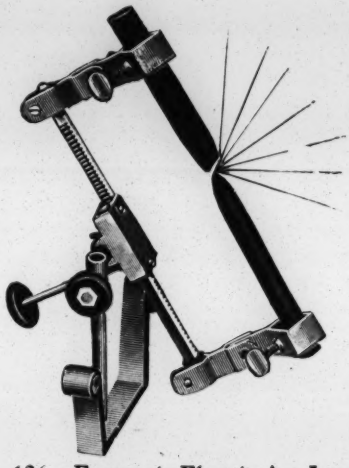


PAT. APPLIED FOR.
Improved Saturator No. 3.

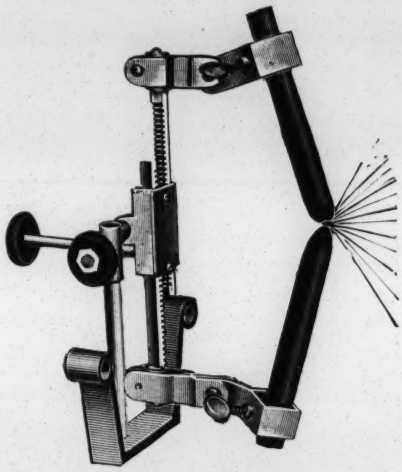
Gas-Making Outfit No. 130E. Price $55.00

This outfit is the same as No. 130A described above with the following changes:

In place of the ordinary saturator, we substitute Improved Saturator No. 3 as described above, and in place of the light weight gas tank we substitute the heavy steel Scaiffe tank, best quality, tested to 600 pounds



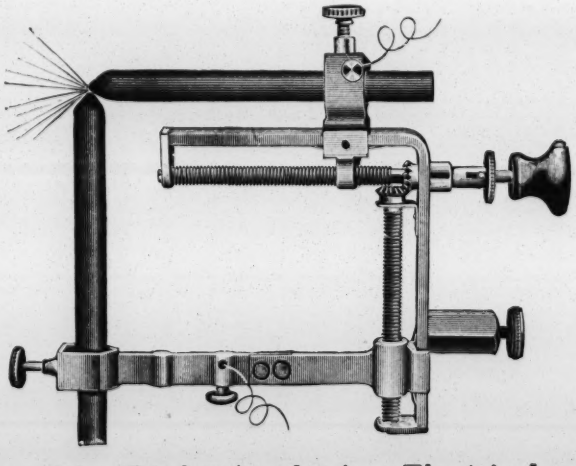
No. 136. Economic Electric Arc Lamp.
In position for direct current.



No. 136. Economic Electric Arc Lamp
In position for Alternating current.

No. 136. Economic Electric Arc Lamp for Stereopticon Work, Spot Lights, etc. Price $4.00.

This is an efficient lamp, compact, easily handled, built with adjustments for both direct and alternating current. Has quick feed, can be placed in in strument at any angle desired.



No. 130. Right Angle Arc Electric Lamp.

Price.....$12.00.

Dimensions: Height from base to top of screw clamp, 7 inches; width from supporting standard to perpendicular carbon, 6½ inches. Separate control for upper carbon.

No. 137.

Adjustable Rheostat (resistance coil), good quality.....$5.00

No. 138.

Adjustable Resistance Coil, Edison Make $10.00

For direct current, 110 volts, or alternating, 52 or 104.

No. 139.

Adjustable Resistance coil, 220 to 235 volt direct current.....$20.00

Experience having shown that automatic or self-registering lamps are unsatisfactory for projection work, in that they are complicated, not easily controlled, high priced and bulky, we do not recommend them. Prices will be quoted on application.

Remarks on the Use of Electric Arc Lamps in Magic Lanterns.

The positive wire is connected with the upper carbon; the negative with the lower. The following is a simple rule to determine which is the positive: attach the wires either way, make connections by bringing carbons together, then separate them from 3-16 to ⅜ inches. After having burned about a minute, put out the flame. The carbon which is hottest and shows the red color the longest is the positive. If this should be the lower carbon, reverse the wires.

The direct current consumes the positive carbon twice as fast as the lower, therefore the upper carbon should be somewhat heavier to preserve the center when burning. The alternating current consumes both carbons equally, and therefore they should be of the same size. Cored carbons should be used for lantern work.

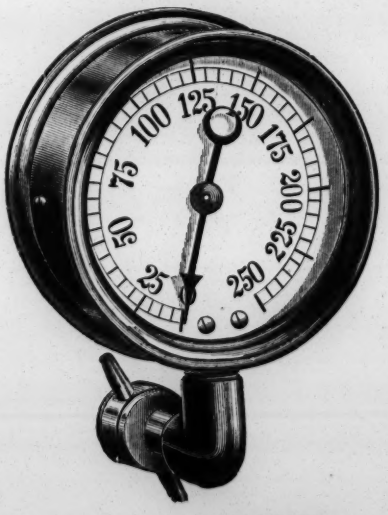
INCANDESCENT ELECTRIC LIGHT BULB.

For Lantern Work.

Our new lamp with filament of new design, to give a better light than has hitherto been obtained with incandescent lamps. To be used without rheostat, by direct connection with the ordinary socket. Price each, with plug, 10 feet of cord, socket and metal support for lamp.....**$4.00**

PRESSURE GAUGE.

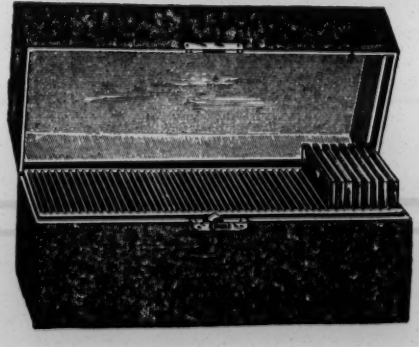
For Ascertaining the Cubic Feet of Compressed Gas in a Cylinder.



In the use of compressed gases the operator should assure himself before commencing an entertainment that his cylinder contain sufficient quantity of each gas to see him safely through, rather than run the risk of being obliged to dismiss his audience abruptly, owing to a deficiency of gas. Our **Pressure Gauge** enables him to do this with ease and certainty. It is also valuable in proving the amount of gas received from calcium light companies, detecting error and shortage.

No. 118 Pressure Gauge. Price.....$5.40

CARRYING CASES FOR SLIDES.



No. 50. SLIDE BOX FOR 50 SLIDES.

Cloth covered, very light and durable, with clasp for fastening cover. cardboard partitions to separate slides.

Price.....$1.00

Outside Dimensions. Height, 4½ in.; length, 10¼ in.; width, 4½ in

CARRYING CASES FOR SLIDES—Continued



No. 75. Slide Box for 75 Slides.—Finely finished wood box, cloth covered, with cardboard partitions in single row to hold 75 slides; with two straps and well finished leather handle.

Outside dimensions: Height, 4½ in.; length, 14 in.; width, 4½ in.

Price.....$1.75

No. 100. Slide Box for 100 Slides.—Cloth covered, has substantial leather strap and cardboard partitions; the interior is arranged in two rows of 50 each.

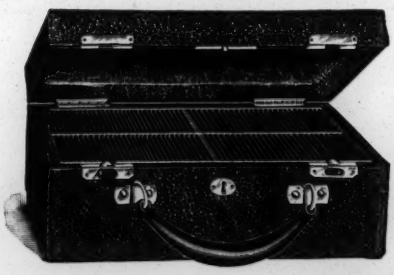
Outside Dimensions: Height, 4½ in.; length, 10¼ in.; width, 8 in.

Price.....$2.00

No. 100A. Slide Box for 100 Slides.—This is made of wood, cloth covered, cardboard partitions, two rows of 50 each; with straps, clasps and well finished handle.

Outside Dimensions: Height, 4½ in.; length, 10¼ in.; width, 8 in.

Price.....$2.75



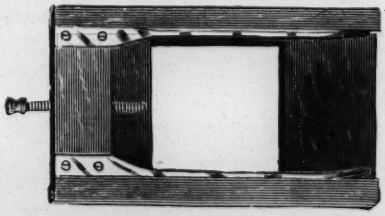
No. 120. Slide Box de Luxe.—The handsomest, strongest and most practical slide box yet devised. Size is: Height, 5 in.; length, 11¾ in.; width, 9 in. Compartments separated by cardboard partitions; two rows of 60 each, with padded inside for better care of slides. Is made of wood, leather covered; has two clasps and in addition lock and key; with leather handle for carrying.

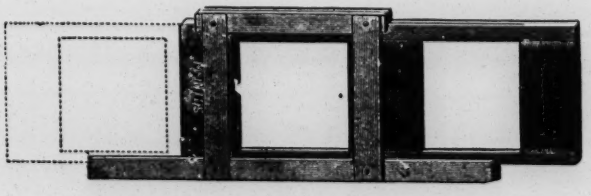
Price $4.75

No. 137. SLIDE CARRIER.

For Dissolving Stereopticon.

Price, each $0.75





No. 135. SLIDE CARRIER.

Price $0.50

For instantaneous change of slide, for use with single lantern. The carrier is made of wood, and after being slipped into place need not be removed during the lecture. The slides are placed alternately in the compartments at the right and left of sliding frame.

ACETYLENE

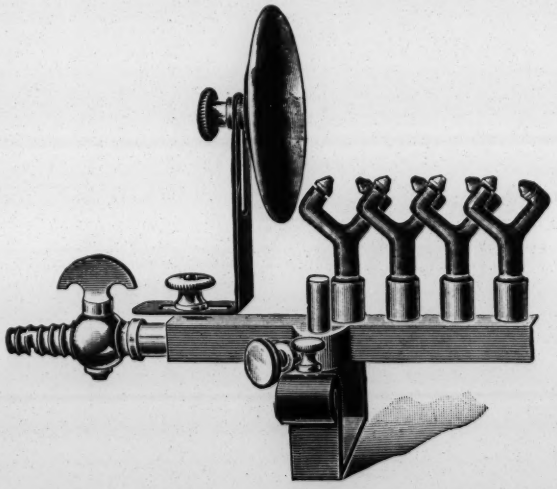
ITS USE IN STEREOPTICONS AND MAGIC LANTERNS.

WHAT IS ACETYLENE? Acetylene is a gas, resembling house gas, but producing a flame that is much more brilliant.

HOW IS ACETYLENE PRODUCED? Acetylene is generated by the contact of a chemical (calcic carbide) with water. This is a hard substance, that is sold commercially in lumps like stove coal. It is as safe to handle as so many pieces of stone, **but it must be kept dry when stored.**

HOW CAN ACETYLENE BE ADAPTED TO THE NEEDS OF THE LANTERNIST? Acetylene is adapted to the needs of the magic lantern operator by means of a gas generator, which produces the gas during the exhibition. It is not manufactured before an exhibition, but while the lecture is going on. By a simple device, there is sufficient gas being generated to supply the lantern for any period of time desired, the operator controlling the supply. A burner specially designed to give a maximum amount of light is used in the lantern.

IS THERE DANGER IN HANDLING ACETYLENE? With proper apparatus, such as is described herein, there is absolutely no danger in the manufacture and use of acetylene in lanterns, provided the operator exercises the same degree of common sense that he uses with his ordinary illuminating gas at home.



THE CHALLENGE ACETYLENE GAS BURNER

FOR MAGIC LANTERNS.

PRICE..... $6.25

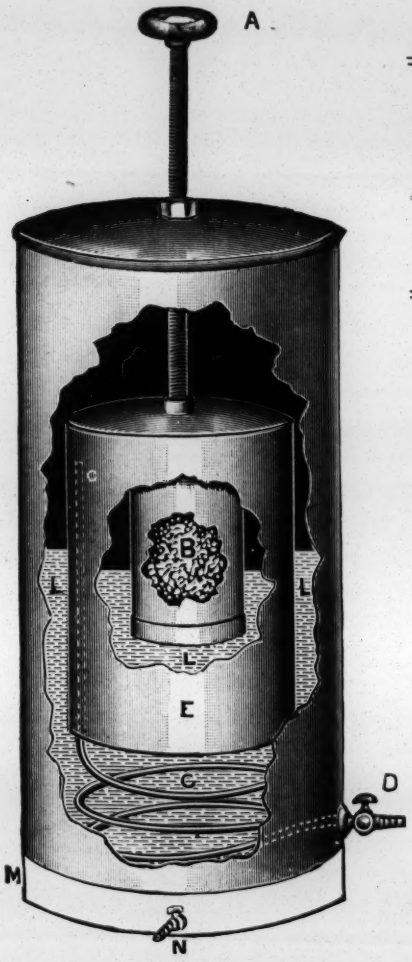
This Acetylene Gas Burner is unquestionably the best on the market. As shown in view above, it has eight patented tips; these are set at an angle in four sets of two tips each; the gas issues from each set at an upward and inward angle, meeting to form one flame. The lamp, therefore, gives four flames, so arranged as to give the maximum degree of illumination for projection.

A REFLECTOR, highly polished, is attached to each burner, and is adjustable.

Price of Rubber Tubing.....per Foot, 10 cents.

THE ACETYLENE GAS BURNER IS ADAPTABLE TO ANY OIL LIGHT LANTERN THAT HAS A HOOD TO ENCLOSE THE LIGHT.

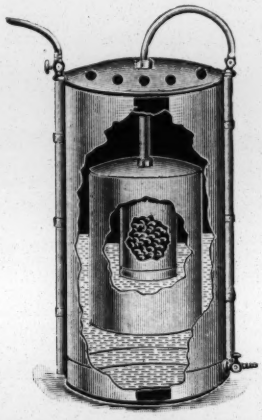
The acetylene light is seven times as powerful as the four-wick French oil lamps in common use in magic lanterns. It has half the power of lime light.



No. 160. Challenge Acetylene Gas Generator.

The Genuine Challenge Acetylene Generator No. 160.

Price = = = = $8.00



Cheap Form Acetylene Generator.

Not Warranted.

Price = = = = $4.50

Has no carbide control and no condensing coil.

The Challenge Acetylene Gas Generator

No 160

It is absolutely necessary that acetylene gas generators have certain qualities primarily involving safety, and, secondarily, efficiency. It is therefore proper to use but one kind, and that the best that can be constructed. We believe that the saving of a few dollars in the manufacture of such an article as an acetylene gas generator at the expense of safety is a fatal error.

Our Challenge model for lantern work has been in general use during the past three years; has received the most thorough test among exhibitors who travel from city to city, in churches, halls, schools, lodge rooms, etc. It has frequently been used by lanternists who were wholly without previous experience in the handling of such apparatus, without hitches of any kind. We have continually experimented with a view to developing further the meritorious features of the generator, but after constructing model after model, one after another was rejected in favor of our present pattern, which now marks the standard.

The Challenge Acetylene Gas Generator cannot be improved by the addition of any parts or elaborations. To rob it of any of its features impairs its efficiency.

Among its many points that commend it to the favor of exhibitors are the

The Challenge Acetylene Gas Generator—Continued.

It is safe; not only safe when properly handled, but safe under any circumstances. We cannot conceive of any condition, of an error on the part of an amateur, that could cause an accident. This view is confirmed by the experience of three years, during which time we have never received a complaint as to the efficient working and absolute safety of this apparatus.

The generation of the gas is at all times absolutely under the control of the operator. This faculty is possessed by no other model on the market. Generation can be increased or diminished or stopped at will. This is due to spindle A, which controls the basket containing the carbide, lowering or raising it in the water; by lowering the basket pressure can be obtained. By raising it pressure can be diminished, and if raised sufficiently the carbide is taken out of the water entirely and the generation ceases. This, therefore, enables the operator to shut down his lantern if desired, and start up again instantaneously, merely by turning the spindle A to right or left.

Two other essential features of the generator are, first, the spiral coil C. whose end projects above the water, and through which the gas is lead to the bottom of the generator, in which there is a separate compartment M, cut off from the upper part of the generator and the water supply by means of a false bottom. The spiral coil serves to cool the gas in its passage to this lower com partment, and as this has a large surface equal to the diameter of the generator, the gas is further cooled by contact with the water chamber. The cooling of the gas is one of the most important elements in obtaining a pure white light.

This compartment also serves the purpose of catching the water which is condensed during the passage of gas; disposition of condensation is an important problem which is here solved simply and well.

This combination of carbide control, spiral coil and bottom compartment accomplish the desired objects better than any other system that has ever been devised.

The gas when it reaches the burner is cool and dry; at no time is the generator itself even warm. This fact will be appreciated by those who have used other generators, with their habit of boiling over, hot generation, leaking gases and general sloppiness.

The weight of the Challenge Acetylene Generator No. 160 is 11 pounds; the dimensions are as follows: Height, 19 inches; diameter, 8½ inches.

Directions for operating are very simple and accompany each generator. It can be used with any acetylene burner or acetylene stereopticon on the market.

The merits of this generator have been so well recognized that some of its features have been copied, but in order to economize in the manufacture the copyists have discarded the carbide control, as well as the coil at the bottom, which at once introduces an element of danger, as generation is not under the control of the operator, therefore unsafe, and the gas reaches the burners in an impure condition, lessening the illumination. All other parts are cheapened.

The Challenge Acetylene Gas Generator--Continued.

We can supply such a generator at $4.50 to customers that are willing to take chances. In this case, however, we do not warrant the generator and waive all responsibility.

Price of Calcic Carbide, 5 pounds, with canister.....$0.60
Price of Calcic Carbide, 10 pounds, with canister..... 1.00

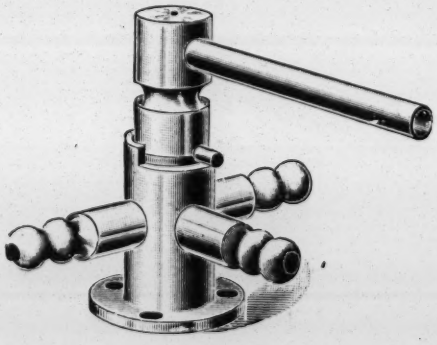
A traveling lecturer, with a supply of carbide of calcium, is free to go anywhere and give a first-class exhibition, without external sources of supply. The light weight and compactness of the generator enables him to carry it easily in traveling.

Full directions accompany each generator.

Acetylene Light Outfit for Stereopticon or Dissolving Lanterns.

DISSOLVING KEY

Price of Dissolving Key for Acetylene Light.....$4.50



The acetylene light can be used in dissolving lanterns. By means of a dissolving key the gas can be turned from one instrument into another as easily as the lime light.

Customers who find the lime light too expensive or troublesome in their dissolving stereopticons can substitute the acetylene outfit, as follows:

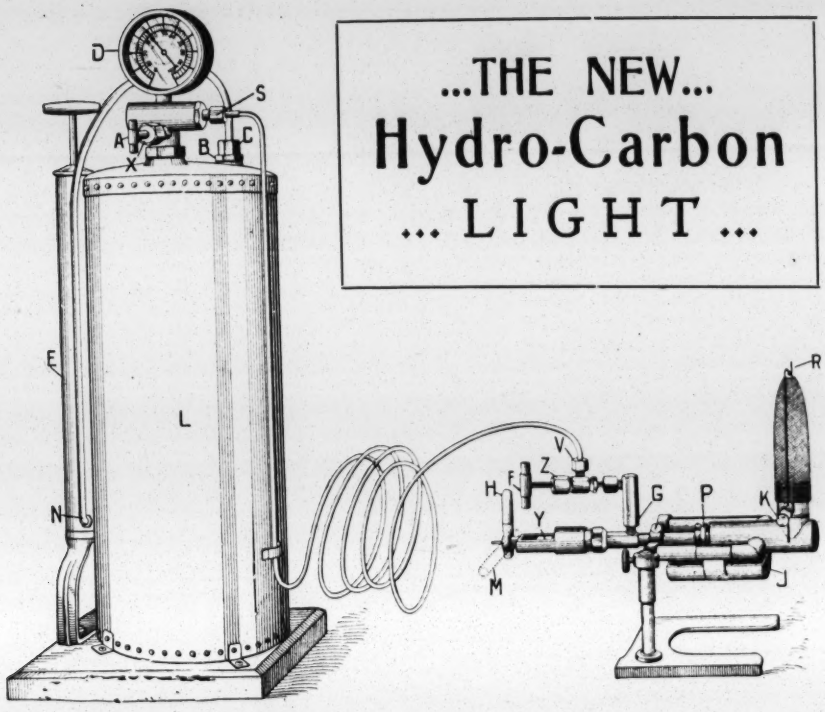
Two Acetylene Gas Burners.
One Acetylene Gas Generator.
One Acetylene Dissolving Key.
Ten Feet of Rubber Tubing.

Price $23.00

Acetylene Outfit to Replace Light in Your Own Lantern.

We will furnish the Acetylene Gas Generator, the burner, six feet of rubber tubing, a wooden base to fit customers' magic lantern if desired, with a supporting rod to hold the burner.

Price $15.00



...THE NEW...
Hydro-Carbon
... LIGHT ...

The New Hydro-Carbon Light Outfit, as shown in illustration, including tank, burner, pressure gauge, pump and one mantle, in packing case..$25.00

Extra length of connecting pipe 1.25

Extra mantles, each ..... .20

Extra Droppers ..... .35

This is a portable apparatus which will produce an intensely "Bright White Light," free from flicker and from disagreeable odor, absolutely safe, easy to handle, inexpensive to operate, thoroughly durable; and so light in weight that it can be carried in the hand; the material consumed is ordinary kerosene.

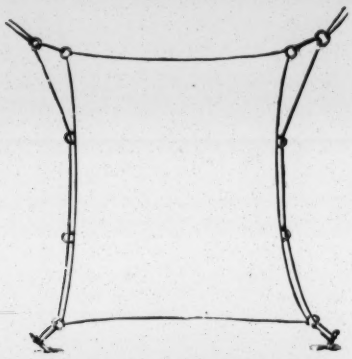
The discovery made a few years ago that the Hydro-Carbon Vapor from kerosene when burned with a strong or forced draught under proper conditions, produces an intensely brilliant, pure, white light, has been utilized with wonderful success for street and house lighting; the large street lights giving a candle power of nearly 2,000. This principle has now been applied to the magic lantern.

The apparatus for producing light for projection use consists of a stout cylinder fifteen inches in height and six inches in diameter. In this cylinder are placed three quarts of kerosene oil such as can be obtained anywhere in the civilized world.

The oil is vaporized by the action of the compressed air in the vaporizer, and under a strong draught is burned on a regular Welsbach Mantle. The light thus produced is a pure bright white light. By means of a bicycle pump the air is compressed in the cylinder to the proper point, and the apparatus is ready for immediate use.

The expense of operation is small. For instance, one gallon of oil will last for 12 hours making the running expense less than one cent an hour.

CURTAINS FOR STEREOPTICON USE.



Curtain for Stereopticon Use.

MADE OF THE FINEST QUALITY SHEETING WITH LOOPS AND ROPES.

30	feet	square	$15.00
24	"	"	12.00
20	"	"	10.00
18	"	"	8.00
15	"	"	6.00
12	"	"	4.50
10	"	"	3.50
8	"	"	2.00

Screw two small screw-rings into the wall or into the window frame, one on each side of the hall, near the ceiling, and two others in the floor, one on each side. Then support the screen by the cord passing through the loops on the upper side of the screen and through the upper screw-rings, bringing the ends of the cord down and securing them to the rings in the floor, to which can also be attached cords from the loops on the bottom and sides of the screen to steady it.

CYLINDERS.

We handle only the well known Scaife cylinders; the only cylinders manufactured that have stood the test of time. They are made from the best open hearth steel selected for this particular use, and the greatest care is exercised at every stage of their manufacture. Each cylinder is tested to 600 lbs. hydrostatic test, and is unqualifiedly guaranteed.

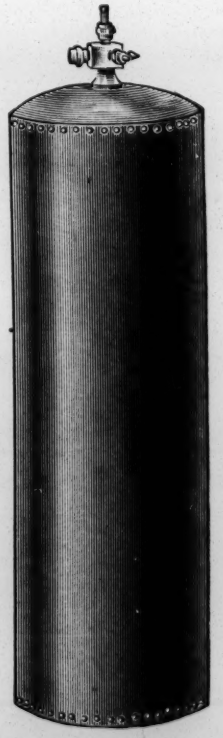
Oxygen tanks are always painted red; hydrogen tanks black.

Capacity is figured at the standard pressure of 225 pounds to the square inch.

The cylinders mounted with Patent Double Needle Valve No. 145.

Contents of Cylinders in Cubic Feet.

PRESSURE IN LBS.	50s SIZE 12x48	40s SIZE 12x42	35s SIZE 12x36	25s SIZE 10x34
5	1.11	0.91	0.78	0.56
15	3.34	2.74	2.35	1.68
25	5.56	4.58	3.92	2.80
35	7.79	6.40	5.49	3.92
45	10.01	8.24	7.06	5.04
55	12.23	10.08	8.63	6.16
65	14.46	11.89	10.20	7.28
75	16.68	13.73	11.77	8.40
85	18.90	15 56	13.34	9.52
95	21.12	17.39	14.88	10.64
105	23.34	19.22	16.48	11.76
115	25.56	21.05	17.95	12.88
125	27.79	22.88	19.52	14.00
135	30.01	24.72	21.09	15.12
145	32.24	26.55	22.66	16.23
155	34.46	28.38	24.23	17.35
165	36.69	30.21	25.80	18.47
175	38.91	32.04	27.37	19.56
185	41.15	33.87	28.94	20.70
195	43.38	35.71	30.41	21.83
205	45.61	37.54	32.18	22.95
215	47.83	39.37	33.75	24.05
225	50.06	41.20	35.32	25.15



No. 151. Scaife Cylinder for Lime Light Gases. Capacity 50 fee

Price and weight each:

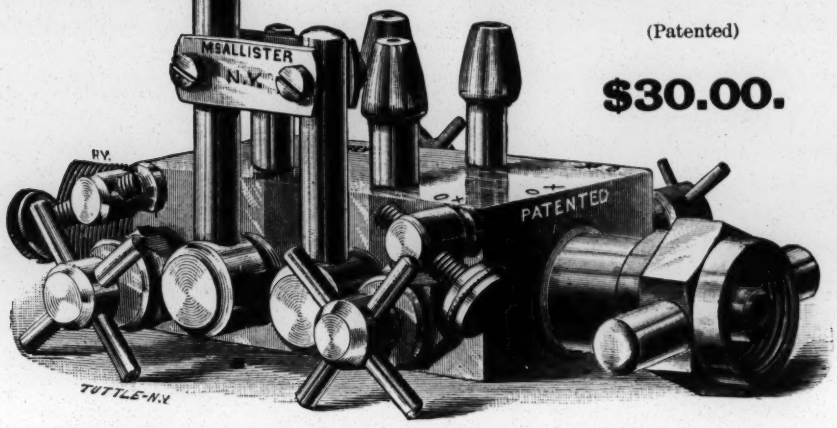
Capacity.	Size.	Weight.	Price.	Capacity.	Size.	Weight.	Price.
50 feet,	12x48 inch.	95 lbs.	$22.50	25 feet,	10x34 inch.	65 lbs.	$18.75
40 "	12x42 "	85 "	21.25				
35 "	12x36 "	75 "	20.00	15 "	8x30 "	38 "	17.50

High Pressure Dissolving Key

For using with Cylinders of Condensed Gases.

(Patented)

$30.00.



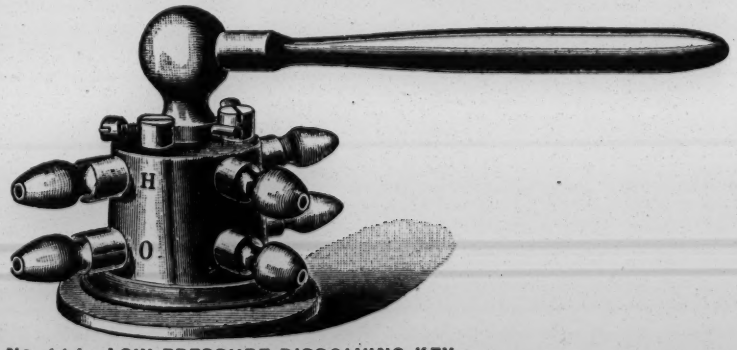
Price, $30.00, including substantial Flexible Connection and Coupling.

A serious drawback to the employment of condensed gases in operating a **Stereopticon** has been the impossibility heretofore experienced of regulating the flow of the gases to each jet, so as to yield that uniformity of illumination on which the beauty of "Dissolving" so greatly depends. Owing to the extreme pressure with which the cylinders are charged, the gases rush out with such force that the old-fashioned *single plug* Dissolving Key cannot control them; though it answers well enough for the comparatively slight pressure used with bags. The result, therefore, of attempting to dissolve condensed gases with the old-fashioned Key, has been a *darkening of the picture* when the lever of the Key was turned to transfer the gases from one jet to the other; exceedingly unpleasant to the eyes of the audience, and entirely destroying the illusion which is the great charm of "Dissolving Views."

High Pressure Dissolving Key effectually overcomes this difficulty; and no matter how great the pressure may be on either gas, or on both gases, it controls the flow, so that *no darkening* is perceptible, and the pictures melt one into the other without any difference in the amount of illumination on the screen. In the introduction of a "Vision" or other effect in which the light from each Lantern must be projected to the screen at the same time, it permits the "Vision," etc., to be brought in without making the main scene dim or obscure; all its details remaining as perfect as before.

This High Pressure Key is the only one on the market that has independent plugs for each cylinder and for each jet.

Each jet is adjusted independently of the other.



No. 114. LOW PRESSURE DISSOLVING KEY

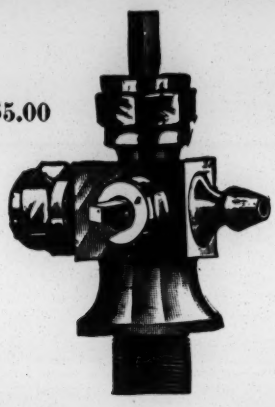
No. 114. Low Pressure Dissolving Key, for use with either gas bags or cylinders, best workmanship.

Price.....$9.00

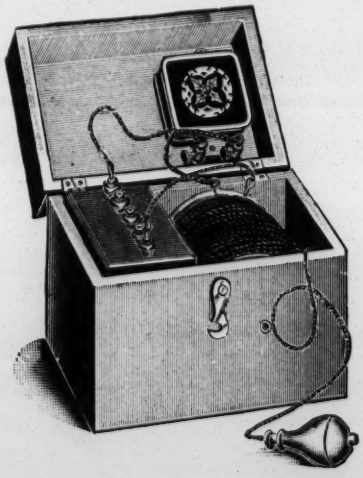
No. 152. PATENT VALVE.

For High Pressure Lime Light Tanks.

Price, $5.00



There being two needles the equilibrium of the gases is easily accomplished. The side spindle being for the fine adjustment, and the flow from cylinder controlled by the main or top one. With this valve your light can be SET hours before your entertainment begins, thus avoiding all adjusting after your audience is seated. Do all your *regulating* with the side spindles, and the *shutting off* with the mains; thus leaving your adjustment perfect.



No. 157. ELECTRIC ANNUNCIATOR OR LECTURER'S SIGNAL.

Price complete.....$10.00

It consists of 125 feet of conducting wire, running from the operator to the lecturer. The latter holds a push button in his hand, which he presses when the view is to be changed. Two dry cells furnish a current, and a small buzzer placed at the other end of the wire, near the operator gives the signal.

IMPROVED CYLINDER WRENCH No. 119.



Price.....$0.75

Invaluable to everyone using condensed gases. This wrench is so constructed that it fits on the spindles of the cylinders containing the gases. It is also used to tighten the couplings, both of the cylinders and of the high pressure key.

READING LAMPS FOR LECTURERS.

Reading Lamp to Burn Oil or Candles.

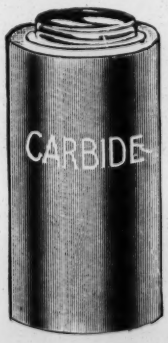
As stereopticon exhibitions are always given in a dark hall, it is necessary for the lecturer who intends to read manuscript, to procure a reading lamp which projects the light upon the printed or written lecture, without spreading the rays, and does not break the darkness of the room.



No. 153. LECTURER'S READING LAMP.

To Burn Candles.

Price.....$2.00



CARBIDE.

No. 156. Canister containing 10 pounds Calcic Carbide, for making Acetylene Gas.

Price.....$1.00

No. 159. Canister containing 5 pounds Calcic Carbide.

Price $0.60



No. 154.

LECTURER'S READING LAMP.

To Burn Kerosene.

Price.....$1.00



No. 155.

Canister containing Lime Cylinders. Twelve in box.

PRICE:

Per canister....$1.00

Cosmorama or Panorama Outfits

FOR PUBLIC EXHIBITIONS AND PEEP SHOWS.

Cosmorama or panorama lenses are round, double-convex lenses of the best quality, of which the 6-inch is generally preferred, being large enough to permit the observer to use both eyes, which is not so easy with lenses of less diameter.

PRICES OF COSMORAMA LENSES:

Double Convex Lens, 7 inches in diameter, each	$3.00
" " " 6 " " "	2.50
" " " 5 " " "	2.00
" " " 4 " " "	1.50
Price of Mountings, to attach lenses to partition, each	.30

The purpose of the Cosmorama lens is to enlarge a picture, usually a finely colored print, in such a way that the actual scene stands forward prominently, endowed with all the shapes and forms of reality, much enlarged, instead of being flat like a picture.

This effect is produced by means of a partition that separates the pictures from the observer and places all the pictures in darkness except for a bright light which is cast directly on them by specially designed lamps.

Directions for Arranging the Cormorama Lenses and Pictures

in a museum, a wagon, or other available location.

Mount the lenses in a partition or screen, as shown in the above illustration, placing them about three feet apart and two feet distant from the picture, and at the proper height from the floor to allow a person standing to look through them with ease. If desired, a narrow shelf may be added, raised about two feet from the floor. A powerful light should be cast on the pictures; for this purpose our three-wick lamps as listed in this catalogue are best adapted.

Where the Cosmorama is to be a permanent fixture the partition is generally extended to the ceiling of the room. For a traveling exhibition the above details can be altered at will.

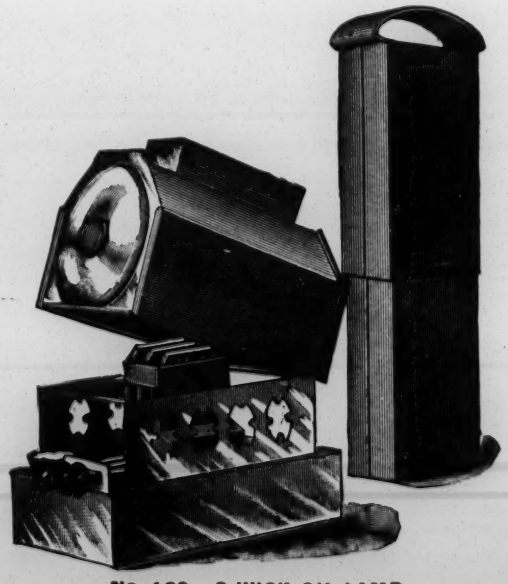
Cosmorama pictures can be furnished in great variety, ranging in price from 20 cents each to $2.50, according to the size. As stocks vary considerably it is desirable that the customer allow us to select subjects, he specifying the particular kind of view, whether religious, portrait, Civil war, Spanish-American war, etc.

Oil Lamps for Magic Lanterns and Cosmorama Outfits.

The 3 and 4-wick lamps distribute the light uniformly over the screen, making all portions of the picture sharp and distinct. The rising current of the air thoroughly oxygenates the surfaces, their cumulative heat producing combustion, and the free draft aids the rapid escape of the resulting gases up the collapsible chimney. The light will remain steady and unchanged for two hours and more without requiring the slightest attention.

PRICES

No. 120.	3-wick Oil Lamp	$3.25
No. 121.	4-wick Oil Lamp	3.90
No. 122.	Extra wicks for lamps, per doz	.50
No. 123.	Annealed glasses for lamps, each	.25



NO. 120. 3-WICK OIL LAMP

BLACK TENTS.

Exhibitors who wish to project moving pictures and stereopticon views in the open during warm weather use black tents, which can be made to exclude the light for exhibition purposes.

The following list gives sizes and prices. As they are made to order only, and not carried in stock, remittance is requested with order to cover full value; conditional orders cannot be accepted.

PRICE LIST OF BLACK TENTS.

No. 1.	20x40, with 9-ft. wall, not lined.....	$70.00	Lined all through....$116.00
No. 2.	20x40, with 10-ft. wall, not lined.....	73.00	Lined all through.... 124.00
Nos. 1 and 2.	Poles and stakes extra.....	13.25	
No.3.	20x50, with 9-ft. wall, not lined.....	92.00	Lined all through.... 152.00
No. 4.	20x50, with 10-ft. wall, not lined.....	94.00	Lined all through.... 159.00
Nos. 3 and 4.	Poles and stakes extra.....	16.50	
No. 5.	20x60, with 9-ft. wall, not lined.....116.00		Lined all through.... 186.00
No. 6.	20x60, with 10-ft. wall, not lined.....116.00		Lined all through.... 194.00
Nos. 5 and 6.	Poles and stakes extra.....	20.00	
No. 7.	24x40, with 9-ft. wall, not lined.....	78.00	Lined all through.... 133.00
No. 8.	24x40, with 10-ft. wall, not lined.....	81.00	Lined all through.... 140.00
Nos. 7 and 8.	Poles and stakes extra.....	16.50	
No. 9.	24x54, with 9-ft. wall, not lined.....107.00		Lined all through.... 180.00
No. 10.	24x54, with 10-ft. wall, not lined.....111.00		Lined all through.... 186.00
Nos. 9 and 10.	Poles and stakes extra.....	20.00	
No. 11.	28x48, with 9-ft. wall, not lined.....106.00		Lined all through.... 177.00
No. 12.	28x48, with 10-ft. wall, not lined....111.00		Lined all through.... 188.00
Nos. 11 and 12.	Poles and stakes extra....	22.00	
No. 13.	30x60, with 10-ft. wall, not lined....128.00		Lined all through.... 216.00
No. 13.	Poles and stakes extra.....	22.00	
No. 14.	35x60, with 10-ft. wall, not lined....144.00		Lined all through.... 243.00
No. 14.	Poles and stakes extra.....	25.00	
No. 15.	40x60, with 10-ft. wall, not lined....149.00		Lined all through.... 254.00
No. 15.	Poles and stakes extra.....	28.00	

These tents up to 28x48 can be made either gable end, both ends like ordinary wall tent, or round end in front and gable end at back.

The last three sizes must be round end tents like side-show tent. All tents made up and roped in regular showman style and first-class in material and workmanship.

Gelatine Sheets for Stage Color Effects.

We carry in stock the finest imported gelatine sheets for stage color effects, in 10 colors. These are as flexible as they can possibly be made, do not split like the domestic article, and give universal satisfaction. They are in use in Keith's theatres, the Orpheon, the Dearborn and many others. We have no inferior grades.

Price of Gelatine Color Sheets, 18x21 inches, per dozen.....$1.80

Samples mailed on receipt of 2c postage.

Gelatine Slide Tinters for Stereopticon Use.

These consist of two standard size glass Magic Lantern slips, 3¼x4 inches, between which is laid a sheet of gelatine, matted, and bound together. Ten colors can be furnished.

Price, each Tinter Slide.....$0.15
Price per set of 10 Different Colors..... 1.50

Miscellaneous Supplies for the Magic Lantern.

Lime Cylinders for oxy-hydrogen jets, carefully prepared from selected limestone, ⅞-inch diameter, packed in lime dust, in air-tight, screw-cap tin canisters, containing 12 cylinders, per canister.....$1.00

The Same, Bird limes, ¾-inch diameter, per canister of 12..... .75

Chemicals for making oxygen, ready mixed, 10 pounds in canister..... 1.75

Ether, .735 in 1-pound can 1.25

Gasoline, 88, including can, 1 gallon..... .50

Gasoline, 88, including can, 5 gallons..... 2.00

India Rubber Tubing, per foot..... .10

Plain Glass Slides, 3¼x4 inches, for covering square views, advertising slides, etc., per dozen ..... .25

Black Paper Mats, 3¼x4 inches, square opening, per dozen..... .10

Black Binding Papers, gummed, per 100 ..... .20

Neat Wooden Frames, 4x7 inches, for permanently mounting the square views, for 3¼x3¼ or 3¼x4 views, as preferred, each..... .15

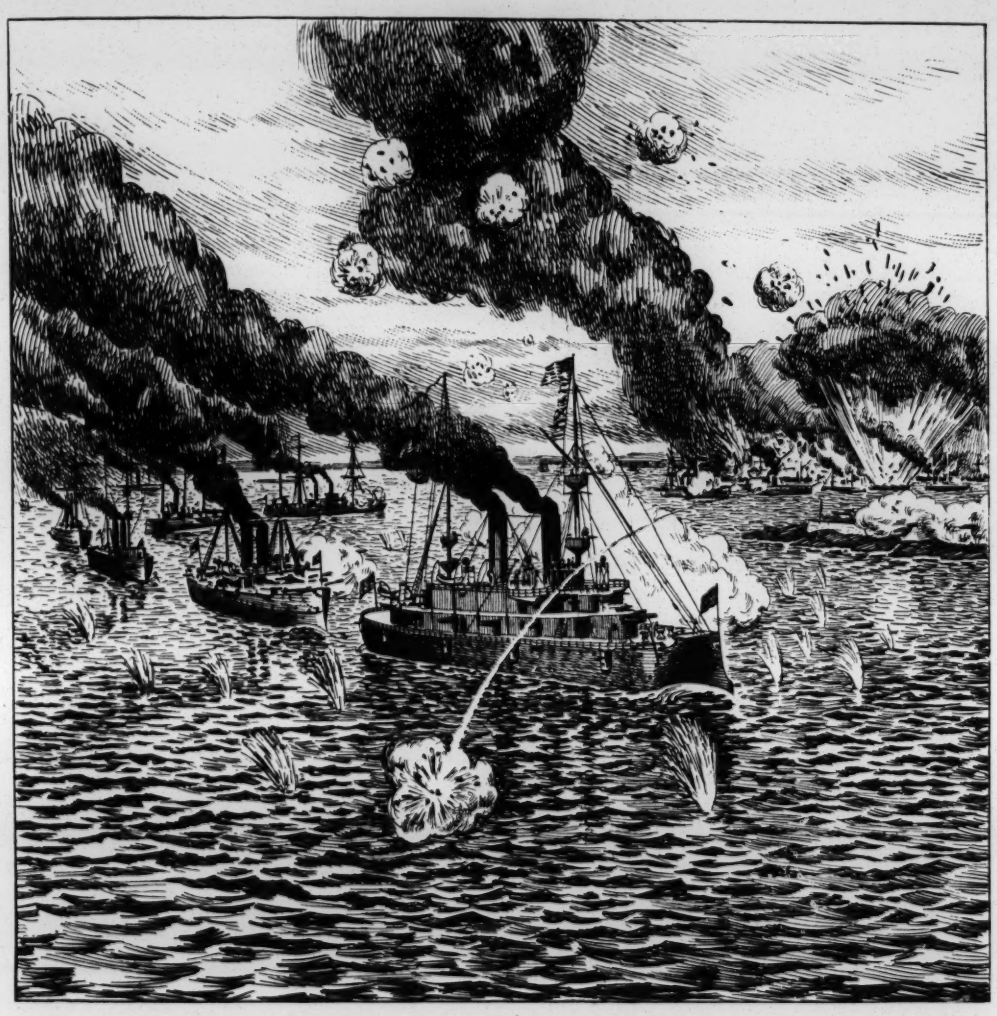
Sensitized Photo Plates, 3¼x4 inches, for making slides..... .55

Calcic Carbide, per 10-pound cans 1.00

Calcic Carbide, per 5-pound can..... .60

Cylindrical Records for phonograph, each..... .50

Cylindrical Records for Concert Phonograph, each..... 1.00



No. 200. POSTER CUT OF NAVAL BATTLE.

Reduced in Size. Size of Original, 11x11 Inches.

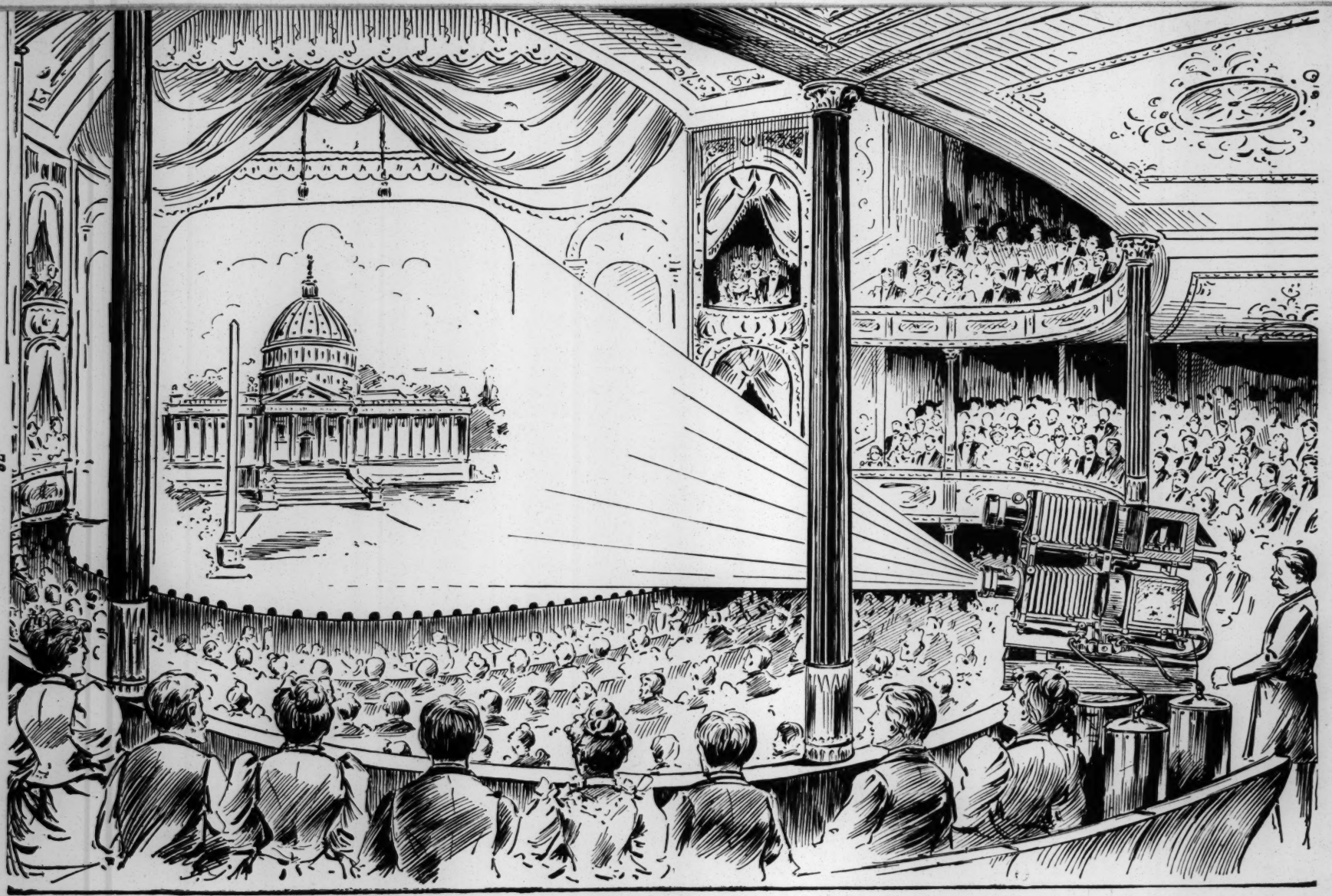
Posters with this cut printed to order only, in lots of 1,000 or more, with customer's wording if preferred.

PRICE OF POSTERS WITH ABOVE ILLUSTRATION (11x11 inches in size):

Size of poster, 18x24 inches, black letters on colored paper, per 1,000 ..... $6.00
Per 2,000 ..... 10.00
Per 100 ..... 1.00
Same illustration, poster 24x36 inches, black letters on colored paper, per 1,000 ..... 12.00
Same illustration, poster 24x36 inches, printed in two colors on tinted paper, per 1,000 ..... 15.00

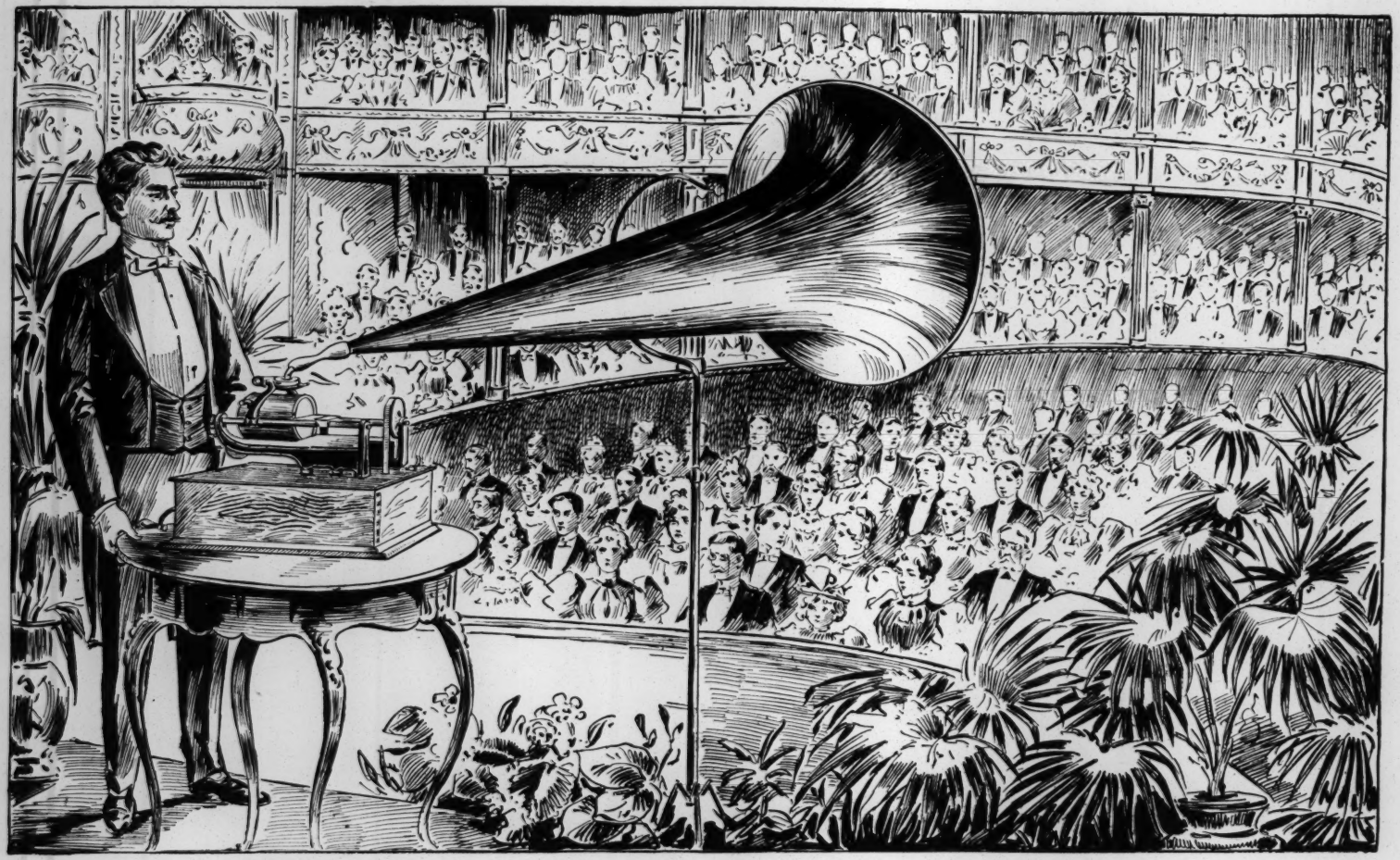
This Cut may be Used in Combination with Others Listed.

Samples mailed on request, enclosing 2-cent stamp.

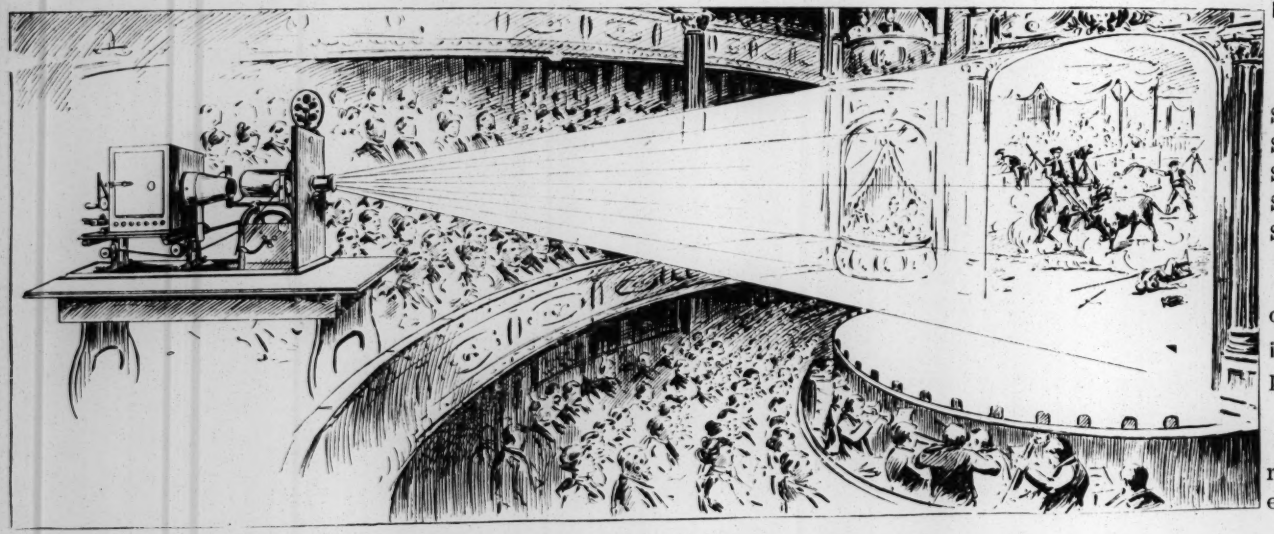


No. 203. Poster cut for Stereopticon Exhibition. Size of original, 8x5¾ inches See following pages.

No. 203. Poster cut for Stereopticon Exhibition. Size of original, 8x5¾ inches See following pages.



No. 204. Poster cut for Talking Machines Size, 7x4½ inches. See following pages.



No. 205. POSTER CUT FOR MOVING PICTURES.

Reduced Size. Size of Original, 12x5 inches.

Posters covering the following five combinations, 18x24 inches in size, black lettering on colored paper:

A—Advertising Moving Pictures only, Showing Cut No. 205.
B—Advertising Stereopticon Views only, Showing Cut No. 203.
C—Advertising Stereopticon and Moving Pictures, Showing Cuts Nos. 203 and 205.
D—Advertising Stereopticon, Moving Pictures and Talking machine, Showing Cuts Nos. 203, 204, 205.
E—Advertising Stereopticon and Talking Machine, Showing Cuts Nos. 203 and 204.

Samples sent on request and receipt of 2-cent ctamp.

Prices of Posters which we Keep in Stock.

Series A, B, C, D, E.

Size 18x24 inches, per 100.....$0.75
Size 18x24 inches, per 250..... 1.50
Size 18x24 inches, per 500..... 3.00
Size 18x24 inches, per 1,000..... 5.00
Size 18x24 inches, per 2,000..... 8.00

Posters A, B, C, D, E will be specially printed on order in **Size 24x36 inches,** black letters, on colored paper, per 1,000, $12.00.

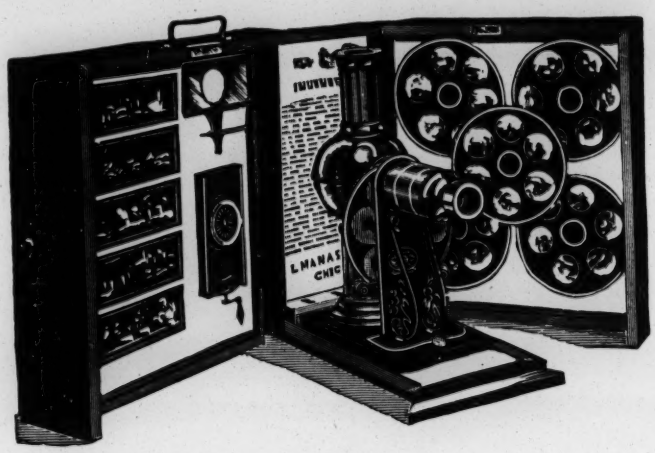
Size 24x36, in two colors, lettering red and black on colored paper, printed to order, per 1,000, $15.00.

Dodgers, 6x9 inches, per 1,000, $2.25.

In offering advertising posters at these prices we enable customers to save a large part of the cost. The cuts used in illustrating cost $25.00 each, while our prices cover only the bare cost of paper and printing in large quantities.

Admission Tickets, per 200.....$0.40
Admission Tickets, per 500..... .75
Admission Tickets, per 1000..... 1.25

THE NEW CLIMAX MAGIC LANTERN.



No. 1.

No. 1. It is highly finished entirely in brass, mounted on polished wood stand, with staff-head and slides for views 2 inches wide; has 6 circular slides, 8 pictures on each, 6 long slides, 2x7 inches, 2 slip slides, and 1 geometrical chromatrope. The views comprise Red Riding Hood, 8 geology, 8 ethnology or different races of people, 8 celebrated men, 8 Robinson Crusoe, 8 Puss in Boots, and others miscellaneous, making 70 views in all. With lecture, show bill and admission tickets.

The whole attached to a wood box (with receptacles for holding the slides, as shown in cut), with lock and key. Price..... **$9.50**

No. 2. Same as above, but has 6 circular slides, 6 on a slide, 5 long slides, 1½x6 inches, 2 slip slides and 1 geometrical chromatrope, lecture, show bill and admission tickets; magnifying pictures to 5 feet. Price..... **7.75**

No. 3. Same as above, magnifying pictures to 4 feet. Price..... **5.75**

EXTRA SLIDES FOR TOY MAGIC LANTERNS.

Humorous Lantern Slides.

COLORED.



Slides,	1⅛	inches	wide.	Per dozen....	$0.28
"	1⅜	"	"	"	.36
"	1¾	"	"	"	.60
"	2	"	"	"	.85
"	2⅜	"	"	"	.98
"	2¾	"	"	"	1.35
"	3⅛	"	"	"	1.70

Firework Chromatropes.

Each consists of two colored wheels revolving in opposite directions, giving a beautiful effect.

Chromatropes,	1½	inches	wide.	Each,	$0.32
"	2⅜	"	"	"	.47
"	3⅛	"	"	"	1.00
"	4	"	"	"	1.50

Comic Movable Lantern Slides.

IN TIN FRAMES.

Slides,	colored,	1½	inches	wide.	Each, $0.10
"	"	1¾	"	"	" .14
"	"	2⅜	"	"	" .20
"	"	2¾	"	"	" .23
"	"	3⅛	"	"	" .25
"	"	4	"	"	" .33

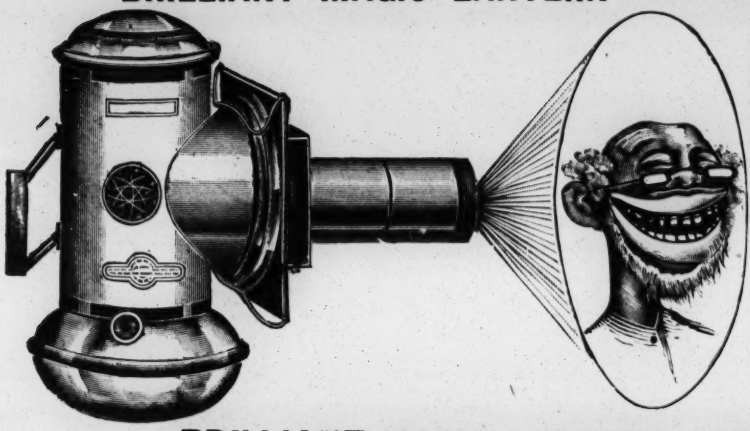
Movable Landscape Slides.

COLORED.



Slides,	1¾	inches	wide.	Each.....	$0.18
"	2⅜	"	"	"	.22
"	3⅛	"	"	"	.48
"	4	"	"	"	.70

BRILLIANT MAGIC LANTERN ATTACHMENT



To be fastened to your bicycle lamp. Will fit any oil, acetylene, or other standard size bicycle lamp. Will take any magic lantern slide 2 inches or less in width. Outfit includes the Brilliant Magic Lantern Attachment, and one dozen "Brilliant" Views, two inches wide, containing 36 pictures. (Any of the following "Brilliant" magic lantern views can be used with this lantern. Price, per dozen, 50 cents.

Price of Outfit with 36 pictures on 1 dozen slides.....**$1.50**

BRILLIANT MAGIC LANTERN SLIDES.

These slides are beautiful and realistic productions giving a class of pictures never before offered in anything but high-priced slides. The character of the pictures is both amusing and instructive. The comic pictures are very funny. The scenery, noted places, historical productions and portraits are all taken from the best photographs, drawings and paintings of our times, and they can be relied upon as being correct in every detail.

Each series is put up according to this list; sets will not be broken or single slides sold.

The Brilliant Slides are two inches wide and can be used in any magic lantern having this size holder—



Price 50 cents per series contaning 36 pictures.

SERIES H. BIBLE VIEWS.

1. Adam and Eve in the Garden.
2. Lot's Wife Turned into a Pillar of Salt.
3. Jacob's Dream.
4. Joseph Sold.
5. Joseph Making Himself Known to His Brethren.
6. Joseph Meets His Father.
7. Ruth and Naomi.
8. The Three Men in the Furnace.
9. Daniel in the Lion's Den.
10. Moses Found in the Bullrushes.
11. Jonah and the Whale.
12. David and Goliah.
13. Abraham Sacrificing Isaac.
14. Bears Tearing the Children.
15. Moses Striking the Rock.
16. Birth of Christ.
17. Flight to Egypt
18. Driving the Money Changers from the Temple.
19. Lazarus and the Rich Man.
20. The Loaves and Fishes.
21. The Wise and Foolish Maidens.
22. Christ Raising the Widow's Son.
23. The Sower.
24. Christ and the Centurion.
25. Christ Raising Jarius' Daughter.
26. The Transfiguration.
27. Triumphal Entry into Jerusalem.
28. The Crown of Thorns.
29. Bearing the Cross.
30. The Crucifixion.
31. The Resurrection.
32. The Ascension.
33. Stoning of Stephen.
34. Peter Delivered from Prison.
35. Beheading of Paul.
36. Persecution of the Early Christians.

Series A—Notable Places, 50 cents.

Series C—Comic, 50 cents.

Series D—Thrilling Adventures by Land and Sea, 50 cents.

Series E—War Views, 50 cents.

Series H—Bible Views, 50 cents.

Series I—Comic, 50 cents.

Series P—Comic, 50 cents.

STANDARD VIEWS

FOR THE

STEREOPTICON

AND

MAGIC LANTERN

A complete descriptive list of Edison moving picture films will be sent on application.



2008C. THE WATER BABIES. Colored, Price $1.00.

Including a number of novelties, as well as a series of popular subjects; and a partial list of

EDISON MOVING PICTURE FILMS.

Unless otherwise stated, all slides included in the following list are of standard size, 3¼x4 inches; they are photographs on glass, with protecting cover glass, matted and bound.

In ordering slides, customers are requested to give page number and price, to avoid confusion, many of the views being listed in several qualities at different prices.

Views for the Stereopticon Made to Order.

We make views to order, standard size, unmounted, 3¼x4 inches, or mounted in wood 4x7. Any photograph, newspaper print, book plate or drawing can be copied. Plain black and white prints make better slides than colored prints. These slides can be colored if desired.

PRICES.

Slides to order, uncolored, 3¼x4 inches, from photograph, including negative and one slide, each $0.50
Slides to order, colored, 3¼x4 inches, from photograph, etc., each..... 1.00
Slides, colored, coloring only, each 75 cents and..... .50

Public Announcements With the Stereopticon.

Election Bulletins, Advertisements, stage Notices, Etc.

We are in constant receipt of letters of inquiry seeking information as to the proper manner of making advertising slides to be projected in public places, against the outer walls of buildings, or in theatres and halls, by means of a steoreopticon. We have given much thought and labor to this subject and have evolved several methods that will answer this purpose satisfactorily.

For the purpose of projecting announcements of temporary interest, that is to say, written matter which is to be frequently changed, such as election bulletins, stage announcements, etc., we recommend our new system of

Typewriter Bulletins

for which we furnish a transparent flexible material, which is manufactured for us in Germany. These plates are made in standard slide size, 3¼x4 inches. They are placed in the typewriter and the announcement written in the ordinary way as it would be on paper.

We furnish a prepared powder which is sprinkled on these announcements to intensify the letters; the flexible plate is then placed between two glass slips of the regular lantern slide size and placed in the carrier of the stereopticon like an ordinary slide.

The merit of this system lies in the fact that the letters are clear cut, and when projected on the curtain are very legible; at the same time the compactness of the writing enables the operator to show much more matter upon his curtain than is possible when the announcements are written in ink. This method has been used with great success by the "Chicago American" for its election and other stereopticon bulletins, which paper has the exclusive rights in Chicago.

Prices of Specially Prepared Election Bulletin and Advertising Plates for use with Typewriter, per dozen, 50c; per hundred.....$2.50
Prepared Powder for Intensifying Typewriter Letters, per ounce ..... .20

Plain Glass Slips For Announcements.

Exhibitors that wish to prepare announcements either for advertising or other purposes in the simplest manner can do so by purchasing ordinary plain glass slides, standard size slide, 3¼x4 inches, and a bottle of liquid India ink. Announcements can be written on these plates with an ordinary pen and are to be placed in a slide carrier in the same manner as ordinary slides.

Price of Plain Glass Slips, 3¼x4 Inches, for Advertising and Announcements, per dozen $0.25
Liquid India Ink, per bottle ..... .25
Hair Line Writing Pen for Writing Announcements on Glass, with Holder, each ..... .05

About the Coloring of Stereopticon Views

As many buyers of stereopticon slides are unfamiliar with the subject of their coloring, we offer a few words of explanation.

All stereopticon views that are sold colored are colored by hand. This applies to every grade—good, bad and indifferent. There is no mechanical process by which slides can be colored.

The vast difference that exists between various colored slides is due to the expertness or inefficiency of the colorist. A high-class slide colorist is an artist; a cheap colorist is a mechanic. The one works for effect on his slides, putting in every tint that his experience and artistic sense suggest; giving talent and often genius to the work; throwing his individuality and his ideas into his brush. His product is as different from that of other colorists as are the paintings of a Meissonier from those of a dauber. It is the work of such colorists that distinguishes the slides of Stoddard, Burton Holmes and other careful lecturers from those of men who sacrifice everything to cheapness. The other class of artists, often consisting of unpracticed girls, who perform their labor for a small sum per week, is worked under pressure, lacks the artistic sense as well as the ability to handle a brush properly, and is expected to turn out a fixed quantity of slides per day, as a brick layer is expected to lay a certain number of bricks. They begin and end as apprentices to the trade.

There are various grades of merit between the two extremes; but the vast majority of colored slides that are sold at a very cheap price are of the apprentice variety. When one colored slide is offered at 50c and another at $1 there is a difference in quality between them. When one dealer offers his "best" colored slides at 50 cents, it is a safe premise that his best is another dealer's worst.

The highest price that can be asked for coloring a slide is cheap when one considers the character of the work and the value of the artist's time; current prices for good coloring are made possible only by the experience and rapidity that the colorist gains by devoting his energies exclusively to such work. A good colorist can do much more work and infinitely better than a poor slide painter, in a given time. But his pay is much higher.

The coloring of slides that are listed in the catalogue is cheaper for the best quality than that of special slides colored to order, because the colorist is familiar with the one, while the other usually calls for extra effort and time.

Slides used for coloring are the same as those sold plain; the coloring has been added to the plain side. A first quality plain slide will make a better colored slide than a second quality, even though the coloring be the same. A good negative will make a better slide than a poor one; a wet plate or collodion slide is more transparent and sparkling than a dry plate, but is more difficult to make in the first place and requires special knowledge for coloring. Only expert colorists can color wet plate slides.

Business Advertisements.

Price, per Colored Slide, 75 cents each.



No. 175. Advertising Slide for "Restaurant." Other designs can also be had for same subjet.

We have gone to considerable expense in preparing sets of designs to be used for business advertising in connection with a stereopticon which will be found original and very attractive. The life of good advertising lies in arresting the attention of the passer-by. The stereopticon views that we have prepared for this purpose accomplish the object in a striking manner. Each slide has a blank space in which the name and address of the particular business to be advertised is written, which is done by means of an ordinary writing pen and liquid India ink. The letters when so written dry rapidly.

Each of these slides is made attractive either by some appropriate cartoon, comic drawing, or fancy lettering.

We have sought in our list of titles to cover practically every business that is apt to be advertised. Customers that wish to cover special lines which are not found in the list printed below are requested to inform us of the kind of business that they desire to advertise, and we will make up special slides to fill the requirements.

These views are sold colored only in order to make them more attractive and effective and customers can feel assured that announcements made with these slides will attract the attention of everybody within sight of the curtain.

We can furnish small blue print photographs of advertising slides, about 250 views, each of which can be had in colored slide form. Price of complete set of blue prints, 25 cents.

Business Advertisements—Continued.

We can furnish illustrated advertising slides for the following lines of business. Special slides made to order from our own design.



No. 11. Advertising Slide of "Clothing." Other designs of same subject on hand.

List of Special Advertising Slides, with Cartoon, Comic Drawing or Fancy Lettering on each; blank space for Name and Address.

Standard Lantern Slides, 3¼x4 Inches. Price per Slide, colored, 75c.

1. Art Gallery.
2. Boots and Shoes.
3. Blacksmith.
4. Business College.
5. Buffet.
6. Barber Shop.
7. Bric-a-Brac.
8. Books.
9. Balloon.
10. Bakery.
11. Clothing.
12. Confectionery.
13. Cigars and Tobacco.
14. Cafe.
15. Crockery.
16. Contractor.
17. Coal Yard.
18. Coal and Wood.
19. Cards.
20. Consumption Cure.
21. Catarrh Cure.
22. Chiropodist.
23. Clocks.
24. Department Store.
25. Detective Agency.
26. Dray.
27. Diamonds.
28. Delicacy Store.
29. Deafness Cured.
30. Dentist.
31. Entertainment.
32. Expressing.
33. Eye and Ear Specialist.
34. Farm Seed.
35. Farming Implements.
36. Furniture.
37. Fair.
38. Florist.
39. Frames.
40. Grocery.
41. Gas Fixtures.
42. Grocery and Market.
43. Hats and Caps.
44. Harness and Saddlery.
45. Hotel.
46. Hardware.
47. Haberdasher.
48. Insurance Agency.
49. Ice Cream Parlor.
50. Kidney Cure.
51. Live Stock.
52. Liquors.

Business Advertisements—Continued.

53. Livery Stable.
54. Laundry.
55. Loan Office.
56. Lunch Counter.
57. Lumber Yard.
58. Millinery.
59. Market.
60. Musical Instruments.
61. Manicuring Parlor.
62. Moving Van.
63. Newsstand.
64. Oyster House.
65. Opticians.
66. Physicians.
67. Ploughs, Etc.
68. Pianos.
69. Plumbing.
70. Pawn Broker.
71. Patrol.
72. Printing Company.
73. Portraits.
74. Photographic Studio.
75. Restaurant.
76. Real Estate.
77. Refreshments.
78. Soda Fountain.
79. Specialists.
80. Surgical Instruments.
81. Stationery.
82. Santa Claus.
83. Toys.
84. Wind Mills.
85. Watches.

Price of Special Advertising Slides, with Original Designs, Sold Colored only, 75c each.

On receipt of sufficient remittance to cover express charges we will ship a quantity of these slides C. O. D., with the privilege of selection in the express office. This will enable customers to select the most appropriate slides for their purpose. On some lines of business we have from 3 to 6 different slides covering the same subject.

Special Views

Standard Size, 3¼x4 Inches, Beautifully Colored. Price, $1.00 Each.

No. 2001M. Our Banner in the Sky. A handsomely colored woodland scene, showing a hill in the background, the sky shows stars and clouds that are naturally arranged to represent the stars and stripes of an American flag.

No. 2002M. State Street, Chicago, at Night, beautifully illuminated, taken during the Fall Festival, showing a myriad of electric lights. A beautiful effect.

No. 2003K. The Eagle Perched on Shield, draped with American flag. A new design showing an eagle replete with life, perched on a shield with the American colors.

No. 2004K. A Series of Flower Studies, in vases, etc., 30 slides in the series. It is difficult to describe these beauties. They will be sent C. O. D. for inspection and selection on request and receipt of express charges.

No. 2005K. A Series of Grotesque Slides, sometimes projected on skirt dancers. They include butterflies, snakes, owls, dragons, frogs, birds, etc. Price, handsomely colored, $1 each; colored and background blacked out, $1.25 each. Will be shipped under same conditions as No. 2004K series.

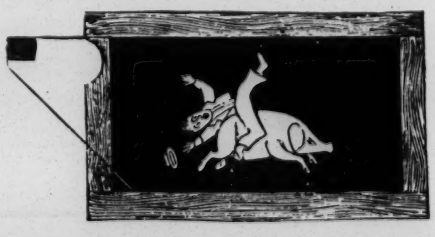
No. 2006M. The English and American Flags with graceful folds flung to the breeze; on one slide, staffs crossed.

No. 2007M. Uncle Sam.

No. 2008C. Water Babies.



Movable Comic Views



On Slides, 4x7 Inches.

Highly Colored, with Fantastic Life-Like and Unexpected Motions to the Figures.

The Movement is produced by a portion of the Figure being painted on a glass plate which is quickly drawn to one side, giving the above effect.

Price 55 cents each. $6.00 per dozen.

Movable Comic Views—Continued.

11. Bull Tossing Dog.
22. Boy and Gunpowder Barrel.
57. Girl Skipping.
59. Tailor and Goose.
60. Vesuvius in Eruption.
65. Sailor Dancing.
72. Blacksmith at Work.
81. Man Swallowing Rats.
81a. Goodnight in Wreath of Flowers.
93. Boy Riding Pig.
124. Fisherman Tossed by Bull.
136. Magic Rose Plant.
144. Irishman Dancing.
147. Woman With Growing Nose.
150. Magician and Ghost.
154. Boy Bird's-Nesting.
166. Farmer Carrying Pig.
169. Lovers in Boat.
245. Man Shaving, and Cat.
248. Organ Man and Monkey.
259. Man and Lions.
262. Boy and Sugar Cask.
282. Woman Shaving Man.
297. Domestic Shower Bath.
300. Trespasser and Bull.
315. Cook and Flying Goose.
333. Shoeing Horses.
335. Man and Donkeys' Tails.
336. Elephant Tossing Keeper.
340. Robbing the Eagle's Nest.
353. "Don't You Wish You May Get It?"
354. Boy Letting off Cannon.
370. Flying Trapeze Performance.
395. Pure Milk from the Pump.
399. Nearing Shore (Dog with Child in Water).

These Movable Comic Views add Life and Humor to any kind of a Stereopticon Exhibition. They will fit any Magic Lantern that takes Standard Views.

Illustrated Song Slides.

The great popularity of stereopticon views specially posed to illustrate popular songs, which are used in practically every high-class vaudeville theatre in the country, has created a demand for these slides which is constantly increasing. They are largely used by public singers to give added interest to the words of their songs, as well as to illustrate poems, etc., when recited in public.

Public exhibitors who use a phonograph to sing or recite the words, in lieu of a singer, can obtain phonograph records to accompany many of the song slides. In this case it is usually unnecessary to buy large sets of slides; about 8 slides being sufficient for each record.

To facilitate ordering, those song slides for which Edison records can be furnished are marked "Rec."

SHIPMENTS.

We cannot always ship slides immediately upon receipt of order. The older sets are not carried in stock, and the demand for new ones is so great that we cannot always keep them on hand. We make every effort to ship slides immediately.

Slides are securely packed, and no allowance will be made for breakages. If slides do not arrive in good order, make complaint to the express company, also notify us and we will do the same.

Every slide sent out is inspected, and should be free from imperfections, spots or blemishes of any kind.

List of Illustrated Song Slides.

These are sold colored only; price 50 cents each slide. The following sets include a title slide, for which there is no charge.

A Picture Without a Frame—20 slides.

A Bird in a Gilded Cage—18 slides Rec.

Childhood's Happy Days—18 slides.

Absence Makes the Heart Grow Fonder—20 slides.

Break the News to Mother—18 slides Rec.

Blue and the Gray—18 slides Rec.

Don't Let Her Lose Her Way—14 slides Rec.

Girl I Loved in Sunny Tennessee—16 slides Rec.

Hello, Central; Give Me Heaven—18 slides Rec.

Home, Sweet Home—5 slides Rec.

He Laughs at Scars, who Never Knew a Wound—19 slides.

I've a Longing in My Heart for You, Louise—21 slides Rec.

In the House of Too Much Trouble—17 slides Rec.

I Wonder if the Old Folks Think of Me—15 slides.

I Love You in the Good Old-Fashioned Way—21 slides.

If I Had a Girl Like You—15 slides.

If You Want to Go, Ma Honey, Why You Can—19 slides Rec.

In the Baggage Coach Ahead—17 slides Rec.

Just a Chain of Daisies—16 slides.

Just Set a Light—11 slides Rec.

Just Tell Her that I Loved Her, Too—13 slides.

Just at the Close of Day—16 slides.

Just as the Sun Went Down—13 slides Rec.

Just at the Turn of the Tide—20 slides.

Just Behind the Times—21 slides Rec.

Last Night as the Moon was Shining—21 slides.

Like a Bird with a Broken Wing—25 slides.

Letter Edged in Black—16 slides.

Mid the Orange Trees and Blossoms She is Waiting—18 slides.

Marching with Sherman to the Sea—18 slides.

Mid the Green Fields of Virginia—18 slides Rec.

My Old New Hampshire Home—14 slides Rec.

My Dear Old Southern Home—22 slides.

My Heart's To-Night in Texas.

Place a Light to Guide Me Home—24 slides.

Paint Me a Picture of the Old Fireside—15 slides.

Pliny Come Kiss You Baby (Coon Song), Comic—21 slides Rec.

Please Leave the Gate Ajar—21 slides.

Sweet Jennie Lee—17 slides.

Somebody's Darling Long Ago—18 slides.

She's Sleeping by the James—15 slides.

Shanty of Tumbledown Alley—17 slides.

Sleep, Ma Honey, Sleep—17 slides.

Sing Me a Song of the South—15 slides.

She Was Bred in Old Kentucky—14 slides Rec.

Star and the Flower—21 slides.

Sing Me a Song of Other Days—15 slides.

The Day that You and I First Met—17 slides.

The Little Room Where Baby Used to Sleep—17 slides.

The Little Place that I Call Home—18 slides.

The Mountain's Fairest Flower—20 slides.

The Old Postmaster—18 slides.

They Were Thinking of the One Who Passed Away—13 slides.

'Tis Not Always Bullets that Kill—21 slides.

The Tie that Binds—26 slides

Tobie, I kind a Likes You—23 slides.

Why Did They Sell Killarney?—16 slides.

When the Birds Go North Again—20 slides.

When the Harvest Days Are Over—17 slides.

Will I Find My Mamma There?—16 slides Rec.

Sacred Songs. (No Title Slides).

Price, 50 cents each, colored.

Abide With Me—12 slides Rec.
God Be With You Till We Meet Again —5 slides.
Holy City—17 slides Rec.
Jesus Lover of My Soul—9 slides Rec.
Lead Kindly Light—4 slides Rec.
Nearer My God to Thee—12 slides Rec.
New Born King—12 slides Rec.
Ninety and Nine—6 slides Rec.
Onward, Christian Soldiers—4 slides.
Pull for the Shore—6 slides.
Return, O Wanderer—3 slides.
Rock of Ages—12 slides Rec.
Stand Up for Jesus—8 slides Rec.
Tell Me the Old, Old Story—5 slides.
The Great Physician—7 slides.
The Lost Chord—9 slides.
Throw Out the Life Line—5 slides.
Work for the Night is Coming—6 slides.
Yield Not to Temptation—6 slides Rec.
Where Is My Wandering Boy To-Night —6 slides Rec.
From Greenland's Icy Mountain—12 slides.
Let the Lower Lights Be Burning—4 slides.
Onward, Christian Soldiers—4 slides.

Songs That Never Grow Old

Price, 50 cents each, colored.

Swanee River—8 slides Rec.
Old Kentucky Home—6 slides Rec.
Old Oaken Bucket—3 slides Rec.
Old Black Joe—6 slides Rec.
Marching Thro' Georgia—12 slides Rec
Red, White and Blue—4 slides Rec.
Yankee Doodle—6 slides Rec.
The Bridge—4 slides.
America—9 slides Rec.
Old Kentucky Home—6 slides Rec.
Tenting on the Old Camp Ground—5 slides Rec.

Skirt Dance and Serpentine Dance Slides.

These are made in finest style, colored by our most expert artist. Price, each, 80 cents; if ordered blacked out, 20 cents extra. (The same subjects, finished in usual commercial style, are elsewhere listed in this catalogue at 50 cents each, colored). In ordering, please specify grade wanted, with price.

Angel.
Butterfly.
Clouds (various).
Demon.
Dragon.
Dove.
Fairy.
Flags, all Nations.
Roses.
Lilies.
Owl.
Peacock with Tail Spread.
Portraits, Washington, Lincoln, Etc.
Plaid Designs, a variety of 12.
Rainbow.
Sheaf of Wheat.
Spider in Web.
Snake.
Sky, with Stars.
Sunburst.
Various Wall Paper Designs.
Witch in Sky.
Eagle Perched on Shield.
American and English Flags Crossed.

LIFE OF CHRIST

By Tissot.

The price of the slides is as follows:
Plain Slides, each.....$0.75
Colored Slides, each..... 2.00

By especial arrangement with the McClure-Tissot Company, owners of the copyright of the Tissot paintings and all reproductions, and publishers of the "Tissot Illustrated Life of Christ. These slides may be had singly or in quantities, it being no longer necessary to order in "sets" of a given number. While they can be furnished plain, the effect is so much enhanced by their careful coloring (after Tissot), and, indeed, the coloring being so essential to a right apprehension of the subject illustrated and the artist's own conception, that the colored slides are worth far more than the difference in price.

The Tissot Paintings are the finest illustrations of the Life of Christ ever produced. Not only the novelty of Tissot's work, but also the remarkable care in introducing "local color," and in reproducing the very spirit of the Gospel stories as well, give the paintings a new charm. Moreover, they are comprehensive, covering every incident in our Lord's life. Nothing so complete, in every sense of the word, has been attempted or accomplished before.

In the Lantern Slide Reproductions, since the originals are so finely finished, the paintings lose nothing but rather gain much by their enlargement upon the screen. The prices for these slides are somewhat higher than usual; this is rendered absolutely necessary by the unusual expenses in copying the paintings, etc. Each separate slide is plainly marked, in several places, by the copyright notice, and no one can be allowed, for private use, to reproduce any of them in any way.

The list follows the chronological order adopted by M. Tissot.

A. Our Lord Jesus Christ.
1. Zacharias and Elizabeth.
2. The Vision of Zacharias.
270 The Annunciation.
3. The Virgin Mary in Her Youth.
4. The Visitation of Elizabeth and Mary.
5. The Magnificat.
6. Joseph Seeks a Lodging in Bethlehem.
7. The Adoration of the Shepherds.
8. The Presentation of Jesus in the Temple.
9. The Wise Men Journeying to Bethlehem.
10. The Wise men and Herod.
11. The Wise Men Present Their Gifts.
12. The Massacre of the Innocents.
13. The Flight into Egypt.
14. The Sojourn in Egypt.
15. The Return from Egypt.
16. Jesus and His Mother at the Fountain.
17. Jesus Sitting in the Midst of the Doctors.
18. Jesus Found in the Temple.
19. The Youth of Jesus.
20. The Voice Crying in the Wilderness.
21. The Winnower.
22. John the Baptist and the Pharisees.
23. John the Baptist Sees Jesus from Afar.
24. The Baptism of Jesus.
25. Jesus Taken Up into a High Mountain.
26. The Temptation in the Wilderness.
27. St. John the Evangelist.
28. Angels Came and Ministered Unto Him.
29. The Calling of Andrew and John.
30. The Calling of Peter and Andrew.
31. The Calling of James and John.
32. Nathanael Under the Fig Tree.
33. The Betrothed of Cana.
34. The Marriage of Cana of Galilee.
35. Jesus Goes Up to Jerusalem.
36. Christ Talks with Nicodemus.
37. The Man with an Infirmity of Thirty and Eight Years.
38. An Angel Troubled the Waters.
39. Jesus and the Woman of Samaria at Jacob's Well.
40. And They Led Him Unto the Brow of the Hill.
41. Healing of Peter's Mother-in-law.
42. In the Villages the Sick were brought unto Him.
43. "Thou Fool! this Night Thy Soul Shall be Required of Thee."
44. Jesus Went Out Into a Desert Place.
45. Jesus Teaching in the Synagogue.
46. The Healing of the Ruler's Son.
227. Jesus Preaching from a Boat.
47. The First Miraculous Draught of Fishes.
48. Jesus Healing the Lame and the Blind on the Mountain.
49. The Healing of Leper at Capernaum.
50. Jesus Teaching the People by the Seashore.
51. The Calling of Matthew.
52. The Parable of the Piece of Silver.
273. Jesus Sat at Meat with Matthew.
53. Christ Healing the Withered Hand.
54. The Pharisees and Herodians Take Counsel Against Jesus.
55. The Ordaining of the Twelve Apostles.
56. The Two Women at the Mill.
57. "And When Ye Come Unto an House, Salute It."
58. Christ Sleeping During the Storm.
59. Christ Stilling the Tempest.
60. And All the City Gathered Together at the Door.
61. The Two Men Possessed with Unclean Spirits.
62. The Legion of Evil Spirits Drive the Swine into the Sea.
63. The Raising of Jairus' Daughter.
64. Jesus Preaching by the Seaside.
65. Christ Healing the Blind and Dumb Man.
66. She Only Touched the Hem of His Garment.
67. Lord, I Am Not Worthy.
68. The Man with an Unclean Spirit in the Synagogue.
69. Raising of the Widow's Son at Nain.
70. Healing of the Canaanite's Daughter.
71. The Sick Waiting for Jesus to Pass By.
72. The Sower.
73. Christ Eating in the House of the Pharisees.
74. Christ Bids His Disciples to Rest Awhile.
75. The Palsied Man Let Down Through the Roof.
76. The Sermon on the Mount.
77. Lazarus at the Rich Man's Door.
78. The Dumb Man Possessed of the Devil Healed at Capernaum.
79. Christ's Exhortation to the Twelve Apostles.
80. Herod.
81. The Miracle of the Loaves and the Fishes.
82. The People Seek Christ to Make Him King.

Tissot's Life of Christ—Continued

83. Christ Going Out Alone Into a Mountain to Pray.
84. Christ Walking on the Sea.
85. Peter Walks Upon the Sea.
86. "Ye Seek Me, Not Because Ye Saw the Miracles, but Because Ye Did Eat of the Loaves."
87. Christ Reproving the Pharisees.
88. The Pharisees and Sadducees Come to Tempt Jesus.
89. The Healing of the Crooked Woman, Ill for Eighteen Years.
90. The Transfiguration.
91. Healing of the Young Man, Possessed of a Devil, at Mount Tabor.
92. Christ Sending Out the Seventy Disciples, Two by Two.
93. "The First Shall be Last."
94. Jesus and the Little Child.
95. "Get Thee Behind Me, Satan."
96. Mary Magdalen Before Her Conversion.
97. Mary Magdalen Repentant.
98. Jesus Passing Through the Villages, on His Way to Jerusalem.
99. "The Rich Young Man Went Away Sorrowful."
100. The Healing of Ten Lepers.
101. Christ at Bethany, in the House of Martha.
102. Mary at the Feet of Jesus.
103. The Lord's Prayer.
104. But No Man Laid Hands on Tim.
105. The Women Saken in Adultery, Jesus Writing Upon the Ground.
106. "And Jesus Was Left Alone , the Woman Standing in the Midst."
107. Christ Preaching Near the Treasury.
108. The Blind Man Washes in the Pool of Siloam.
109. The Blind Man Tells His Story to the Jews.
110. The Good Samaritan.
111. "Then Took They Up Stones to Cast at Him.
112. Jesus Walking on Solomon's Porch.
113. The Pharisee and the Publican.
114. The Wise Virgins.
115. The Foolish Virgins.
271. "Jesus Wept."
116. The Raising of Lazarus.
117. The Prodigal Son Asking Alms.
118. The Return of the Prodigal Son.
119. "Suffer Little Children to Come Unto Me."
120. Zaccheus in Sycamore Tree.
121 Healing of Two Blind Men at Jericho.
122. "The Ass Tied, and the Colt with Her."
123. Jerusalem from the Mount of Olives.
124. "And Beholding the City, He Wept Over It."
125. The Procession in the Streets of Jerusalem.
126. The Children's Hosannas in the Temple.
127. The Chief Priests Take Counsel Together.
128. Christ Driving Them Out that Sold and Bought from the Temple.
129. Jesus Forbids the Carrying of Loads in the Temple.
130. The Healing of the Lame in the Temple.
131. The Gentiles Ask to See Jesus.
132. The Voice from Heaven During Holy Week.
133. The Chief Priests Ask, "By What Authority Doest Thou These Things?"
134. Jesus Points to the Corner Stone.
135. The Tribute Money.
136. The Pharisees Question Jesus.
137. "Woe Unto You, Scribes and Pharisees!"
138. "Jerusalem! Jerusalem!"
139. The Widow's Mite.
140. "Master, See What Manner of Stones and What Buildings Are Here."
141. Christ Foretelling the Destruction of the Temple.
142. The Alabaster Box of Very Precious Ointment.
143. The Jews Conspire Together.
144. Judas Goes to the Chief Priests and Betrays His Master.
145. The Man Bearing a Pitcher.
146. The Jews' Passover.
147. Judas Dipping His Hand in the Dish.
148. Jesus Washing His Disciples' Feet.
149. The Communion of the Apostles.
150. The Last Discourse of Our Lord.
151. But Peter Said Unto Him: "Although All Shall Be Offended, Yet Will Not I."
152. "My Soul Is Exceeding Sorrowful Unto Death."
153. The Agony in the Garden.
154. "Could Ye Not Watch with Me One Hour?"
155. Judas, and with Him a Great Multitude with Swords and Staves.
156. The Judas Kiss.
157. They Went Backward and Fell to the Ground."
158. Christ Healing the Ear of Malchus.
159. The False Witnesses.
160. The First Denial of Peter.
161. The Second Denial of Peter.
162. Annas and Caiaphas.
163. The High Priest Rends His Clothes. Jesus Is Condemned to Death.
164. Jesus Turned and Looked at Peter.
165. Peter Went Out and Wept Bitterly.
166. Christ Buffeted and Mocked in the House of Caiaphas.
167. Jesus in Prison.
168. The Morning Judgment of Jesus.
169. Judas Repents and Returns the Money.
170. Jesus Led from Caiaphas to Pilate.
171. Pilate Questions Jesus.
172. The Message of Pilate's Wife.
173. Jesus Led Back from Herod to Pilate.
174. The Scourging.
175. The Scourging on the Back.
176. The Crown of Thorns.
177. "Ecce Homo!"
178. "Let Him Be Crucified!"
179. Pilate Washes His Hands.
180. The Holy Star.
181. The Forum; Site of the Gabbatha. Jesus Hears His Death Sentence.
182. The Judgment on the Gabbatha.
183. The Inscription on the Cross.
184. "And They Put Him On His Own Raiment."
185. Christ Bearing the Cross.
186. Christ Falls Beneath the Cross.
187. Simon the Cyrenian Compelled to Bear the Cross with Jesus.
188. The Procession Nearing Calvary.
189. The Holy Women Stand Afar Off.
190. Jesus Stripped of His Raiment.
191. The Wine Mixed with Myrrh.
192. The First Nail.
193. Nailing of the Feet.
194. The Raising of the Cross.
195. The Wedging of the Cross.
196. Head of Jesus on the Cross.
197. The Pardon of the Penitent Thief.
198. "And They Parted His Raiment and Cast Lots."
199. "And Sitting Down, They Watched Him There."
200. What Our Saviour Saw from the Cross.
201. The Weeping Mother at the Cross.
202. "Eloi, Eloi, lama Sabacthani."
203. "I Thirst!" The Vinegar to Jesus.
204. "It Is Finished."

Tissot's Life of Christ—Continued

205. The Death of Jesus.
206. The Crowd Leave Calvary, Smiting Their Breasts.
207. The Earthquake at the Crucifixion.
208. Confession of the Centurion.
209. "One of the Soldiers with a Spear Pierced His Side."
210. The Pagan Temple Built by Hadrian on the Site of Calvary.
211. Jesus Alone on the Cross.
212. Joseph of Arimathea Begs the Body of Christ from Pilate.
213. The Body Taken from the Cross.
214. The Anointing Stone.
215. Jesus Carried to the Tomb.
216. The Resurrection.
217. Mary Magdalen and the Women at the Tomb.
218. Mary Magdalen Tells the Disciples that the Body of Christ is No Longer in the Tomb.
219. Peter and John Run to the Tomb.
220. Christ Appears to Mary Magdalen.
221. Christ appears to Peter.
222. Christ Appears to the Holy Women.
223. Jesus Joins the Disciples on the Road to Emmaus.
224. He Appeared to the Eleven as They Sat at Meat.
225. Christ Appears to the Disciples on the Edge of the Sea.
226. Peter Casts Himself Into the Sea.
227. The Second Miraculous Draught of Fishes.
228. Christ Eating With His Disciples After the Resurrection.
229. "Feed My Lambs."
230. The Ascension from the Mount of Olives.
231. The Ascension.

PASSION PLAY OF 1900.

Price, uncolored each.....$0.40
Price, colored each.....1.00

1. The Chorus.
2. Director of the Chorus.—Jacob Rutz.
3. Tableau—Expulsion from Paradise.
4. Tableau—Adoration of the Cross.
5. Christ—Head. Anton Lang.
6. Christ—¾ figure.
7. Christ—Full figure.
8. Christ—Full figure. Arm uplifted.
9. Mary, Mother of Jesus. Bust. Anna Flunger.
10. Mary, Mother of Jesus, ¾ figure.
11. Mary, Mother of Jesus, full figure.
12. Martha. Maria Schwalb.
13. Mary Magdalene. Full figure. Bertha Wolf.
14. Mary Magdalene. ¾ figure.
15. The Captain.
16. John. Peter Rendl.
17. Peter. Thomas Rendl.
18. Judas. John Zwink.
19. Andrew. Aloys Gerold.
20. Thomas. Anton Mayer.
21. Matthew. Joseph Albrecht.
22. Bartholomew. Joseph Rutz.
23. Thaddeus. Joseph Kurz.
24. Philip. Tobias Zwink.
25. Simon. Martin Hochenleitner.
26. James, the Greater. Mathias Dedler.
27. James the Less. Benedikt Klucker.
28. Dariabas. Johann Lang.
29. Ezekiel. Ruppert Breitsamter.
30. Rabinth. Edward Albe.
31. Nathan. Franz Paul Lang.
32. Merari. Anton Gastl.
33. Rabbi. Andreas Lang.
34. Joshua. Andreas Wolf.
35. Veronica.
36. Simon, of Cyrene.
37. Joseph, of Arimathea. Andreas Braun.
38. Annas. Martin Oppenreider.
39. Barabbas.
40. Nathanael. George Breitsamter.
41. Pilate. Sebastian Bauer.
42. Caiaphas. Sebastian Lang.
43. Herod. Rochus Lang.
44. Moses. Tobias Zwink.
45. Nicodemus. Wilhelm Rutz.
46. Oziel. Dom Klammer.
47. Prologus. Joseph Mayer.
48. Tableau—Farewell of Tobias.
49. The Farewell at Bethany.
50. Christ and Mary.
51. Simon, of Bethany. Franz Steinbacker.
52. Christ Riding on the Ass, John Leading.
53. Christ on the Mount of Olives.
54. Christ and Mary Magdalene.
55. Christ Blessing His Disciples.
56. Preparing for the Last Supper.
57. The Last Supper. Christ Sitting.
58. The Last Supper. Christ Standing and Blessing the Cup.
59. Tableau—Joseph Sold by His Brethren.
60. Judas Before the Great Council, Receiving the Blood Money.
61. Entry Into Jerusalem, and the Dispersing of the Dealers.
62. Christ in the Garden of Gethsemane.
63. Christ and Judas.
64. Judas Betraying Christ with a Kiss.
65. Christ Before Caiaphas.
66. Tableau—Samson Mocked by the King of the Philistines.
67. Christ Before Herod.
68. Christ Before Pilate.
69. Christ Condemned.
70. The Scourging.
71. Christ at the Scourging Pillar. Anton Lang.
72. Christ Mocked by the Soldiers.
73. Christ Crowned with Thorns.
74. Ecce Homo. Anton Lang.
75. Bearing the Cross.
76. Tableau—Moses Elevating the Brazen Serpent.
77. Mary Magdalene Anointing Christ.
78. Peter Denies Christ.
79. The Crucifixion.
80. "It Is Finished."
81. Tableau—Cain's Remorse.
82. Judas and the Dealers.
83. The Descent from the Cross.
84. Christ in the Lap of Mary.
85. Pieta.
86. The entombment.
87. The Resurrection.
88. Tableau—Adam Earning His Bread.
89. Apotheosis. Ascension.
90. Tableau—"Suffer Little Children."

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48 Slides with Lecture. Slides 3¼x4 Inches. Made in Finest Style.

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2 The Angel appearing to the Shepherds.
3 The Babe of Bethlehem.
4 The Magi guided by the Star.
5 The Adoration of Magi.
6 The Presentation in the Temple.
7 The Flight into Egypt.
8 The Shadow of the Cross.
9 The Return to Nazareth.
10 Jesus disputing with the Doctors.
11 St. John preaching in the Wilderness.
12 The Baptism of Christ.
13 Christ tempted by the Devil.
14 Christ and the Samaritan woman.
15 Christ preaching on the Sea of Galilee.
16 The Sermon on the Mount.
17 Christ healing the Sick.
18 Christ raising the daughter of Jairus.
19 Christ Walking on the Waters.
20 The Miracle of the Loaves and Fishes.
21 The Transfiguration.
22 Parable of Prodigal Son—Carousal.
23 Parable of Prodigal Son—Swineherd.
24 Parable of Prodigal Son—Return.
25 Christ blessing the little children.
26 Mary Magdalen washing feet of Jesus.
27 Christ and the rich young man.
28 The Parable of the Lilies.
29 Christ the outcast of the people.
30 Christ's entry into Jerusalem.
31 The Poor Widow's two mites.
32 Christ, the Good Shepherd.
33 Christ Weeping over Jerusalem.
34 The Last Supper.
35 The Agony in the Garden.
36 Christ Rejected.
37 Christ bearing the Cross.
38 Christ arriving at Mt. Calvary.
39 The Crucifixion.
40 Golgotha, "It is finished."
41 The Descent from the Cross.
42 The Body of Christ laid in Tomb.
43 First Easter Dawn.
44 The Resurrection of Christ
45 The Marys at the Tomb.
46 Easter Morning.
47 The Journey to Emmaus.
48 The Ascension of Christ

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5 Herodius Pleads for John the Baptist's Head, 74 feet.
6 Salome's Dance Before Herod, 108 feet.
7 Death of John the Baptist, 74 feet.
8 The Brook of Cedron, 89 feet.
9 The Messiah's Entry into Jerusalem, 30 feet.
10 Suffer Little Children to Come Unto Me, 51 feet.
11 Raising of Lazarus, 74 feet.
12 The Last Supper, 120 feet.
13 Second Scene—Judas' Betrayal, 64 feet.
14 Third Scene—The Messiah's Arrest, 93 feet.
15 The Jews and Pilate in the Temple, 79 feet.
16 Christ Before Pilate, 91 feet.
17 Condemnation, 91 feet.
18 Carrying the Cross, 155 feet.
19 The Crucifixion, 153 feet.
20 Taken Down from the Cross, 129 feet.
21 The Resurrection, 93 feet.
22 The Ascension, 60 feet.
23 Train Loaded with Tourists Arriving at Oberammergau, 100 feet.
24 Opening of the Great Amphitheatre Doors for the Intermission, 50 feet.
25 Street Scene in Oberammergau, 50 feet.
26 Anton Lang's House. This is the man who plays the part of Christ in the Passion Play; 50 feet.

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1 George Harris taking leave of his Wife.
2 An evening in Uncle Tom's Cabin.
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4 Uncle Tom Sold, and Leaving his Family.
5 Eva St. Clair Makes a Friend of Uncle Tom.
6 Uncle Tom Saves Eva from Drowning.
7 George Harris Resisting the Slave Hunters.
8 Eva and Topsy.
9 Eva Reading to Uncle Tom.
10 Eva's Dying Farewell.
11 Legree's Cruelty to Uncle Tom.
12 Death of Uncle Tom.

GAMBLER'S CAREER.

SIX SLIDES WITH LECTURE.

1 The first seed of the passion planted in the young mind.
2 The development of the passion with higher stakes.
3 Finding himself always the loser, he resorts to false play.
4 He is detected and roughly handled by his friends.
5 Having finally lost his all, he leaves the gaming-house in despair and madness.
6 He ends his life in a mad house, still occupied with his ruling passion.

TEN NIGHTS IN A BAR-ROOM.

TWELVE SLIDES WITH LECTURE.

1 The Arrival at the "Sickle and Sheaf."
2 Joe Morgan's Little Mary begs him to come home.
3 Slade throws a glass at Joe Morgan and hits Mary.
4 Joe Morgan suffering the horrors of Delirium Tremens.
5 Death of Joe Morgan's Little Mary.
6 Frank Slade and Tom Wilkins riding off on a Spree.
7 Willie Hammond is induced by Harvey Green to Gamble.
8 Harvey Green stabs Willie Hammond to Death.
9 Quarrel between Slade and his Son Frank.
10 Frank Slade kills his Father with a bottle.
11 Meeting of the Citizens in the Bar-Room.
12 The Departure from the "Sickle and Sheaf."

THE DRUNKARD'S PROGRESS.

TWELVE SLIDES WITH LECTURE.

1 Domestic Happiness—The Greatest of Earthly Blessings.
2 The Temptation—"Lead me not into Temptation."
3 Introduction of Sorrow—A Loving Heart made sad.
4 The Rum Hole—A Substitute for Home.
5 Rum instead of Reason.
6 Degraded Humanity.
7 The Cold Shoulder by Old Friends.
8 Rumseller's Gratitude—Rejection instead of Injection.
9 Poverty and Want.
10 Robbery and Murder—The Result of Drunkenness.
11 Mania-a-potu—The Horror of Horrors.
12 The Death that Precedes Eternal Death.

TEMPERANCE VIEWS.—Continued.

THE DRUNKARD'S DAUGHTER.

SIX SLIDES WITH LECTURE.

1 Her mother dying, she is left alone in the world.
2 She endeavors to support herself by sewing shirts.
3 Payment of her work is refused for alleged imperfections.
4 Unable to pay the rent, she is turned into the street.
5 In a moment of despair, she plunges into eternity.
6 "Take her up tenderly, lift her with care."

THE BOTTLE.

EIGHT SLIDES WITH LECTURE.

1 The bottle is brought out for the first time.
2 He is discharged from employment for drunkenness.
3 An execution sweeps off the greater part of their furniture.
4 They are driven by poverty into the streets to beg.
5 Cold, misery and want destroy their youngest child.
6 Fearful quarrels are the consequences of frequent use of bottle.
7 The husband, in a fit of drunkenness, kills his wife.
8 The bottle has destroyed infant and mother, brought son and daughter to vice, and left the father a maniac.

THE STOMACH OF THE DRUNKARD.

EIGHT SLIDES WITH LECTURE.

1 Appearance of Stomach of a Temperance man.
2 Appearance of Stomach of a Moderate Drinker.
3 Appearance of Stomach of the Drunkard.
4 Appearance of Stomach after a Debauch.
5 Appearance of Stomach of a Hard Drinker.
6 Appearance of Stomach of a Habitual Drunkard.
7 Appearance of Stomach of a Drunkard on Verge of Grave.
8 Appearance of Stomach during Delirium Tremens.

THE DRUNKARD'S REFORM.

SIX SLIDES WITH LECTURE.

1 He squanders his hard earned money in drink.
2 His child's clothes are ridiculed; his pride is touched.
3 He forms a resolution and leaves the tavern.
4 He informs his wife of his resolve.
5 His sobriety raises him to the position of foreman.
6 The Happy Home of the Reformed man.

☞ *This set supplies what has long been wanted—namely, a Series of Illustrations in which the possibility of reform, even with those who have sunk to the lowest depths, is made evident. A Descriptive Reading accompanies the Set, which forms a pleasantly written Temperance Tale, calculated to attract the attention of all interested in the progress of Temperance Reform.*

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2 A Charitable Institution, Little Waifs at Supper.
3 A Charitable Institution, Children at Prayer.
4 A Charitable Institution. Children in Bed.
5 A Trio of Little Street Arabs.
6 A Group of Street Arabs.
7 A Tenement House District.
8 An Alley of Tenements.
9 The First Development of Character.
10 Wharf Rats.
11 A Typical Tough.
12 Pool Playing.
13 Card Playing.
14 Ten Cent Lodging House.
15 The Growler Gang.
16 Arrest for Thieving.
17 The Tombs, Exterior.
18 The Court Room.
19 Prisoner Behind the Bars.
20 Sunday Service, The Tombs.
21 Betting at the Race Track.
22 The Finish of the Race.
23 A Fashionable Barroom.
24 The Pawn Shop.
25 A Corner Saloon.
26 The Drunkard's Pillow.
27 Arrest for Drunkenness.
28 The Prison Van.
29 Blackwell's Island.
30 Blackwell's sIland, Prisoners Marching to Dinner.
31 Labor Agitators.
32 Murder.
33 Sing Sing Prison.
34 The Convict's Burial.
35 Anatomical Diagram; The Stomach of a Drunkard.
36 Anatomical Diagram; The Stomach of a Temperate Man.
37 The Drunkard's Widow.
38 The Drunkard's Child at Prayer.
39 The Little Beggar Girl.
40 The East River by Moonlight.
41 The Harbor Police Boat.
42 Interior of the Morgue.
43 The Potter's Field.
44 The Young Bootblack.
45 The Bootblack Brigade.
46 The Oyster Stand.
47 Street Preaching.
48 Jerry McAuley's Mission.
49 The Newsboys' Home.
50 The Public School House.
51 Holiday in the Country.
52 Central Park.
53 Trade School, The Carpentry Class.
54 The Free Reading Room.
55 An Improved Tenement.
56 The Factory.
57 A Block of Residences.
58 A Happy Home.
59 The Picture Gallery.
60 The Church.
61 The Sheaf of Wheat.

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Dancing on the Bowery, 50 feet, $7.50.

Bowery Five Cent Shave (comic), 100 feet, $15.00.

A Trip Across the Continent.

Washington to San Francisco.

Since tourists and the American public generally are beginning to appreciate the beauty and grandeur of our matchless scenery at home, the demand for lantern slides pertaining to the Rocky Mountains and the Pacific Coast has increased so rapidly that we have collected the following set of views. These slides are made from original negatives, and the complete set is accompanied by lecture reading:

Price per set of 60 views, uncolored, $21.00; colored, $45.00.

1 Capitol.
2 Pennsylvania Limited.
3 Washington's Monument.
4 Juniata River.
5 White House.
6 Harrisburg Bridge.
7 Horse Shoe Curve.
8 Pack Saddle.
9 Track Tanks.
10 Signal Towers.
11 Union Depot, Chicago.
12 Suburban Station.
13 Burlington Flyer.
14 Interior Dining Car.
15 Interior Library Car.
16 Burlington Depot, Omaha.
17 Sheep Ranch.
18 Farm Scene, Nebraska.
19 Tilling the Soil.
20 Denver, Col.
21 Garden of the Gods.
22 Balance Rock, Garden of the Gods.
23 Pike's Peak.
24 Royal Gorge.
25 Suspension Bridge, Royal Gorge.
26 Canon of the Grand.
27 Curricanti Needles.
28 Marshall Pass.
29 Ascending Marshall Pass.
30 Tower of Gilman.
31 Echo Cliff.
32 Cliff Dwellers.
33 Castle Gate.
34 Salt Lake City.
35 Main Street, Salt Lake.
36 Brigham Young's Monument.
37 Eagle Gate.
38 Amelia's Palace.
39 The Mormon Temple.
40 The Mormon Tabernacle.
41 Interior of Tabernacle.
42 Santair Beach.
43 Oakland Ferry.
44 Market Street, San Francisco.
45 Panoramic View, Yosemite Valley.
46 Bridal Veil Falls, Yosemite Valley.
47 Yosemite Falls, Merced River.
48 Vernal Falls, Yosemite Valley.
49 Overhanging Rock, Yosemite Valley.
50 Mariposa Grove.
51 Baldwin's Ranch, Pasadena.
52 Hotel Del Monte, Monterey.
53 Rose Garden, Hotel Del Monte.
54 Santa Barbara Mission.
55 Los Angeles—The Plaza.
56 Mt. Shasta.
57 Chinatown, San Francisco.
58 Golden Gate Park, San Francisco.
59 Cliff House and Seal Rocks.
60 Sunset. Golden Gate.

EDISON MOVING PICTURES TO ACCOMPANY THE LECTURE, "A TRIP ACROSS THE CONTINENT."

Horse-Shoe Curve, Pennsylvania Railroad. Length 135 feet; $16.20.

Pack Saddle Mountains, Pennsylvania Railroad. Length 140 feet; $16.80.

Panorama View of the Capitol, Washington. Length 40 feet; $4.80.

Royal Gorge, Denver & Rio Grande Railroad. Length 50 feet; $6.00.

Canyon of the Rio Grande, Denver & Rio Grande Railroad. Length 50 feet; $6.00.

Old Faithful Geyser, Yellowstone Park. Length 100 feet; $15.00.

Stage Coach Hold-Up in the Days of '49. Length 150 feet; $22.50.

Prize Fight Moving Picture Films

We are prepared to furnish moving picture films made by the Edison Mfg. Co., exclusively, of the Jeffries-Ruhlin prize fight, which took place at San Francisco, November 15, 1901.

These may be procured either complete or in single rounds.

Owing to the fact that a royalty is paid to the contestants on all of these films sold, the price has been advanced to twenty-five cents per foot. There is also a very interesting set of films taken of the antagonists before the fight. The pictures of both Jeffries and Ruhlin taken while they were in training are of interest, not only on account of the personality of the men, but because these films, which are photographically beautiful, illustrate a form of athletics which has never before been shown in moving pictures. The film of Jeffries working the heavy weights is particularly fine and highly recommended.

JEFFRIES-RUHLIN PRIZE FIGHT—Price 25 cents per foot.

First Round .....265 feet
Second Round .....200 feet
Third Round .....200 feet
Fourth Round .....220 feet
Fifth Round.....215 feet.

WITH STODDARD IN MEXICO.

A set of 32 stereopticon views, with printed lecture. Price, per set, uncolored, $11.20; colored, $25.60.

1 Alamo Plaza, San Antonia, Tex.
2 Mexican Desert.
3 Zacatecas and the Bufa.
4 Plaza showing Bufa Zacatecas.
5 Bathing Trench, Aguas Calientes.
6 Street Peddlers, Aguas Calientes.
7 Hacienda at San Luis Potosi.
8 "Coronet" and Trollies at Las Canoas.
9 Tunnel No. 7 and Devil's Backbone, Temasopo Canon.
10 Falls of Micas, Temasopo Canon.
11 Railway through Coffee Forest near Choy Cave.
12 Village of Zacata.
13 Grand Hotel Redon, Silao.
14 Water Carriers, Guanahuato.
15 Street View, Guanahuato.
16 Citadel, Guanahuato.
17 Interior of a Mill Reduction Works, Guanahuato.
18 Stoddard Under a White Umbrella, Guanahuato.
19 Catacombs, Guanahuato.
20 Falls of Juanacatlan.
21 Law Building, Guadalajara.
23 Private Residence, Guadalajara.
23 Prisoners, Guadalajara.
24 Flower Market, Guadalajara.
25 Plaza, Queretaro.
26 Place of Maximilian's Execution, Queretaro.
27 Maximilian's Coffin, Government Building, Queretaro.
28 Marble Fountain, Old Spanish Convent, Queretaro.
29 Tajos Nochistongo.
20 Jockey Club House and Calla de San Francisco, City of Mexico.
31 Interior of Jockey Club House, City of Mexico.
32 On the Zocola, City of Mexico.

Interesting Mexican Moving Picture Films, companion subjects for above lecture, Edison make. Price, $6.00 per 50 feet.

Las Vegas Canal, Mexico City.....Length 50 feet
Mexican Rurales' Charge .....Length 50 feet
Mexico City Street Scene .....Length 50 feet

A GREAT BULL FIGHT.

New Moving-Picture Film.

The Edison Cameras have made repeated attempts to obtain a first-class moving picture of a genuine bull fight, but owing to one or another unfavorable condition the films were not satisfactory.

At last, however, the results desired have been achieved. During the winter of 1902 ideal conditions offered themselves in Mexico, and a perfect moving picture of a bull fight was obtained.

DESCRIPTION OF A GREAT BULL FIGHT.

This was one of the greatest bull fights ever fought, and also by the greatest bull fighter in the world, the Only Antonio Fuentes, and his companion, Louis Mazzantini. This fight was for the benefit of Fuentes, and was fought in the City of Mexico before President Diaz and his entire cabinet. The features of this fight are many, as only pure-blooded Spanish bulls were used on this occasion. The first thing that startles the vision is the entrance of the Grand Herald with his elegant costume, black velvet trappings, and beautiful plumes his elegant charger prancing up to the Judge's stand. He again returns, followed by the entire cuadrilla of bull fighters. Matadors (killers), Banderilleros, Picadors (stickers) and immediately followed by teams of six mules, which are used to drag dead horses and bulls from the ring. Only a moment elapses, when the signal is given from the Judge's Stand by a Bugler, when, from directly opposite, a wild bull rushes frantically into the ring, his tail aloft, his wild eyes darting fire. How proud he is in his mighty strength, soon to be gone forever. You now see the capadores throwing their capes, flaring them in the bull's face, while he, mad with rage, charges furiously at them. The Picadors now begin their part of the fight by riding directly in front of the maddened bull and sitting proudly erect, holding their pick ready when the bull charges the horse. In this fight, horses and riders are upset and thrown in every direction. The Picadors, however, were very successful, and succeeded in picking the bull time and time again, although five horses were killed before he was finally dispatched. The bull, now more furion than ever, and maddened by the shouts of the populace, streaming with blood, which pours from a dozen different wounds, now charges wildly at the Banderilleros, who have been waiting to thrust the enraged bull. They finally succeed in placing four pairs of Banderillis after much parleying and fine play. The bugler now gives the signal to kill. You now see the Matador (killer) walk proudly up to the bull flaring the red cloth into his face. The bull, now insane with rage, rushes madly at the cloth, the bull fighter nimbly stepping to one side. The bull balked, after repeated efforts becomes dazed, and holds his head down; the bull fighter, seeing his opportunity, thrusts his sword up to the hilt into the bull's neck. The bull, mortally wounded, now staggers around blindly and finally topples over dead. The flunkies now present themselves with a team of six mules and drag the dead bull from the ring. This picture is most exciting and gives one a perfect idea of the sport which is indulged in by the Spanish and Mexican people.

The above picture is absolutely perfect photographically and otherwise.

Length of Complete Bull Fight, 1,000 feet. Price $150.00

We also sell the separate subjects of the bull fight as follows:

The Grand Entrance of the bull fighters	75 feet.	$11.25
Picadores	215 feet.	32.00
Banderilleros	270 feet.	40.00
Killing the Bull	410 feet.	61.50
Dragging the dead bull from the ring	30 feet.	4.50
Also sold in 100 foot strips		15.00

When ordering 100 foot strips, customers will please state what subject they wish.

Alaska and the Klondike.

Made from special photographs owned by the Alaska-Yukon Transportation Co. The negatives from which these slides are made are our exclusive property, and every slide is warranted to be what its title indicates

Price 25 cents each, uncolored; 50 cents each, colored.

1 Map of Alaska.
2 First Steamer from San Francisco after Discovery of Gold in Klondike.
3 St. Michael's Bay.
4 Winter Harbor, St. Michael's Bay.
5 Mouth of Tanana River, 800 miles up the Yukon from St. Michael's.
6 Mouth of Bear Creek, Tanana River.
7 Rock Formation in Tanana River.
8 Scenes on the Yukon, 1,100 miles from St. Michael's.
9 The Same, another view.
10 Deep Creek, tributary to the Kuskukwin.
11 Scenes on the Upper Tanana River.
12 Foot Hills of Mt. Wrangle Range.
13 Spirit Lake; Source of Copper River.
14 Circle City, on the Yukon.
15 Fort Cudahy.
16 Euclid Avenue, Dawson.
17 Sawmill at Dawson.
18 Sitka; Government Building and Parade Ground.
19 Sitka, showing rustic bridge.
20 Juneau.
21 Juneau; U. S. Commissioner's office.
22 Muir Glacier.
23 Face Wall, Muir Glacier.
24 Crevasse in Muir Glacier.
25 Western End, Muir Glacier.
26 Upper Yukon River.
27 Mouth of Minook Creek.
28 Hunker Creek, tributary to the Klondike.
29 Minook Creek.
30 Snoqualimie Falls.
31 Bonanza Creek.
32 Fort Tongas.
33 Indian Village at Kassan Bay.
34 Baranoff Castle.
35 Indian Chief and Child.
36 Future Statesmen of Hyda Tribe.
37 Prof. Libby and Wife in Camp on Bonanza Creek.
38 Resting in the Wilderness.
39 A Party of Klondikers.
40 Indian Girls Making Baskets.
41 Preparing for Placer Mining on High Land.
42 Indian Church.
43 Mouth of Shaft of Treadwell Mine.
44 Stamp Mill at Treadwell Mine; the largest in the world.
45 Hydraulic Mining at Cook Inlet.
46 Whiskey Smuggler at 40 mile.
47 Mountain side and stream.
48 Disheartened Prospector on Chilkoot Trail.
49 Taking Ice for Ship's Stores.
50 Russian Fort; Block-House.
51 Supply Station at Kodiak; established by Russians.

Edison Moving Picture Films of Alaska.

Price, $7.50 per 50 feet.

Horses loading for Klondike, length 50 ft.
Burro Pack Train on Main St., Dawson City, length 50 feet.
Burro Pack Train on Chilcoot Pass, length 75 feet.
White Horse Rapids, length 50 feet.
Panoramic View from White Pass Railroad, length 75 feet.
Rocking Gold in the Klondike, length 65 feet.
Washing Gold in the Klondike, length 65 feet.

PARIS AND VERSAILLES

A set of 61 lantern slides of finest quality, with lecture. **Price per set, uncolored, $24.00.**

Any of these views can be colored at an addition of 60c each to the price.

1. Cathedral of Notre Dame.
2. Cathedral of Notre Dame, Interior.
3. Cathedral of Notre Dame, Quaint Sculptures.
4. Second Hand Book Stalls near Notre Dame.
5. Hotel de Ville.
6. Place de la Bastille.
7. Tomb of Lafayette.
8. Cemetery of Pere La Chaise.
9. A Group of Parisian Loungers.
10. Horse Butcher Meat Shop.
11. Triumphal Arch of St. Denis.
12. Bourse.
13. A Parisian Boulevard.
14. Place de l'Opera.
15. Grand Opera House
16. Grand Opera House, Marble Stairway.
17. Column Vendome.
18. Church of the Madeline
19. Flower Market.
20. Vegetable Market.
21. Church of St. Roch.
22. Place de la Concorde.
23. Tuileries Palace, Southern Wing.
24. Louvre.
25. Louvre Statue Gallery.
26. Louvre Venus de Milo.
27. Louvre Grand Picture Gallery.
28. Rue Rivoli.
29. Theatre Francais.
30. Palais Royal.
31. Champs Elysees.
32. Champs Elysees, a Cafe.
33. Elysee Palace.
34. Triumphal Arch de l'Etoile.
35. Bous de Boulogne.
36. Passenger Boat on the Seine.
37. Trocadero Palace.
38. Eiffel Tower.
39. A Trio of Veteran Soldiers.
40. Hotel des Invalides.
41. Tomb of Napoleon.
42. Luxembourg Palace.
43. Luxembourg Palace, Gallery of Paintings.
44. Luxembourg Palace, Gallery of Sculpture.
45. Pantheon.
46. Sainte Chapelle.
47. Sainte Vhapelle, Interior.
48. Conciergerie.
49. Concergerie, Cell of Marie Antoinette.
50. Bird's Eye View of Paris.
51. A Suburban Restaurant
52. Versailles, Palace, Exterior.
53. Versailles, Historical Tennis Court.
54. Versailles, Palace, Entrance Hall.
55. Versailles, Palace, Salle Oeil de Boeuf.
56. Versailles, Palace, Bed Chamber of Louis XIV.
57. Versailles, Palace, Hall of Battles.
48. Versailles, The Gardens
59. Versailles, State Carriages.
60. Versailles, Swiss Chalet of Marie Antoinette.
61. Versailles, Fountains (Grand Eaux).

EDISON MOVING PICTURE FILMS.

The following films can be appropriately shown with the lecture set on Paris and Versailles:

Panoramic View from Eiffel Tower, ascending, 125 feet. Price $18.75.

Paris Exposition from the Trocadero Palace, length 70 feet. Price $8.40.

Driving Scene on the Champs Elysees, length 75 feet. Price $9.00.

Scene on the Bois De Bolougne, 50 feet. Price $7.50.

Annual French Military Carousal, 100 feet. Price $12.00.

Street Scene at Place de La Concorde, Paris, France, 75 feet. Price $9.00.

A NEW CLASSIFICATION OF EDISON FILMS

NEW PRICES.

We are pleased to announce that the Edison Mfg. Co. has reclassified all of its films as follows:

Class A, value $7.50 per 50 feet.

Class B. value $6.00 per 50 feet.

Longer and shorter lengths at proportionate prices.

The difference in price does not indicate difference in quality. Films included in class B are photographically and otherwise of equally high quality with those of class A.

The basis of this classification is as follows:

There is a great difference in the cost of making various negatives for moving pictures. Some subjects require the sending out of expeditions sometimes covering thousands of miles and consuming months of time, for the making of a single negative. Take, for instance, the new bull fight film, length

1,000 feet. This required the sending of an expedition into Mexico, the expenditure of a large sum of money in preparing for the bull fight and for the right to take moving picture negatives. Films involving such heavy expenditures will be found in class A listed at $7.50 per 50 feet. In some instances the expense of making a negative may be so great that it is impossible to dispose of a sufficient number of films to compensate for the outlay.

In accordance with its policy, however, to make its film list as complete as possible, the Edison Mfg. Co. does not take into account such possible losses. Films listed in class B at $6.00 per 50 feet, while equally good photographically, are in some cases older subjects, that have been on the market for some time; and in others the negatives did not call for any unusual expenditure.

As General Western Selling Agents for the Edison Mfg. Co.'s Projecting Kinetoscopes and Films, we can guarantee to our customers the latest models and prompt service in the delivery of machines and of films. Our stock is constantly moving and we are in daily receipt of shipments from the factory, which is a sufficient guarantee that goods shipped by us are thoroughly up to date.

Japan and the Japanese

A set of stereopticon views 60 in number. **Price, uncolored, $24.00.**
Any of the views included in this set can be colored in the finest style at 60c each additional.

1. Yokohama and shipping.
2. Map of Japan.
3. Tokio.
4. Fruit Vender.
5. Curiosity Store.
6. Mikado Mutsuhito.
7. Wife of Mikado.
8. Bamboo Grove, Emperor's Garden.
9. Young Man in Court Dress of the Old Regime.
10. Idols, Asakusa, Tokio.
11. Road to Nikko.
12. The Sacred Lacquered Bridge, Nikko.
13. Temples and Lanterns. Entrance to Tomb. Iyeyasu.
14. Yomai Gateway.
15. Urn of Iyeyasu.
16. Buddhist Priest Praying.
17. Street in Nikko.
18. The Tokaido.
19. Fujimama.
20. Postmen Running.
21. Pilgrim.
22. Samurai.
23. Ox Cart.
24. Diabutz. (Bronze Colossal Image of Buddha).
25. Kago and Coolies.
26. Hakon and the Mountains.
27. Norimon.
28. Jinrikisha.
29. Lake Biwa and Tea Gardens.
30. Carpenter at Work.
31. Interior of a House.
32. Lady Having Her Hair Dressed.
33. Girls Sleeping.
34. Ancient Castle of Daimio.
35. Warrior in Ancient Armor.
36. Osaka Castle and Moat.
37. Great Pagoda at Osaka
38. Farmers in Straw Coats and Hats.
39. Farmer Hulling Rice.
40. Farmer Eating His Dinner.
41. Girls Weaving at Loom
42. Famous Temple at Nara.
43. Great Bronze Buddha in Temple.
44. Stone Bridge and Lotus Flowers.
45. Street in Kioto.
46. Temple Bell.
47. Interior of Temple.
48. Magnificent Altar.
49. Painter Decorating China.
50. Quack Doctor and Patient.
51. Singing Girl, Playing Samisen.
52. Picturesque Village of Hasse.
53. Tea House and Mountain Path, Kobe.
54. Coolies Drawing Tea Cart.
55. Japanese Junk.
56. Island of Pappenberg.
57. Panorama of Nagisaki.
58. Fire Engine in Service.
59. Street Acrobats Performing.
60. Japanese Beauty in Winter Attire.

EDISON MOVING PICTURE FILMS TO ACCOMPANY THE ABOVE.

Street Scene in Yokohama, No. 1, 50 feet. Price $6.00.
Street Scene in Yokohama, No. 2, 50 feet. Price $6.00.
Arrival of Tokyo Train, 50 feet. Price $6.00.
Railroad Station at Yokohama, 50 feet. Price $6.00.
Theatre Road, Yokohama, 50 feet. Price $6.00.
Going to the Yokohama Races, 50 feet. Price $6.00.
Returning from the Yokohama Races, 50 feet. Price $6.00.
Steamship Gaelic Coaling at Nagasaki, 50 feet. Price $6.00.

The Destruction of St. Pierre.

Owing to the appalling calamity that occurred at St. Pierre, on the Island of Martinique, due to the wholly unexpected eruption of the volcano of Mount Pelee, there has been a great demand for lantern slides showing views of the districts affected by the various eruptions, and we accordingly list herewith slides that we can furnish in connection with this subject.

Slides of other volcanoes, etc., will also have much greater attraction for the public than ever before on account of the intense interest aroused by the recent eruptions.

We wish to emphasize the fact that the following slides are original photographs, collodion plates, the negatives for which were made before the calamity and are of the very highest quality. They are not to be confounded with cheap slides made from drawings, copied photographs and other duplicated forms.

Price 40c each slide, uncolored; colored in finest style, $1.00 each.

MARTINIQUE.
Saint Pierre.

(The City of St. Pierre was wholly wiped out by the eruption of Mount Pelee May 8th, 1902. The number of deaths is variously estimated at from 30,000 to 50,000. Practically none of tne inhabitants escaped.

This calamity ranks with the eruption of Mount Vesuvius, which destroyed Pompeii and Herculaneum.)

1. Harbor of St. Pierre.
2. City of St. Pierre viewed from the harbor.
3. Street in St. Pierre.
4. The River.
5. A Road in a Suburb.

FORTE-DE-FRANCE.

(Forte-de-France is a city on the Island of Martinique near St. Pierre, which practically escaped the ravages of the volcanic eruptions and was the nearest point of refuge.)

6. Statue of Empress Josephine, who was born on the Island of Martinique.
7. House in which Empress Josephine was born.
8. An Old Stairway.
9. Native Divers.
10. An Octoroon; afterward one of the victims of St. Pierre.

ST. VINCENT.

(St. Vincent is a British colony near the Island of Martinique and also suffered severely from volcanic eruptions. It is estimated that 1,600 people on the Island were killed. Its principal city is Kingstown)

11. Harbor of Kingstown.

ACTIVE, DORMANT AND EXTINCT VOLCANOES.

(Scientists are still at a loss to explain volcanic eruptions; although various theories have been advanced, none of them have been accepted as satisfactory. Volcanoes may be classed as Extinct, Dormant, and Active.)

The following are the most prominent of the extinct and dormant volcanoes:

12. Mount Shasta, California.
13. Mount Tacoma, Washington.
14. Crater near Columbia, Washington.
15. Popocatapetl, Mexico.
16. Mt. Chimborazo, South America.
17. Fujiyama, Japan.

ACTIVE VOLCANOES.

18. Crater of Mt. Etna, Italy.
19. Mt. Vesuvius and Naples, Italy.
20. Eruption of Mt. Vesuvius, showing crater.
21. Mt. Vesuvius, Pompeii.
22. Lava Stream of 1858, Mt. Vesuvius.
23. Mauna Loa, Hawaii.
24. Crater of Kilauea, Hawaii.
25. Lake of Fire, Kilauea, Hawaii.
26. Steam Cracks, Kilauea, Hawaii.
27. Vesuvius in Eruption, 1872.

VOLCANIC FORMS THE RESULT OF PREHISTORIC ERUPTIONS.

28. Petrified Forest, Big Canyon, Ariz.
29. Palisades, Hudson River, N. Y.
30. Falls cut through Lava Beds, Idaho.
31. Giant's Causeway, Ireland.
32. Crater Lake, Hawaii.
33. Punch Bowl, Hawaii.

It is advised that slides of volcanoes be bought colored. When these are colored in the best style the effects are very beautiful.

If desired we can furnish any of these slides in duplicates or triplicates, colored in such a way as to produce different light effects. That is to say, a beautiful effect is produced by coloring one slide of Mt. Vesuvius or any other mountain scene to show daylight effects; another copy of the same slide to show twilight, and a third of the same slide to show night.

When these are used with a dissolving stereopticon the result in changing from one lantern slide to the other is simply a change in the coloring, the slide itself apparently remaining on the curtain. In this case, daylight fades into twilight, and twilight into night.

LIST OF LANTERN SLIDES OF MARTINIQUE, ST. VINCENT, ETC.

Made from Direct Negatives Taken Since the Eruption.

BEST QUALITY.

Price, uncolored, 40 cents each; colored, $1.00 each.

ST. PIERRE—

Mount Pelee in Eruption.
Mount Pelee in Eruption May 21.
Mount Pelee mud streams on southern slope.
Mount Pelee mud streams on southwest and west slopes.
General view of ruined city from the sea.
Rue Lucio in ruins.
Hotel de Ville and hospital in ruins.
Hotel de Ville and hospital in ruins May 21.
Palace of Justice in ruins.
Cathedral in ruins.
Custom house in ruins.
Fort section of city in ruins.
The bank in ruins.

FORT DE FRANCE—

Landing stores from the Dixie.
Lighter leaving the Dixie.
Watching landing of stores from the Dixie.
Soldiers guarding stores.

ST. VINCENT—

Mount Soufriere at Sunrise May 23d.
Mount Soufriere in eruption May 24; canefields in foreground covered in 20 inches of ashes.
Georgetown, camp of refugees.
Georgetown, waiting for bodies, where 1,300 have already been buried.
Georgetown, street view, seven miles away, showing windows broken.
Georgetown, distributing relief.
Georgetown, plantation near, covered with ashes.
Georgetown, canefields near, covered with ashes.

ECONOMIC SLIDES.

Price, uncolored, 25 cents each; colored, 50 cents.

(Made from drawings, not photographs).

1. Destruction of St. Pierre, showing eruption.
2. Destruction of St. Pierre, showing people fleeing.

EDISON MOVING PICTURE FILMS.

Mount Pelee before the eruption, 75 feet. Price.....$11.25
Eruption of St. Pierre, 75 feet. Price..... 11.25
Mount Pelee in Eruption and destruction of St. Pierre, 100 feet. Price.... 15.00

SETS OF DISSOLVING VIEWS

The following views are among the most beautiful that can be made, calling for the highest capacity in both photographer and colorist. They are best adapted for use with a dissolving stereopticon, which projects sets of slides in such a manner that the one fades away as the other appears, with no visible moving out of the field of view, to the right or left.

In the following list we include some strikingly handsome effects that are new and have never been previously attempted. These consist of two or more slides of the same subject worked up with various color effects by our most expert artist. Photographically they are of the highest excellence, being originals, made from original negatives. Standard size, 3¼ by 4 inches.

Set of two Dissolving Views, colored in finest style.....$2.00
Set of three Dissolving Views, colored in finest style..... 3.00
Sold singly, each slide..... 1.00

Set No. 1. A STREET SCENE IN ST. PIERRE BEFORE THE VOLCANIC ERUPTION. This set consists of 3 slides, duplicates of the same subject, colored to produce effects as follows:

A. Looking down the street, daylight, showing houses on both sides, natives in the street; in the background, at the end of the street, can be seen the volcano Mt. Pelee, inactive.
B. The same scene changed to twilight; in the background the volcano is beginning to pour out its stream of fire, smoke and ashes; the sky is darkening, and the air is charged with gases.
C. The scene changes. Mt. Pelee close at hand, pouring out its deadly volley; an awful scene, whose grandeur is unsurpassed.

The negatives from which the slides were made were taken before the disaster, and are genuine. The fire and volcanic effects are produced by the colorist.

Set No. 3. THE RIVER AT ST. PIERRE BEFORE THE ERUPTION.
A. Shows the river, city wall and houses; daylight.
B. The same at night.

Set No. 3. THE HARBOR OF ST. PIERRE BEFORE THE ERUPTION.
A. Shows the harbor, shipping and the city in background, by daylight.
B. The same at night, showing the moon and lights twinkling on shipboard and in the city.

Set. No. 4. AN OCEAN STEAMER.
A. The Ocean Steamer by Day.
B. The Ocean Steamer at Twilight.
C. The Ocean Steamer at Night.

Set No. 5. NIAGARA FALLS.
A. The Falls by Day.
B. The Falls by Twilight.
C. The Falls at Night.

Set No. 6. THE CAPITOL AT WASHINGTON.
A. The Capitol by Day.
B. The Capitol at Night.

Set No. 7. THE RHINE: CATHEDRAL OF COLOGNE.
A. The Cathedral by Day.
B. The Cathedral at Night.

Set No. 8. PANORAMA ACROSS THE RHINE FROM THE SPIRE OF COLOGNE CATHEDRAL.
A. Panorama by Day.
B. Panorama at Night.

Set No. 9. THE RHINE: STOLZENFELS CASTLE.
A. The Castle by Day.
B. The Castle at Night.

Set No. 10. BINGEN ON THE RHINE.
A. Bingen and the National Monument by Day.
B. The same at night.

Set No. 11. THE RHINE: HEIDELBERG CASTLE.
A. The Castle by Day.
B. The Castle at Night.

Set No. 12. ATHENS: VIEW OF THE ACROPOLIS.
A. The Acropolis by Day.
B. The Acropolis at Night.

Set No. 13. HOLLAND: OLD WIND MILL AT HAARLEM.
A. Old Wind Mill by Day.
B. Old Wind Mill at Night.

Set No. 14. HAARLEM: DELFT.
A. A Rare Bit of Old Holland at Delft.
B. The same at night.

Set No. 15. IRELAND: BLARNEY CASTLE.
A. The Blarney Castle by Day.
B. The Blarney Castle at Night.

Set No. 16. IRELAND: CORK. DUNLUCE CASTLE.
A. Dunluce by Day.
B. Dunluce at Night.

Set No. 17. IRELAND: KILLARNEY.
A. Lakes of Killarney by Day.
B. Lakes of Killarney at Night.
C. Lakes of Killarney by Twilight.

Set No. 18. LAKES OF KILLARNEY: OLD WEIR BRIDGE AT THE MEETING OF THE WATERS.
A. The Bridge by Day.
B. The Bridge at Night.

Set No. 19. IRELAND: MUCKROSS. MUCKROSS ABBEY.
A. Muckross Abbey by Day.
B. Muckross Abbey at Night.

Set No. 20. ITALY, ROME: CASTLE OF ST. ANGELO.
A. Castle by Day.
B. Castle by Night.

Set No. 21. ROME: ST. PETER'S CATHEDRAL.
A. The Cathedral by Day.
B. The Cathedral at Night.

Set No. 22. ROME: COLOSSEUM.
A. The Colosseum by Day.
B. The Colosseum at Night.

Set. No. 23. NEW YORK: BARTHOLDI STATUE OF LIBERTY.
A. The Statue by Day.
B. The Statue by Twilight.
C. The Statue at Night.

Set No. 24. NEW YORK: BROOKLYN BRIDGE.
A. Bridge by Day.
B. Bridge at Night.

The Anglo-Boer War

A lecture designed to accompany a set of Stereopticon Views illustrative of the Anglo-Boer War, as well as of the History of South Africa, its People, and the dominant and subordinate forces at work upon its destinies.

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TITLES OF VIEWS THAT ACCOMPANY THE LECTURE

THE ANGLO-BOER WAR.

1. Map of the Scenes of the War.
2. President Krueger.
3. Battle of Majuba Hill.
4. Cemetery on Majuba Hill.
5. Officers' Graves on Majuba Hill.
6. British South Africa Company's Pioneers.
7. DeBeers Diamond Mines, Kimberley.
8. Dr. Jameson's Last Stand.
9. Cecil Rhodes.
10. General Joubert.
11. Boers Going to War, October, '99.
12. Battle of Elandslaagte, Oct. 2, '99.
13. Scene on the Battlefield.
14. Death of Col. Scott Chisholme.
15. Col. Baden-Powell on horseback cheering on his troops to the attack.
16. Boer Prisoners on the way to Pietermaritzburg.
17. A Transport in Rough Weather.
18. British Military Patrol Arresting a Suspected Dutch Farmer.
19. War Balloon being brought up from Station at Ladysmith.
20. Veterans reading war news in Chelsea Hospital.
21. Sortie at Nikolson's Nek.
22. After the battle of Oct. 30, 1899.
23. Capture of a Boer Spy.
24. Serving out Rations during the Siege of Ladysmith.
25. Town Hall at Ladysmith converted into a Hospital.
26. A candidate for Victoria Cross on the Field near Ladysmith Nov. 3.
27. Native Dispatch Carrier killed by Boers.
28. A Group of Kaffir Warriors.
29. An English mounted Trooper announcing the Arrival of the Boers.
30. "Ah! If it were only '81 again!"
31. A Night Attack; the English surprised.
32. Saluting the Wounded, Battle of Modder River.
33. Bringing up the Guns to the Tugela River; General Buller's first attack.
34. Loss of Guns at Tugela River.
35. The Attack on Spion Kop from the South End.
36. The Attack on Spion Kop from the East End.
37. Buller's Retreat over the Tugela River after Spion Kop.
38. Siege of Mafeking; making for a bomb-proof shelter.
39. Hauling Guns up Coles Kop.
40. Lord Methuen's Division Greeting Roberts at the Modder River camp.
41. General Cronje.
42. Uncontrolled Happiness of the London Populace after the relief of Ladysmith.
43. Map showing Cronje's position at the time of his surrender.
44. The Trooper's first and last shot.
45. Boer Prisoners in Khaki at Cape Town.
46. Three English War Ships with Boer Prisoners on board.
47. General Lord Kitchener.
48. Field Marshal Lord Roberts.
49. Bloemfontein.
50. Government Ave., Cape Town.

EDISON MOVING PICTURE FILMS, APPROPRIATE FOR USE WITH THE "ANGLO-BOER WAR" STEREOPTICON VIEWS.

Charge of Boer Cavalry, length 50 feet, $6.00.

Capture of Boer Battery by the British, length 100 feet, $12.00.

English Lancers Charging, length 75 feet, $11.25.

Boers Bringing in Prisoners, length 75 feet, $9.00.

Red Cross Ambulance on Battle Field, length 100 feet, $12.00.

Battle of Mafeking, length 75 feet, $11.25.

FROM CUBA TO THE PHILIPPINES WITH OUR BOYS IN BLUE.

A set of stereopticon views, 60 in number, with lecture. **Price per set of 55 uncolored, 5 colored views. $16.25.** Sold singly at 25 cents uncolored, 50 cents colored.

1 Map of West Indies.
2 Spanish Cavalry with Captured Cubans.
3 General Weyler.
4 Starving Reconcentrados.
5 Charge of Cuban Cavalry under Maceo
6 Death of Maceo.
7 Battleship Maine.
8 Morro Castle.
9 Explosion of the Maine.
10 Wreck of the Maine.
11 Graves of the Maine Victims, Colon Cemetery, Havana.
12 Court of Inquiry.
13 President McKinley Sending Ultimatum to Spain.
14 Bombardment of Matanzas.
15 Admiral Dewey and Fleet.
16 Plan of Manila Harbor.
17 Battle of Manila Bay.
18 Dewey on Bridge of Olympia.
19 Gateway to Fort Cavite.
20 Bombardment of San Juan, Puerto Rico.
21 Death of Ensign Bagley.
22 Bombardment of Santiago.
23 Sinking of Merrimac.
24 Landing of Troops at Siboney.
25 Roosevelt Leading Charge, San Juan.
26 Battle of El Caney.
27 Red Cross Caring for Wounded.
28 Destruction of Cervera's Fleet.
29 Schley on Deck of Brooklyn during Engagement.
30 Battleship Oregon.
31 Wreck of Maria Theresa at Sunset.
32 Surrender of Santiago to Gen. Shafter.
33 Diamond Head, Honolulu.
34 Raising Stars and Stripes over Government Building at Honolulu.
35 Royal Hotel and Grounds, Honolulu.
36 Avenue of Royal Palms, Queen's Hospital Grounds.
37 Signing Peace Protocol.
38 Reconnoitering Line, Malate.
39 Spanish Trenches, Malate.
40 Capture of Fort Malate.
41 Surrender of Manila.
42 River Pasig.
43 The Escolta, main street of Manila.
44 "Bridge of Spain," stone structure Across Pasig.
45 The Luneta.
46 Native Huts, Manila.
47 Natives.
48 Native Store.
49 Botanical Gardens, Manila.
50 Aguinaldo and Staff.
51 Filipino Entrenchments at Santalon.
52 Third Artillery Before Caloocan.
53 Capture of Block House at Caloocan.
54 Insurgents Blocking Traffic on Dagupan Railway.
55 Burning of Tondo, an Attack on Minnesota Volunteers.
56 Waiting for Filipino Peace Commission.
57 Malabon Bridge, captured March 26.
58 Kansas Regiment Awaiting Attack on Calumpit.
59 Lawton's Troops in the Field.
60 General Lawton.

Edison Moving Picture Films, companion subjects, for use with slides, "From Cuba to the Philippines."

Battle of San Juan, length 100 feet, $12.00.

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Rout of the Filipinos, length 75 feet, $11.25.

Capture of the Trenches at Candabar, length 75 feet, $11.25.



The Escape of Hobson and his Men from the Merrimac.

A LECTURE

LAND AND NAVAL BATTLES AT SANTIAGO.

Complete in set of 50 slides, with lecture reading. Price, per set, uncolored, $12.50; colored, $25.00. Single slides, 25 cents each.

1. First sight of Santiago by U. S. Volunteers.
2. Receiving newspapers from home on board the New York, before Santiago.
3. United States troops landing at Baiquiri, showing docks.
4. Harbor at Siboney, showing transports and block-house.
5. Cubans passing over the hill to the front at Siboney.
6. Death of Capt. Capron.
7. Roosevelt leading the charge on San Juan hill.
8. The battle of El Caney.
9. Capt. Capron's battery in action.
10. Stone fort at the top of the hill at El Caney.
11. Cuban Insurgents before Santiago.
12. In the trenches before Santiago.
13. Red Cross ambulance in the field.
14. Clara Barton.
15. Wounded soldier limping to hospital.
16. Bird's eye view of the bombardment of Santiago.
17. Admiral Sampson.
18. Escape of Hobson and his men from the Merrimac.
19. Admiral Cervera's dash from Santiago.
20. The Gloucester destroying Spanish torpedo boats.
21. Naval battle of July 3rd, 1898.
22. Destruction of Cervera's fleet.
23. Wreck of the Maria Teresa, at sunset after the battle.
24. Almirante Oquendo on fire after the wreck.
25. The Viscaya, as she steamed into New York harbor in March, 1898.
26. The wrecked Viscaya; explosion of the magazine.
27. The Christobol Colon, after grounding and rolling on her side.
28. Rear Admiral Schley.
29. Capt. Robley D. Evans.
30. Lieut. Hobson.
31. The Oregon.
32. Admiral Cervera.
33. Admiral Cervera received by Capt. Evans.
34. Capt. Philip's prayer on the Texas after victory.
35. "Don't cheer, boys the poor devils are dying."
36. Surrender of Santiago by Gen. Toral to Gen. Shafter.
37. Gen. Shafter on horseback.
38. Gen. Joseph Wheeler.
39. The Irishman who did not want to die with a Spaniard.
40. Sample of a hard working insurgent.
41. Uncle Sam before and after taking.
42. Col. Theodore Roosevelt.
43. Working rapid fire gun on the Oregon
44. Unloading live cattle from on board ship.
45. News from home on board the cruiser Brooklyn.
46. Diver Morgan going under the New York to clean bottom.
47. Soldier dying in field tent: break the news to mother.
48. Troop G of the Rough Riders nearing Baiquiri.
49. The village of El Caney.
50. The spirit of '76.

MAGIC LANTERN SLIDES ....OF.... **Manila, Cavite, Malate, Caloocan**

AND OTHER PLACES AND OBJECTS OF INTEREST IN THE PHILIPPINE ISLANDS.

All of standard size, 3¼ x 4 inches. Price, uncolored, 35 cents; colored, 80 cents each.

PLEASE ORDER BY NUMBER AND TITLE.

902 Watergate used to fill the Moat around the Walled City of Manila, guns on wall.
903 Entrance to the Walled City near the Pasig River on the north, very fine.
906 Courtyard in the rear of Governor General's Palace in the Walled City.
907 Spanish Church in Walled City. 1,500 Spanish prisoners were confined here after the capture of Manila, Aug. 13, 1898.
908 San Sebastain Church. Finest building in Manila. Built entirely of steel.
909 Entrance to Bilibia, the U.S. Military Prison.
910 Fort San Antonio, from Pasig River.
912 Fort San Antonio, on Pasig River. Spanish prisoners in foreground.
913 Puente Agela, or Iron Bridge. Maj.-Gen'l Anderson's house on right.
914 Approach to Bridge of Spain from the north side in the new Manila; busy street scene.
916 Bomberos, or Filipino Fire Company--never known to get there on time. View shows engine and a company of Filipino firemen. The only photograph of the subject known to exist.
918 Manila Cathedral, walled city. Used to confine Spanish prisoners.
919 The Lunetta, the fashionable driveway along Manila Bay. Also as a place of execution of the insurgents by the Spaniards.
920 Santa Lucia Drive along Manila Bay. Crowded in the evening with the elite of the city.
921 Statue of Hernando de Magellan, discoverer of the islands.
922 Statue to the first governor of the islands.
924 Building occupied by the Manila Loan and Savings Company, state pawnshop, interest regulated by law.
926 Old Guns at Cavite, made by Armstrong about 1700.
927 Postoffice. Cavite. U. S. Military Station No. 2. Lieut. G. G. Jenning, 1st So. Dakota Regiment, postmaster, on left.
931 Old Cathedral at Cavite.
933 Fort Malate and Cable Station.
935 Fort Malate, with U. S. flag flying. Huge, jagged holes show effects of Dewey's bombardment, close view.
936 Cathedral at Malate.
937 Grand Plaza in Malate, statue of Queen Isabella in center.
938 Filipino Boats in canal in rear of U. S. postoffice, showing natives.
939 Puente de Espana, or Bridge of Spain, connecting new and old Manila.
940 Puente Colgante, or Suspension Bridge over Pasig River.
941 Bamboo Poles which have been floated down the Pasig River, used to make furniture in Bilibia prison
942 Pasig River, looking west from Bridge of Spain.
943 Cascoes, or native boats, in creek off the Pasig River.
944 Large Casco, or native boat, same as used by the insurgents and the Americans on the inland rivers.
945 Paco Church, a few days before burned.
946 Paco Church, which was set on fire by 1st California Vols. to dislodge insurgent sharpshooters.
947 Bone Yard in Paco Cemetery. Burial lots are rented instead of sold, and when the rent is in arrears the remains are dug up and thrown into a pile. The same custom prevailed in Cuba under Spanish rule. Horribly realistic.
948 Filipino Church in Tondo district of Manila, before the fire.
949 View of Bay and Tondo District, entirely destroyed by fire after a severe fight between insurgents and 13th Minn. Vols.
950 Inland portion of Tondo District of Manila before fire.
951 Two guns of the 6th Artillery on Artillery Hill, near San Pedro Macati, firing on insurgents in Guadaloupe Church, 2,000 yds. away.
952 Old Cathedral at San Pedro Macati, captured by 1st California and 1st Washington troops after sharp battle. Shows effects of shelling by 6th Artillery.
953 The Old Binondi Church.
954 Filipino Milk Boy with earthenware jugs on stick across his shoulders. 6th Artillery barracks in background.
955 Group of Spaniards, Chinese, Filipinos and American soldiers, with a pet goat.
956 Filipino Belles.
957 Typical Corner Grocery and Filipino children.
958 Pina Huts, typical homes of the Filipinos.
960 Filipino Family and Home in Sempalore District of Manila.
961 Bamboo House in Course of Construction. Insurgent Lieutenant in center. Photograph made before hostilities commenced.
962 Filipino Boy riding water buffalo through tangled shrubbery.
965 Cultivating Rice with water buffalos; typical village in background.
966 Filipino Plowing Rice Fields with water buffalo near Manila. This animal is the usual beast of burden of the natives.

GEM SLIDES.

(See Description Page 115).

We can now furnish 9 views illustrating the Electrocution of Czolgosz in the form of Gem slides, 3 views on each slide; that is to say, 3 Gem slides complete, 9 views. Price for the set of 3 slides, $1.20 uncolored; colored, $2.40.

No. 1A. Assassination of President McKinley.
No. 1B. Angel of Death Mourns President McKinley.
No. 1C. Taking the Prisoner from His Cell.
No. 2A. The Electrocution Chamber in Auburn Prison.
No. 2B. Strapping the Assassin in the Chair; preparing for the shock.
No. 2C. Ready for the Shock.
No. 3A. Angel of Death Yields to Justice.
No. 3B. The Spirit of Anarchy Bows Before Justice.
No. 3C. Retribution.

Lecturer's reading accompanies the above set of slides.

Slides illustrating the Snow Ball can now be furnished in the Gem style, 9 views, 3 slides in the set. Price per set, uncolored, $1.20; colored, $2.40.

No. 1A. Three Boys make a Snow Ball.
No. 1B. Snow Ball sent down the Hill.
No. 1C. Snow Ball Strikes the Pig.
No. 2A. A Loving Couple and Snow Ball Approaching.
No. 2B. Snow Ball Strikes the Lovers.
No. 2C. Professor on the Hill Reading a Book; Snow Ball Coming.
No. 3A. Snow Ball Strikes the Professor.
No. 3B. Snow Ball Reaches the Boys' Home and Destroys It.
No. 3C. Boys at Home; House Gone; Tears.



(TITLE SLIDE).

Set of Ten Stereopticon Views, with Lecture. Price per set, colored, $6.75.

1 Assassination of President McKinley.
2 The Angel of Death Mourns President McKinley.
3 Auburn Prison.
4 Taking the Prisoner from his Cell.
5 The Electrocution Chamber in Auburn Prison, N. Y.
6 Strapping the Assassin in the Chair; Preparing for the Shock.
7 Ready for the Shock.
8 The Angel of Death Yields to Justice.
9 The Spirit of Anarchy Bows Before Justice.
10 Retribution.

EDISON MOVING PICTURE FILM.

The Electrocution of Czolgosz, length 125 feet. Price.....**$15.00**

The same, to which is added the **Panoramic View of Auburn State Prison, 75 feet.** Total length 200 feet..... **24.00**

Announcement slide for film.....**No charge**

LIFE OF McKINLEY.

(With Reading).

Price per set, uncolored.....$4.00
Price per set, colored 8.00

1 Birthplace of McKinley, Niles, O.
2 Young McKinley enlisting as private, 1861.
3 Lieut. McKinley leading rescue of guns, 1863.
4 McKinley presenting his tariff bill, 1890.
5 McKinley speaking in campaign for Harrison, 1892.
6 Inauguration of McKinley as president, 1896.
7 McKinley and cabinet discussing Spanish war.
8 The signing of the protocol, 1898.
9 McKinley's last speech, Buffalo, Sept. 5, 1901.
10 The shooting of McKinley, Sept. 6, 1901.
11 Mrs. McKinley's last interview with her husband, Sept. 13, 1901.
12 Body of McKinley lying in state at Washington.

STEREOPTICON VIEWS OF THE ASSASSINATION AND BURIAL OF PRESIDENT M'KINLEY.

The following titles describe a set of 15 slides, with descriptive lecture, taken in connection with Presdent McKinley's Assassination and Burial:

Sold Colored only. Price per set.....$7.50

1 The Triumphal Bridge at the Pan-American.
2 Music Hall at the Pan American.
3. The Assassination.
Portrait of the Assassin.
5 The Milburn House.
6 The Last Good-bye.
7 The Funeral Cortege en route from the Milburn House to City Hall, Buffalo.
8 The body lying in state, City Hall, Buffalo.
9 Removing Casket from City Hall, Buffalo, for funeral train.
10 The Funeral in Washington.
11 Removing the Body from the Church in Canton, O.
12 Arch of School Children.
13 Vault where the body was placed.
14 McKinley the Orator.
15 The Old Home of McKinley.

Moving Picture Films.

PRESIDENT McKINLEY AT THE PAN-AMERICAN EXPOSITION.

Part of the following moving picture set can be shown with good effect to follow the stereopticon views on the life of President McKinley.

The Edison cameras were at work at the Pan-American exposition during President McKinley's entire visit, and recorded many scenes incidental to the coming and going of the Presidential party. The camera was in position while President McKinley was making his speech at the Exposition on Thursday, September 5th, 1901, and thus secured a picture of our Executive while making his last public address before the cowardly assault upon his life. On Friday, September 6th, 1902, the cameras were in position to photograph the President as he left the Temple of Music, but the deplorable assassination prevented. An excellent panoramic view of the mob surging in front of the Temple of Music attempting to get at the assassin was procured. These pictures have created intense excitement and interest. In addition to being the best and most easily recognized views of the President and Mrs. McKinley, they depict the last acts of our beloved President before he was shot.

LIST OF FILMS OF PRESIDENT McKINLEY AT BUFFALO AND THE BURIAL CEREMONIES.

The President's Speech at the Pan-American Exposition, length 75 feet, $11.25.

President McKinley Reviewing the Troops at the Pan-American Exposition, legth 85 feet, $12.75.

The Mob Outside the Temple of Music at the Pan-American, length 75 feet, $11.25.

Panoramic view of the Temple of Music and Esplanade (where the President was shot), length 65 feet, $9.75.

President McKinley's Funeral Cortege at Buffalo, N. Y., length 250 feet, $37.50.

We can also furnish a 125 foot strip of the above subject, $18.75; also a 50 foot strip showing panoramic view of President Milburn's house, $7.50.

Panoramic view of the Crowd Rushing for the City Hall, Buffalo, to view the body of President McKinley, length 50 feet, $7.50.

The Multitude passing into the City Hall, length 30 feet, $4.50.

President McKinley's Funeral Cortege at Washington, 350 feet, $52.50.

Also a 75 foot strip of the above, $11.25.

Complete funeral cortege at Canton, Ohio, 675 feet, $101.25, or sold in sections as follows: Funeral train arriving at Canton station, 40 feet, $6.00, body leaving the train at Canton, Ohio, length 60 feet, $9.00; President Roosevelt at Canton station, length 90 feet, $13.50; Circular Panorama of President McKinley's house, 80 feet, $12.00; President McKinley's body leaving the house, length 100 feet, $15.00; President McKinley's body leaving the church, 100 feet, $15.00; funeral cortege entering Westlawn Cemetery at Canton, Ohio, length 200 feet, $24.00.

The Martyred Presidents—Lincoln, Garfield, McKinley—length 75 feet, $9.00.

The art of making moving picture films has progressed until the work that is now being done at the Edison laboratory leaves little to be desired from the standpoint of artistic photographic excellence, as well as in the durability of the film stock.

The list of film subjects that is now at the disposal of exhibitors covers an enormously wide variety of topics, some of them of great historical value. Many of the subjects will in the future attain value as pictorial history which cannot be estimated in money.

Such films as President McKinley's last speech and the funeral ceremonies at Buffalo, Washington and Canton, and Prince Henry's visit to the United States, will offer material for accurate description that was impossible previous to Mr. Edison's invention of the kinetoscope and moving picture films.

In order to form a proper conception of the future value of these subjects, one needs only to draw a parallel; the United States Government paid $50,000 for the only set of photographic plates that was made of battle scenes and localities during the Civil War; this set of photographs is to-day priceless, although they are merely ordinary photographs of no special merit when compared with the photographic work of to-day. The value, therefore, of moving pictures that illustrate events and places of national importance is incalculable.

CHOICE COLORED SLIDES WITH MOTION.

These may be used in a Single Lantern, and produce very beautiful and novel effects by giving revolving, slip, or eccentric motions to the scene.

No. 1. THE DANCING SKELETON. (A new and very striking effect) $3 75
By a peculiar Mechanical arrangement the Skeleton is made to bow with his head in his hand, to dance, etc., in a most LIFELIKE manner. Music may be used, and the figure be made to dance to jig time with the most mirth-provoking effect.

No. 2. CASTLE ON LAKE MAGGIORE, ITALY. (Very beautiful) 3 00
An Italian night scene. A boat, containing a Lover, glides over the moonlit waters; he serenades his mistress in the Castle, after which she glides out upon the balcony.

No. 3. BOMBARDMENT OF FORT SUMTER. The Ironsides throwing shell 3 00

No. 4. VIEW OF OLD RUINS—which, by being turned round, changes to Portrait of an Old Woman 3 00

No. 5. HOLLAND WIND-MILL, with Revolving Fans 3 00

No. 6. FOUNTAIN 3 25

No. 7. NEWTON'S DISC; revolving slides with prismatic colors, for recomposing white light. (Beautiful effect) 3 50

No. 8. RAT CATCHER, man sleeping, awakes and swallows one rat after another in quick succession. (Very laughable) 3 25

No. 9. MOUNT VESUVIUS—Eruption; throws out Fire and Smoke; good for one lantern 3 00

No. 10. MOVING WATERS. Represents the Waters moving in the Moonlight. (A very beautiful and natural effect) 2 25

No. 11. GOOD NIGHT IN WREATH. A Wreath of Flowers, in which appears a Sleepy Child in her night-gown, holding a candle. She disappears and is succeeded by the words "Good Night." (Excellent for closing) 2 25

No. 12. ROTATION OF EARTH ON ITS AXIS. Showing the cause of day and night 3 00

No. 13. THE EARTH'S ROTUNDITY. Proved by a ship sailing around the Globe and a line drawn from the eye of an observer placed on an eminence 3 00

No. 14. THE DANCING SAILOR. A new and striking effect, having a motion similar to the Dancing Skeleton 4 00

No. 15. CURTAIN SLIDE. Represents the rolling up of a curtain 3 00

No. 16. SWISS WATER-MILL. Wheel revolves 3 00

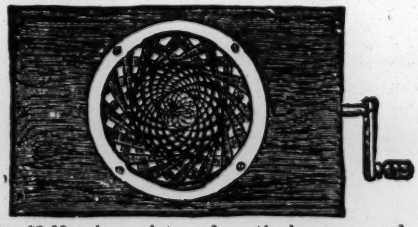
No. 17. THE AQUARIUM, in which Fish move about 3 50

No. 18. THE BEE-HIVE, surrounded by flying Bees 3 50

ASCENSION—Horizontal lever, 4x7 ..... 3 50

CHROMATROPES.

Chromatropes, or Artificial Fireworks.



These Slides are singularly curious, the effect being very similar to that of the Kaleidoscope. The Pictures are produced by brilliant designs painted upon two circular glasses, and the glasses made to rotate in different directions. An endless variety of changes in the pattern is caused by turning the wheel—sometimes slowly—then quickly—backward and forward. Size, 4 inches wide.

1. "THE NATIONAL FLAG" CHROMATROPE. Each $3.00. From Designs expressly made to introduce the Colors of our Glorious National Flag.

2. "THE GEOMETRICAL" CHROMATROPE. Each, $3.00. A variety of entirely new and original patterns, of superior Chromatic and Geometrical effects.

3. "THE GEOMETRICAL" CHROMATROPE. Each, $1.50. Ordinary quality in twelve different patterns.

4. "THE WASHINGTON" CHROMATROPE. Each, $3.50. A new and beautiful design with a Photographic Likeness of Washington in the center, and the Stars and Stripes revolving around it in glorious array.

5. "THE LINCOLN" CHROMATROPE. Each, $3.50. A correct likeness of our lamented President in the center of a revolving display of brilliant colors.

6. "THE GOOD-NIGHT" CHROMATROPE. Each, $3.50. The word "Good-Night" in the center of a Revolving Chromatrope.

INTERCHANGEABLE CHROMATROPES.

No. 8 A new style of Chromatrope, with twelve highly colored Revolving Chromatrope Discs, and a Rack-work Frame, in which any two of the Discs can be placed, thus affording an endless variety of Chromatic effects at a very low price.

The Interchangeable Chromatrope with twelve Highly Colored Discs, $12.

ARTISTIC GEMS.

Colored, Mounted in Wood, $1.50 Each.

Angel's Prayer.
Angel's Intercession.
April the First by Appointment.
Apparition of Sacred Heart of Jesus.
Anatomical Lesson — Rembrandt.
Beatrice Cenci—Guido.
Death of Robin Hood.
Faust and Mephistopheles in Auerbach's Cellar.
Faust Visiting Marguerite in Prison.
In a fix.
Little Brother.
Mirage in the desert.
Ocean's Foam.
Off for the Wars—Middle Ages.
Pursuit of a Whale.
Profane Music.
Spirit of '76.
Sperm Whale Seizing Boat.
Seal Fishery.
Sacred Music.
Sharking.
Song Without Words.
Schoolmaster in Love.
Tale of a Goose.
Triumph of Ariadne.
Unwelcome Visitor.
Who's Afraid?
Witch Returning to Her Cave.
Waves Breaking on Shore.
Westward, Ho.
Wild Horse Hunting in Russia.

Secret Society Views.

Round Views, mounted in square wood holder, 4x7 inches, colored, $1.50 each.

The most convenient, impressive and economical mode of illustrating the ceremonies of Secret Societies. The lists give the views generally in demand, though other views can be made to order from any engravings or designs that may be furnished. **(Price of such special views, finely colored, $2.00 each; uncolored, $1.00 each.)**

Masonic.

Entered Apprentice Degree.

1. Holy Bible, Square, Compass and Warrant.
2. Ancient Lodge in Valley.
3. Form of Lodge.
4. Supports of Lodge.
5. Jacob's Ladder.
6. Furniture of Lodge.
7. Ornaments of Lodge.
8. Lights of Lodge.
9. Jewels of Lodge.
10. Tabernacle in Wilderness.
11. St. John Baptist and St. John Evangelist.
12. Masonic Tenets.
13. Points of Entrance.
14. Chalk, Charcoal and Clay.

Fellow-Craft Degree.

15. Pillars of the Porch.
16. Five Orders of Architecture.
17. The Five Senses.
18. Seven Liberal Arts.
19. Scene at the Waterfall.
20. Corn, Wine and Oil.
21. Allusion to the Letter G.

Master Mason's Degree.

22. Building Solomon's Temple.
23. Marble Monument (uncolored, $1.00).
24. Ancient Grand Masters.
25. Entered Apprentice's Lodge.
26. Fellow-Craft Lodge.
27. Master Mason's Lodge.
28. Three Steps.
29. Pot of Incense.
30. Bee-hive.
31. Book of Constitutions Guarded by Tyler's Sword.
32. Sword Pointing to Naked Heart; All-Seeing Eye.
33. Anchor and Ark.
34. Forty-seventh Problem (uncolored, $1.00).
35. The Hour Glass.
36. The Scythe.
37. Emblems of Mortality.

Royal Arch Chapter.

38. Map of Country between Jerusalem and Babylon.
39. The Tower of Babel.
40. Hanging Gardens, Babylon.
41. Handwriting on the Wall.
42. Babylon Taken by Cyrus.
43. Source of River Euphrates.
44. Ruins of Anath.
45. Ruins of Rabba.
46. Country of Mesopotamia.
47. Sandy Desert.
48. Ruins of Palmyra.
49. Ruins near Damascus Gate.
50. Forests of Lebanon.
51. Quarries of Zeredathah.
52. Jerusalem in Ruins.
53. Tabernacle of Zerrubbabel.
54. Burning Bush, with Moses.
55. Burning Bush, without Moses.

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56. Clay Ground and Succoth of Zeredathah.
57. Bringing Logs to Joppa.

Commandery.

58. Angel at Sepulchre.
59. The Marys at Tomb.
60. Ascension of Christ (with lever ascension movement to the figure, ($3.50).

Prelate.

61. Valley of Dry Bones.
62. The Crucifixion.
63. Body of Christ in Tomb.
64. Resurrection of Christ.
65. The Cross.
66. The Pilgrim.
67. The Knight.
68. The Penitent.
69. Christ on the Cross.
70. Death on the Pale Horse.
71. Human Skull (uncolored, $1.00).
72. John at Patmos.
73. Faith at the Cross (uncolored, $1.00).
74. Cross and Crown of Glory with motto.

Odd-Fellows.

Initiatory Degree.

1. All-Seeing Eye.
2. Three Links.
3. Skull and Cross Bones.
4. The Scythe.

Motto—From Darkness to Light.

First Degree.

5. Bow, Arrow and Quiver.
6. Bundle of Sticks.

Motto—In Friendship Forever.

Second Degree.

7. The Axe.
8. Heart and Hand.
9. The Globe.
10. The Ark.
11. The Serpent.

Motto—Brotherly Love.

Third Degree.

12. Scales and Sword.
13. The Bible.
14. The Hour Glass.
15. The Coffin.

Motto—Truth the Imperial Virtue.

Encampment Emblems.

16. The Three Pillars.
17. The Tent.
18. The Pilgrim's Scrip, Sandals and Staff.
19. The Altar of Sacrifice.
20. The Tables of Stone, etc.
21. Altar of Incense.

Daughters of Rebecca.

Rebecca at the Well.
Mother of Samson.
Hannah.
Esther implores Ahasuerus.
Ruth.
Ruth and Naomi.
Sarah.
Miriam.
Queen Elizabeth.
Cleopatra.
Catharine de Medici.
Isabella.

Pines on Mountain Side.
Trees Marking Water-course.
Narrow Defile.

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First Rank.

1. Friends Damon and Pythias.
2. Damon Condemned to Die.
3. Pythias Appeals to Dionysius.
4. The Flight of Damon to his Family.
5. Pythias in Dungeon, Calantha's Appeal.
6. Damon's Farewell to his Family.
7. Pythias at Headsman's Block.
8. Pythias Saved by Damon's Arrival.
9. Heroes Honored by King.
10. Beautiful Unknown Shore.

Third Rank.

1. Ancient Egyptian Art.
2. The Flowery Plain.
3. The Mountain's Side.
4. The Sunless Sea.
5. Where Hideous Creatures Climb.
6. The Hero.

Sixth Senator.

1. The Battlefield.
2. The Wounded Soldier.
3. Wounded Soldier Relieved.

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No. 123. Hagar in the Wilderness, Trial of the Faith of Abraham, the Burial of Sarah.

No. 124. Eliezer and Rebekah, Isaac Blessing Jacob, Jacob Tending the Flocks of Laban.

No. 125. Joseph sold into Egypt, Joseph Interpreting Pharaoh's Dream, Joseph Making Himself Known to His Brethren.

No. 126. Moses in the Bulrushes, The War Against Gideon, Sisera Slain by Jael.

No. 127. Deborah's Song of Triumph, Jephtha's Daughter and Her Companion.

No. 128. Samson slaying the Lion, Samson and Delilah, Death of Samson.

No. 129. Naomi and Her Daughters-in-Law, Ruth and Boaz, the Return of the Ark.

No. 130. Saul and David, David Spares Saul, The Death of Saul.

No. 131. The Death of Absalom, David Mourning Over Absalom, Solomon.

No. 132. The Judgment of Solomon, Cedars Destined for the Temple, The Prophet Slain by a Lion.

No. 133. Elijah Destroying the Messengers of Ahaziah, Elijah's Ascent in a Chariot of Fire, The Death of Jezebel.

No. 134. Esther Confounding Haman, Destruction of Sennacherib's Host, Ezekiel Prophesying.

No. 135. The Vision of Ezekiel, Daniel, The Fiery Furnace.

No. 136. Belshazzar's Feast, Daniel in the Lion's Den, The Prophet Amos.

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No. 23. The Cold Shoulder by Old Friends, Rum-seller's Gratitude—rejection instead of injection; Poverty and Want.

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No. 28. Arrival at the "Sickle and Sheaf." Joe Morgan's little Mary begs him to go home. Slade throws a glass at Joe Morgan and hits Mary.

No. 29. Joe Morgan suffering the horrors of delirium tremens. Death of Joe Morgan's little Mary. Frank Slade and Tom Wilkins riding off on a spree.

No. 30. Willie Hammond is induced by Harvey Green to gamble. Harvey Green stabs Willie Hammond to death. Quarrel between Slade and his son Frank.

No. 31. Frank Slade kills his father with a bottle. Meeting of the citizens in the bar-room. The departure from the "Sickle and Sheaf."

No. 959 Gem Slides—Temperance, Drunkard's Daughter.

No. 102. Her mother dying, she is left alone in the world. She endeavors to support herself by sewing shirts. Payment for her work is refused for alleged imperfections.

No. 103. Unable to pay her rent, she is turned into the street. In a moment of despair she plunges into eternity. Take her up tenderly, lift her with care.

No. 961 Gem Slides—Uncle Tom's Cabin.

No. 104. George Harris Takes Leave of His Wife, An Evening in Uncle Tom's Cabin, Escape of Eliza and Child on the Ice.

No. 105. Uncle Tom Sold and Leaving His Family, Eva St. Clare Makes a Friend of Uncle Tom, Uncle Tom Saves Eva from Drowning.

No. 106. George Harris Resisting the Slave Hunters, Eva and Topsy, Eva Reading to Uncle Tom.

No. 107. Eva's Dying Farewell, Legree's Cruelty to Uncle Tom, Death of Uncle Tom.

No. 965 Gem Slides—Foreign Scenery.



From Slide No. 2.

No. 2. England: Houses of Parliament, Windsor Castle, Waterloo Bridge.

No. 3 Venice: Grand Canal, Bridge of Sighs, The Rialto.

No. 4. Ireland: Giant's Causeway, Queenstown, Holy Cross Abbey.

No. 5. Switzerland: Sea of Ice, Castle Chillon, Falls of Staubach.

No. 6. Constantinople: Palace of the Sultan, Fountains of St. Sophia, Mosque of Mahomet.

No. 7. Egypt: The Nile Boat, Pyramids and Sphynx, Statues at Thebes.

No. 8. Jerusalem: Mosque of Omar, Church of the Holy Sepulchre, Damascus Gate.

No. 9. Germany: St. Goar on the Rhine, Castle Ehrenfels, City of Cologne.

No. 10. Russia, Moscow: The Kremlin, The Great Bell, Church of St. Basil.

No. 11. Scotland: Melrose Abbey, Balmoral Castle, Calton Hill, Edinburgh.

No. 12. Rome: St. Peter's Church, exterior; St. Peter's Church, interior; View of Rome from St. Peter's.

No. 13. Rome: The Coliseum, exterior; The Coliseum, interior; Dying Gladiator.

No. 14. Paris: Panorama of Paris, Notre Dame, The Louvre.

No. 967 Gem Slides—American Scenery.



From Slide No. 1.

No. 1. Niagara Falls, Mirror Lake, Yosemite, The Pool, White Mountains, N. H.

No. 78. New York: Central Park, Post Office, Stewart's Store.

No. 79. New York: City Hall, East River Bridge, Elevated Railroad.

No. 80. New York: Shipping, East River; The Tombs; Trinity Church.

No. 81. Washington: Capitol, White House, War Department.

No. 82. Washington: Smithsonian Institute, Patent Office, Treasury Building.

No. 83. Boston: Faneuil Hall, Bunker Hill Monument, Old South Church.

No. 84. Philadelphia: Independence Hall, Girard College, Masonic Hall.

No. 85. Harbor of San Francisco, Capitol, Sacramento, Salt Lake City.

No. 86. San Francisco: Palace Hotel, Chinese Joss House, exterior; Chinese Joss House, interior.

No. 87. Yosemite: Cathedral Rock, Yosemite Falls. Yellowstone: Bee Hive Geyser.

No. 88. Salt Lake City: Brigham Young's House, Mormon Temple, exterior; Mormon Temple, interior.

Chicago Series.

No. 250. Lincoln Park: General View, Statue of Gen. Grant, Flower Garden.

No. 251. Lincoln Park: The Boat House, Statue of Lincoln, The Fountain.

No. 254. Lincoln Park: The Peace Signal. Humboldt Park: Conservatory and Boat House.

No. 255. Humboldt Park: Statue of Von Humboldt, Statue of Fritz Reuter. Scene in Washington Park.

No. 258. Washington Park: The Lake, "Ring Around the Rosy," Children Wading.

No. 261. General View, Jefferson Park; General View, Union Park; Congregational Church near Union Park.

No. 262. A Lake Steamer, a Lumber Schooner in Chicago River, Shipping in North Branch, Chicago River.

No. 263. Lift Bridge, Halsted Street, open; Lift Bridge, Halsted Street, closed; Chicago River and Elevators.

No. 264. Residence of Potter Palmer, The Lake Shore Drive, Astor Street.

No. 265. Residence of Geo. M. Pullman, Residence of H. N. Higinbotham, Michigan Avenue, south of 29th Street.

No. 266. The Armour Institute, Residence of P. D. Armour, Residence of P. D. Armour, Jr.

No. 267. Panorama from Auditorium; Looking north, looking northwest, looking south.

No. 269. Field Columbian Museum: Main Entrance, Statuary at Entrance, Caryatides.

No. 271. Chicago Academy of Sciences, Chicago University Buildings, De La Salle University.

No. 272. Chicago Art Institute: Building, Bronze Lions, Interior View.

No. 274. Grand Boulevard, South Park Avenue, south of 32d Street. Aldine Square.

No. 277. Masonic Temple, Court House and City Hall, Post Office (old).

No. 278. Chicago and Northwestern Railroad Depot, Dearborn Railroad Station, Van Buren Street and Rock Island Depot.

No. 280. Haymarket Square; Police Monument, Haymarket Square; Douglas Monument.

No. 281. North Side Water Works, North Side Water Works Tower, Clark Street and Ashland Block.

No. 284. Statue of Columbus, The Auditorium, Great Northern Hotel.

No. 285. The Woman's Temple, The Board of Trade Building, Monadnock Building.

No. 287. Title and Trust Building, Chamber of Commerce Building, Tacoma Building.

No. 973 Gem Slides—United States History, Etc.

No. 66. Landing of Columbus, 1492; Marriage of Pocahontas, 1613; Landing of the Pilgrims, 1620.

No. 67. Penn's Treaty with the Indians, 1682; Battle of Bunker Hill, 1775; Washington Crossing the Delaware, 1776.

No. 68. Declaration of Independence, 1776; Washington at Valley Forge, 1777; Indian Massacre at Wyoming, 1778.

No. 69. Capture of Major Andre, 1780; Surrender of Cornwallis, 1781; Commodore Perry at Lake Erie, 1813.

No. 70. Old Abe After the Battle, Yankee Doodle, Goddess of Liberty.

No. 975 Gem Slides—American Civil War.



From Slide No. 71.

No. 71. Bombardment of Fort Sumter, Battle of Bull Run, Battle of Wilson's Creek.

No. 72. Battle of Roanoke Island, Capture of Fort Donelson, Battle of Pittsburg Landing.

No. 73. Capture of New Orleans, Battle of Fair Oaks, Battle of Antietam.

No. 74. Attack on Fredericksburg, Battle of Gettysburg.

No. 75. Battle of Chickamauga, Battle of Lookout Mountain, Battle of the Wilderness.

No. 76. Attack on Fort Wagner, Capture of Petersburg, Naval Combat between Monitor and Merrimac.

No. 77. Naval Combat between Kearsarge and Alabama, Sherman's March through Georgia, Surrender of General Lee.

No. 977 Gem Slides—Comic.



From Slide No. 89.

No. 89. Another Negro Rising; same, Pleasure Before Business.

No. 90. Poor Donkey, Poor Children, That Husband of Mine.

No. 91. The Three Graces, Great Expectations, A Pleasure Party.

No. 60. Romance, Reality, Injured Innocence.

No. 61. Bulldozing; Picturesque Africa; Hold on to Suffin', It's Goin' Off Dis Tim'.

No. 62. "Dey Say I Can't—But I'se Gone Done It"; Platonic Love.

No. 63. Nip and Tuck; Battle for Doll, Both Victorious; We Met by Chance.

No. 64. Come Into the Garden, Maud; I Will Not Ask to Press that Cheek; Take Back the Heart Thou Gavest.

No. 65. 'Twere Vain to Tell Thee All I Feel; Darling, I Am Growing Old; 'Twas a Calm, Still Night.

No. 175. Faith; Say, Boss, Who Curls Yer Hair? Gin and Milk.

No. 176. Jump In, Mister, I Want to Try My Dog! Just Saw Your Husband Go Into the Y. M. C. A. Rooms, Marm; Gen'ral Washington, Yo Put Yo Shoes On or People'll T'ink Youah Irish.

No. 177. Happy Father—What! Two! Happy Father—3 O'clock in the Morning: Now, Marm, Say When.

No. 178. Massy Sakes! Ya He Goes! Look Out Dar, Sumfin's Gwine to Drap; "Sumfin Did Drap."

No. 179. Well, Boy, What Are You Going to Do With That Can? Mike Murphy Is Admitted to the Best Houses in the City, Pat McCarthy is Rising in the World.

No. 180. How Biddy Shamed the Petaties, How Biddy Scalloped the Oysters (with the scissors), How Biddy Served Potatoes Undressed.

No. 181. Why Gas Bills Are High When the Family is Away; Scene in a Street Car; Bliss Disturbed.

No. 182. Chicken on Half Shell; Seems to Me I Smell Burnt Rags, She Stoops to Conquer.

No. 183. Dawgy! Dawgy! Where Ish Dat Tamn Tawg? Hans, if You Marry Me You Can Haf Dem Music Ol de Times; I Never Likes to Go Shooting With a Man What's Careless.

No. 184. Where the Devil Did I Eat that Dog? Oh! What a Meeting that Will Be! Come! Come Along, Do!

No. 185. Boss in (heads), Boss Out (feet); Don't Move! Something's Got to Come This Time; What a Little Child Can Do.

No. 186. Trouble in de Church—Pull Down Your Vest! Trouble in de Church—Wipe Off Your Chin! Well I Should Smile.

No. 985 Gem Slides—Spanish-American War.



From Slide No. 455.

No. 450. U. S. Battleship Illinois, U. S. Battleship Oregon, U. S. Gunboat Annapolis.

No. 451. U. S. Gunboat Marietta, U. S. Cruiser Brooklyn, U. S. Cruiser New York.

No. 452. U. S. Battleship Texas, U. S. Battleship Maine, Wreck of the Maine Amidships.

No. 453. Wreck of the Maine, U. S. Divers; Wreck of the Maine, a Spanish Diver; Wrecking Boat at Work.

No. 454. U. S. Cruiser Boston; Wig-Wag Signaling U. S. Navy; Revolver Practive, U. S. Navy.

No. 455. U. S. Cruiser Olympia, Troops Leaving California for Manila, Forts of San Juan and Porto Rico.

No. 456. Capt. Sigsbee U. S. Navy; Premier Sagasta, Capt. Gen. Weyler.

No. 457. Admiral Dewey, Admiral Sampson, Admiral Schley.

No. 458. Capt. Evans, Lieut. Hobson, Capt. Clark.

No. 459. Gen. Miles, Gen, Shafter, Col. Roosevelt.

No. 460. Forward Turret of the Indiana, Mortar Battery in Action, 12-in. Coast Defense Gun.

No. 461. Review of Troops at Camp Alger, U. S. Army Camp at Chickamauga Park, Loading U. S. Transports.

No. 462. Troop Ships Starting for Cuba, Loading Artillery at Tampa, Fla.; Landing Artillery at Baiquiri, Cuba.

No. 463. Pneumatic Guns of the Vesuvius, Embarkation of Mules for Cuba, Conference Between Gen. Wheeler and Spanish Officials.

No. 464. On Picket Duty (Cavalry) at Santiago; Difficulties of a March in Cuba, A Cavalry Outpost at Santiago.

No. 465. Battle of Santiago—Artillery; Battle at El Paso—Artillery; Battle at El Caney.

No. 466. Storming of the Hill at San Juan, Fight at Siboney, Burial of the Dead.

No. 467. A Spanish Officer Reconnoitering, A Spanish Outpost—Natural Stockade, An Insurgent Vedette.

No. 468. U. S. Fleet Blockading Santiago, Spanish Fleet Blockaded in Santiago Harbor, The St. Paul Chasing a Spanish Vessel.

No. 469. In the Main-Top, Cutting Cables at Cienfuegos Under Fire, Capture of a Spanish Vessel by Men-of-War.

No. 470. Destruction of the Viscaya, Destruction of the Cristobal Colon, Destruction of Oquendo.

No. 471. Destruction of Maria Teresa, Annihilation of Cervera's Fleet, Naval Battle of Manila.

No. 987 Gem Slides—The Philippine Islands.

No. 497. Native Troops, A Philippine Farm, Planting Rice.

No. 498. Scenery Along a Bayou, A Typical Forest Scene, Street Scene in Batangas.

No. 499. The Bay, Across from Manila; Baccoor, Cuburb of Manila; Sante Mesa, Manila.

No. 989 Gem Slides—Cuba.

No. 500. View of the City and Harbor, Havana; The Rainy Season in Town, the Rainy Season in the Country.

No. 501. The Beach at Baiquiri, Iron Foot Bridge at Baiquiri, Harbor and Town of Santiago.

No. 502. Panorama from Across the Bay, Havana; Morro Castle, Havana; La Fuerza, Havana.

No. 503. The Prado, Havana; Botanical Gardens, Havana; Harbor Looking North, Havana.

No. 504. Palace of Captain General, Havana; A Bull Fight, Havana; The Homes of the Poor, Havana.

No. 505. Harbor of Santiago; St. Thomas Street, Santiago; Entrance to the Harbor, Santiago.

No. 506. Morro Castle, Santiago; The Yumuri River, at Matanzas; General View of Matanzas.

No. 507. View of Plaza, Cienfuegos; A Cuban Sugar Plantation; Sacre Monte (Sacred Mountain).

No. 508. El Caney, Waterway Near Bahia Honda, Cattle Scene in Eastern Cuba.

No. 509. Village in Southwest Cuba, Cuban Ox Carts, A Farm Scene in the Mountains.

No. 990 Gem Slides—The Hawaiian Islands.

No. 515. Hauling Sugar Cane to Mill, Crater of Mt. Kilauea, Lava Beds, Crater of Mt. Kilauea.

No. 516. Driveway to Hotel, Honolulu; Queen Emma Hospital, Honolulu; Grounds of Queen's Hospital, Honolulu.

No. 517. Native Boys Diving for Pennies, Honolulu from the Punch Bowl, Royal Household Guards, Honolulu.

No. 518. Prisoners in Jail Yard, Honolulu; Detachment of U. S. Marines, Honolulu; Fort Street, Honolulu.

No. 519. A Native Grass House, Hawaiian Women Picnicking, Flower Girl of Honolulu.

No. 520. Executive Building and Grounds, Honolulu; Grounds of a Private Residence, Honolulu; A Street Scene in Honolulu.

No. 521. Kalakau I., Liluokalani; S. B. Dole, President Hawaiian Republic.

No. 522. Gathering Eggs of Sea Birds, Wailua Falls, Rainbow Falls.

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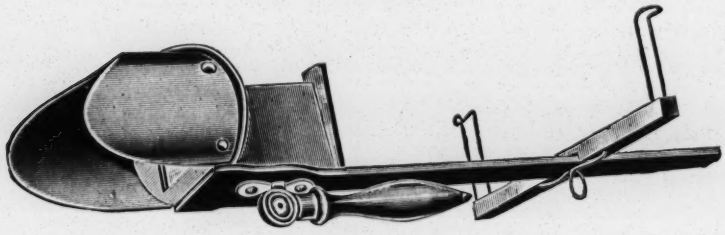
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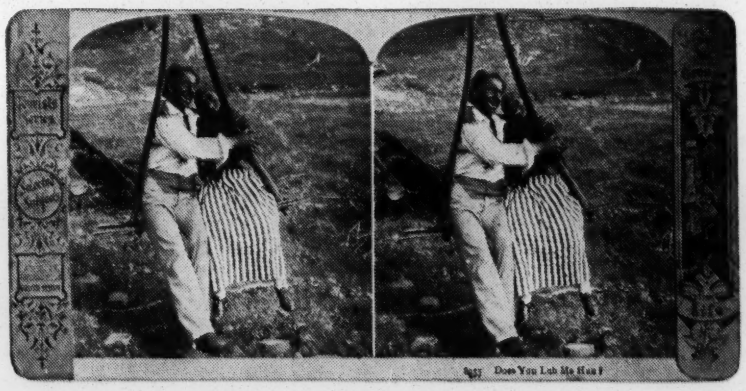
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The views comprising the Tourists' Series are from **original retouched negatives** made by our own artists, and are splendid specimens of photographic art. All are full sized, mounted on heavy cards, 3½x7 inches.

The Tourists' Series is surpassed by none. They are **the best views obtainable** in beauty of subject and in general excellence, while our prices are much lower than are asked by other houses for inferior goods. Postage, 8c per dozen.

No. 50. America Illustrated: Alaska and the Klondike. A splendid collection of views illustrating the scenery of river and forest of the great northwestern Territory, together with many fine pictures made in the cities and mining camps of this little explored part of Uncle Sam's domain. A series of much interest.

No. 52. America Illustrated: Canada and Mexico. This is an exceptionally fine series, embracing as it does fine pictures of places of interest in Canada and Mexico. Nearly all the Mexican views were made along the line of the Mexican Central Railroad. They splendidly depict the beautiful and varied scenery of Mexico from Ciudad Juarez (opposite El Paso, Texas), to the City of Mexico. Along the route lies the famous Tampasopo Canon, and the series includes many pictures of the magnificent scenery of this region. An intelligent study of these views will give one an excellent idea of the quaint customs and homes of ancient and modern Mexico. The series embraces about 100 subjects.

No. 54. America Illustrated: Typical American Cities. In this series we have gotten together a superb collection of views of places and incidents of interest in the great cities of New York, Philadelphia, Washington

and Chicago. These pictures are of unusual interest to the Farmer population, who have little opportunity of visiting the cities, as they give a correct idea of Metropolitan life. The Chicago views embrace a large number of pictures of the great Chicago Fire which destroyed the city in 1871. Also a splendid collection of Chicago stock yards views. About 200 subjects.

No. 56. America Illustrated: Santa Fe Series. (Views made along the lines of the Atchison, Topeka & Santa Fe Ry.). This is a splendid series of views, and well illustrates the varied and beautiful scenery along the lines of the Santa Fe, most of the views being made along the lines of this system. The series embodies views made in the picturesque valley of the Desplaines River in Illinois, of the great Chicago Drainage Canal and scenery along its route; places of interest in Missouri, Oklahoma, Kansas and Texas; mountains and farm lands of Colorado, New Mexico and Arizona, and a fine collection of pictures of California scenery from The Needles to San Francisco, including many views made in the magnificent Tehachapi Mountains. About 150 subjects.

No. 58. America Illustrated: Moki Land and the Moki Snake Dance. (On the line of the Atchison, Topeka & Santa Fe Ry.). The singular people inhabiting the seven Pueblo cities of the province of Tusayan, Ariz., are types of a most interesting race of Aborigines fast vanishing from the earth. Their origin is surrounded in mystery. Their cities are perched upon the crest of lofty "mesas," surrounded by the arid plains of Arizona. and are well nigh inaccessible to enemies. The Mokis continue to live as did their forefathers, and have proven intractable to the influence of Christian civilization, clinging with fervor to their elaborate pagan ceremonies. The great snake dance of the Mokis occurs once in two years, and is a dramatized prayer for rain. During its progress the reptiles are employed as messengers to carry petitions to the gods of the under world, who are supposed to have power over the rain clouds. Our series of views embraces about 80 subjects, and splendidly illustrates this pagan ceremony, together with the homes, customs, people and country of the Mokis.

No. 60. America Illustrated: Grand Canon of Arizona: (On line of the Atchison, Topeka & Santa Fe Ry.). The series of tremendous chasms which form the channel of the Colorado River in its course through Northern Arizona reach their culmination in a chaotic gorge 217 miles long, from 9 to 13 miles wide and midway more than 6,600 feet below the level of the plateau, and known as the Grand Canon of Arizona. Standing upon the brink of the canon, at its greatest width and depth, the beholder is confronted by a scene whose majesty and beauty is indescribable. Spread out below him is a vast under world of incredible depth and of the most brilliant and harmonious coloring. A picture which once seen is forever impressed upon the mind. Our series of views is comprised of about 40 subjects, and well illustrates this marvelous region.

No. 62. America Illustrated: The St. Paul Series. The fine pictures constituting this splendid series are peculiarly characteristic of the beautiful scenery of Wisconsin and Minnesota. Nearly all the views were made along the line of the Chicago, Milwaukee & St. Paul Ry. The series embraces views made in the celebrated dells of Wisconsin; scenery along the banks of the Mississippi River; views in the great fishing and hunting country of the state, and many interesting pictures of places of interest in and near the cities of La Crosse, Wis., and Min-

neapolis and St. Paul, Minn. About 150 subjects.

No. 64. America Illustrated: L. & N. Series. This is a most interesting and desirable series of the grand scenery of Kentucky, Virginia and Tennessee along the line of the Louisville & Nashville Railway, between Louisville, Ky., and Cumberland Gap, Tenn., nearly all the views being made on this line. In the series are embraced many splendid views of places of interest in the historic Cumberland Mountains, of the scenery in the famous Blue Grass country and along the Columbia and Powell Rivers, together with many pictures of interesting places in Louisville and Middlesborough. About 175 subjects.

No. 66. America Illustrated: Queen & Crescent Series. This is a magnificent collection of views embracing every point of interest along the line of the Queen & Crescent Route between Cincinnati, Ohio, and Chattanooga, Tenn. The grandeur of the Blue Ridge Mountains, the sublimely beautiful scenery of "Old Kentuck" and Tennessee, the beauties of the route along the Ohio, Emory, Tennessee and Cumberland Rivers, are well illustrated; combined with these are many splendid pictures made in the cities of Cincinnati, Lexington, Ky., and Chattanooga, Tenn. About 200 subjects.

No. 68. America Illustrated: Chickamauga Park and Lookout Mountain Series. (On the line of the Queen & Crescent Route). Chickamauga and Lookout Mountain are historic points of unusual interest to North and South. Here during the war of the Rebellion Northern valor met Southern bravery in a struggle that proved both and shamed neither. Chickamauga Park proper is situated partly in both Catoosa and Walker Counties, Georgia, and has an area of about 15 square miles. Auxiliary to this the government has acquired many hundred acres of land inclosing strategic points on Lookout Mountain battlefield. Old veterans, both those who wore the Federal Blue and those who wore the Confederate Gray, love to wander through these historic fields, where they faced death so many years ago, and exchange reminiscences of the times when they were "making history." Our views in this series are magnificent and embrace pictures of points of interest in the park, monuments, commemorative tablets and cannon, while those of Lookout Mountain cannot be excelled as illustrations of the beauties of this historic region. About 200 subjects.

No. 70. America Illustrated: The Atlantic Coast Series. The views in this series illustrate the fine scenery of the Atlantic Coast States of Massachusetts, New York, Pennsylvania and Florida. The Pennsylvania views embrace splendid pictures of the beautiful Delaware Water Gap region and of the district of the great Johnstown Flood of 1888. The pictures are of the finest quality and are of absorbing interest.

No. 72. The Old World Illustrated: England, Ireland and the Dark Continent. In this series will be found pictures of surpassing interest, illustrating the beauties and places of interest of historic old England, with her ancient castles; of old Ireland and her Lakes of Killarney; of Africa, the vast dark continent with her storied temples and crumbling ruins. A splendid collection.

No. 74. The Old World Illustrated: Norway and Sweden.. This series is replete with fine photographs illustrating the beauties of scenery, places of interest and customs of the great Scandinavian countries. An exceptionally fine collection.

No. 76. The Old World Illustrated: Germany and Belgium. In this series the magnificent scenery of the Fatherland and of Belgium are shown. Their Rivers, Lakes, Mountains and ancient

Castles. The cities of Berlin and Antwerp pass in review, while many of the views are devoted to illustrating the every-day life and quaint customs of the inhabitants of these countries.

No. 78. The Old World Illustrated: France, Italy and Greece. This fine series is a pictorial panorama of these historically interesting and beautiful countries. The great cities of Paris, Rome and Athens are well illustrated and a study of the pictures will well repay the observer interested in the ancient traditions and singular customs of these countries.

No. 80. The Old World Illustrated: Switzerland and Monaco. The Republic of Switzerland and the little Principality of Monaco are said to be the most beautiful countries of the World, and an inspection of the views constituting this splendid series will indicate that there certainly can be no scenery more beautiful than is found therein. In the Monaco pictures many are devoted to illustrating the great gambling places of Monte Carlo.

No. 82. Isles of the Ocean. This series embraces fine photographs of the beautiful and characteristic scenery of the Islands of the Atlantic and Pacific Oceans, Cuba, Australia, New Zealand, etc., their harbors, fortifications, natives, etc., and is calculated to give one a correct idea of the novel character(homes and customs of these lands. A most interesting series.

No. 84. Military, Naval and Historical: Marine Views and Vessels. Under this head are classed events and incidents of interest, from the earliest age of the world to the present day, naval and military movements, explorations, battles by land and sea, including the war of the Rebellion, the Spanish-American, American-Filipino and British-Boer wars.

Fine pictures of United States and foreign warships, ocean steamers, river craft, Columbian Naval Review scenes, marine views and a very interesting series of the "Wreck of the Maine" pictures. A most interesting and instructive collection.

No. 86. Groups: Comic and Genre; Child Life and Child Studies. This is the finest collection of group views in existence and depicts social life in all its comic and serious aspects. The family circle is invaded and many of the pictures are those of domestic scenes of decidedly startling and amusing character. The groups are all made from life, trained models having been employed to impersonate the characters. The child studies series, also made from life, depict child life in all its charming innocence, simplicity and beauty. About 200 subjects.

No. 88. Ethnological Series: The Races of Men. (American Indians, Cossacks, Mexicans, etc.). This series is an extremely interesting one to the student of ethnology, types of the various races being shown. Particular attention has been given to the pictures of American Indians, our collection of these being unsurpassed. The Indian is pictured afoot and on horseback, in war paint and in the dress of peace, and the series well illustrates the character and customs of this fast vanishing race of aborigines. The series embraces about 100 subjects.

No. 90. Art, Statuary, Zoological, Etc. Miscellaneous. A superb collection of views. In this class are found copies of celebrated paintings and works of art. The famous creations of marble and of bronze, both of ancient and modern times, sculptured figures and groups of the renaissance; the masterpieces of to-day, are all well and beautifully reproduced and offer a feast to the lover of art. Scientific objects, modern implements, weapons of warfare, relics, anatomical and other specimens, curiosities of nature and art, animals, fish, reptiles, birds, and many other subjects of general interest. No collection complete without these.

Price, Tourists' Series Views.

Plain, uncolored—

Each $0.10
Per dozen 1.00

Artistically and correctly colored in our best style—

Each $0.15
Per dozen 1.50

Postage, 8c per dozen.

Electrical Stage Appliances.

We are sole manufacturers of the J. C. Mayrhofer's Electric stage lighting system and electro-mechanical and optical light effects.

J. C. Mayrhofer is the acknowledged pioneer in this modern branch of stage lighting and his patents under which we manufacture said appliances cover the principal features of the system.

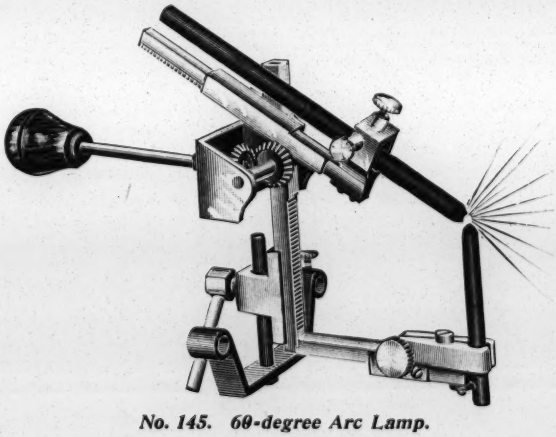
All apparatus is of the highest grade in material and workmanship, and built in full accordance with the latest rules and regulations of the National Board of Fire Underwriters.

The Mayrhofer system of stage light effects, theatrical illumination, border lights, dimmers, etc., has been in use in the Metropolitan Opera House at New York for some years. The Mayrhofer switchboard, reconstructed in duplicate in this house, at a cost of $10,000 for the board alone, is the most elaborate in the country, and at the same time the simplest, most reliable and safest.

All the elaborate light effects called for by the Grand Operas produced by Grau in recent years were devised by Mr. Mayrhofer according to his system. His beautiful rainbow, moon, rising sun, snow and other effects mark the highest development in stage lighting science.

No. 145. The Mayrhofer 60-degree Hand-feed Arc Lamp.

PRICE, $30.00.



No. 145. 60-degree Arc Lamp.

This lamp is designed for use on direct or alternating current, and is, therefore, specially fitted for use on the road. By turning a mechanical device the feeding of the carbons is effected in such a way that the arc is always maintained directly in the focus of the reflector.

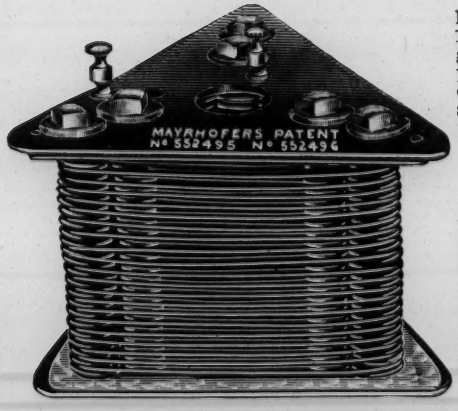
The Mayrhofer 60 degree lamp is so constructed that the maximum amount of light is projected forward, and has a candle power capacity of 2,500 to 8,000. It is constructed according to the most scientific ideas and is the only lamp of its kind on the market. It is well made, strong, and will withstand roughest usage. It is not a cheap lamp, but the best.

THIS LAMP IS USED EXCLUSIVELY FOR EFFECT LIGHTING IN THE METROPOLITAN OPERA HOUSE, NEW YORK.

No. 146. The "M. K." Rheostat, or Resistance Coil.

Mayrhofer Patent No. 552,495, Dec. 31, 1895.

PRICE, $8.00.



No. 146. The "M. K." Rheostat.

The most practicable rheostat on the market; fully covered by patent granted Dec. 31, 1895. The United States District Court has granted a permanent injunction against one pirate for infringing upon the Mayrhofer patents, and other infringers are warned to desist under penalty of prosecution.

FEATURES OF THE "M. K." RHEOSTAT.

THIS STANDARD COIL IS MADE of non-combustible material and constructed to insure perfect ventilation. Size: Height, 6¼ inches; triangle, 9x9x9.

THE RESISTANCE WIRE IS RUST PROOF and does not deteriorate with the severest use; hence it is practically impossible to burn out one of these rheostats.

THE CUT SHOWS THE CONSTRUCTION of the standard theatre arc light rheostat, for 110-120 volts direct current, 52-104 alternating, constant load currents.

THIS COIL IS BY FAR THE SIMPLEST and most compact resistance in the market.



Single Condenser Arc Lamp or "Chaser."

PRICE, COMPLETE, $55.00.

This instrument is adapted for projecting a beam of light on stationary or moving objects. It is compact, strong and simple; furnished complete with hand fed arc lamp, color box, lens carrier, adjustable case stand, "M. K." resistance coil and other necessary trimmings, including a Graduator, to change colors.

THE STANDARD ARC SCIOPTICON.

NEW 1902 MODEL. PRICE, $65.00.



This apparatus, as shown in the accompanying engraving, is constructed on scientific principles. Every recent improvement has been added and no pains or expense have been spared to make this a perfect instrument as regards simplicity, workmanship, durability and moderate cost. Owing to the simplicity of its construction the instrument is easily operated and controlled in the NUMBERLESS EFFECTS which can be obtained from it.

The Sciopticon is built entirely of metal, and its construction is such as to insure great durability, and it is therefore especially adapted for the road.

All the mechanical devices to manipulate it and obtain the various effects are designed so as to be perfectly rigid, and in operating the effects no vibration is perceptible.

The objective Lenses used in the Sciopticon are perfectly achromatic and of finest quality.

The Condensing Lenses used in the Sciopticon are made of Jena glass, perfectly ground, with finest finish, and have a diameter of 5½ inches, the largest of their kind used in this class of work.

The construction of the case is such as to readily allow the different changes from an open box light to a reflector or simple lens light, thus making the Stereopticon practically a UNIVERSAL LAMP for any stage arc lighting, to be substituted for calciums or to be used as an effect arc lamp.

Our 1902 model 90 degree lamp arc sciopticon is constructed with 6-inch square effect slide openings.

FEATURES OF THE "M. K." RHEOSTAT.—Continued.

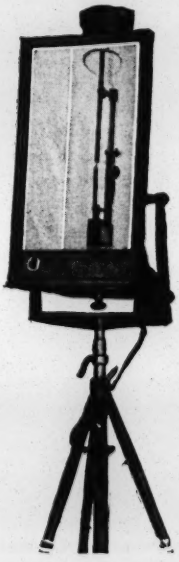
IT IS THE STANDARD FOR PHOTOGRAPHIC WORK, printing, etc., and is used in nearly all electrically equipped theatres.

A BATTERY OF THE STANDARD "M. K." COILS can be connected in series or multiple series, suitable for any voltage or amperage either direct or alternating current. For 220 volts use two M. K. rheostats in series, or one double M. K. coil, height 12 inches. Price for 220 volt rheostat, $15.50.

A DIMMING DEVICE can be added to any of these rheostats at a cost of $5.00 extra.

WE GUARANTEE THEM TO BE ELECTRICALLY and mechanically perfect and superior to any other rheostat of this type.

The Mayrhofer patent M. K. triangular resistance coil is the most popular in use to-day; over 2,000 are in active service and giving the best of satisfaction. Infringements of patent rights will be prosecuted. Well adapted also for use with the kinetoscope, stereopticon, etc.



Olivette or Open Box Arc Lamp.

PRICE, $55.00.

The Olivette consists of the hand-feed Arc Lamp, a sheet-iron case with color slides, a wrought-iron stand with a device by means of which the light may be thrown in any direction. The resistance coil is furnished with each lamp.

The Open Box Arc Lamp is equally serviceable for direct and alternating currents of ten to twenty amperes. An important feature of this lamp is the fact that it illuminaes an area of about forty feet.

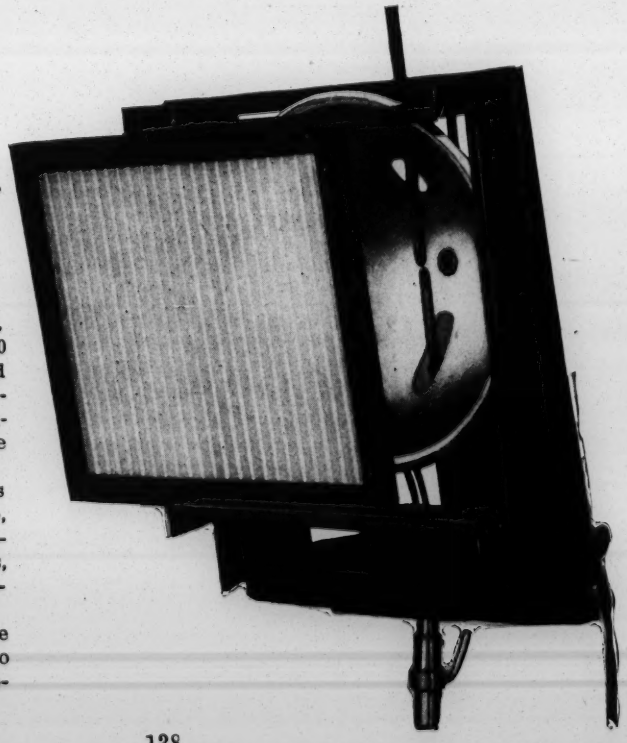
Gallery Reflector Arc Lamp.

PRICE, COMPLETE, $55.00.

This powerful Arc Lamp, ranging from 8,000 to 10,000 candle power, is provided with a 16-inch parabolic silver or glass reflector and illuminates the entire stage in a broad silvery cone.

This instrument consists of a hand-feed Arc Lamp, Reflector, Adjustable Mountings, Double Color Slides, Resistance Coil and a five-color Graduator.

Note:—The reflectors are made in several designs to suit requirements, with tubular or side blenders, etc.



The Mayrhofer Electro-Mechanical and Optical Light Effects.

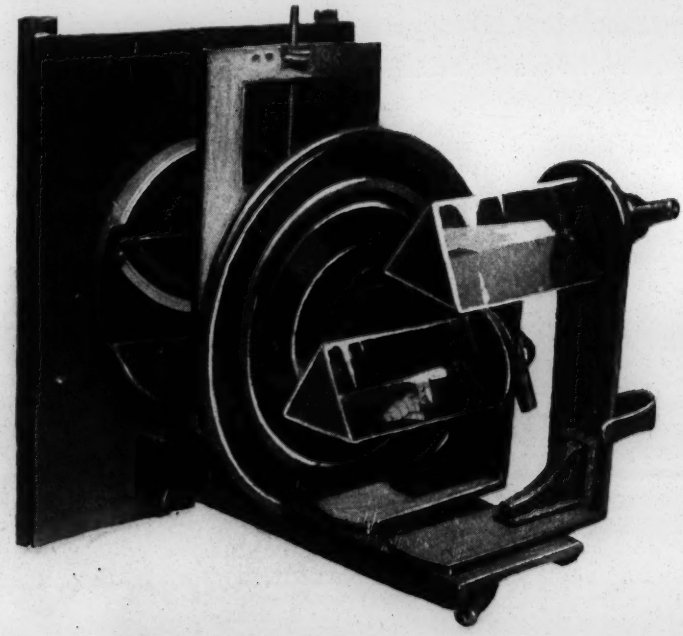
Numberlesss effects can be produced with the Arc Sciopticon previously described, among them the following, each requiring additional apparatus at prices specified:

1. The Sun, rising and setting.....$15.00
2. Moon, rising and setting..... 15.00
3. Eclipse of sun or moon..... 20.00
4. Sunrise 15.00
5. Water ripple 40.00
6. Waterfall 50.00
7. Rain 50.00
8. Snow $50.00
9. Rainbow 135.00
10. Snow storm, 2 machines..... 85.00
11. Ocean waves 40.00
12. Moving clouds 50.00
13. Moving clouds with morning glow 55.00
14. Moving clouds with moon..... 60.00
15. Storm clouds 50.00

THE RAINBOW.

PRICE, $135.00.

This wonderful optical instrument, the result of several years' experimenting, reproduces one of the greatest phenomena of nature in such a realistic manner that the spectator forgets he is beholding only an image. No painted slides or stereopticon methods are employed. The rays of a powerful arc of 8,00 candle power passing through adjustable double prisms are diverted, and by an adjustable mechanical device a partial, primary or secondary rainbow can be produced.



Used by: Maurice Grau in Wagner's opera, "Rheingold"; W. Savage, English Opera Co.; Jacob Litt's "Caleb West"; The Storm scene in Manila; "Wonders of America," "Evolution of the Earth," Electrical Society of New York for scientific elec. light demonstrations.

Grand Operas, Dramas, Spectacular Productions.

Fitted out with the Electrical Lighting System of J. C. Mayrhofer.

Klaw-Erlangers—Brownies Company.
Henderson's—Black Crook.
Augustus Pitou—Across the Potomac Company,
Cumberland 61.
Gunner's Mate.
Chauncey Olcott's Company.
Jacob Litt's—Shaft No. 2, United States and England companies.
Caleb West.
Liebler & Co.—J. O'Neill's Monte Christo Company.
Christian Company, 1900-01.
Lost River Company.
Denman Thompson—Old Homestead Companies.
Sunshine of Paradise Alley Company.
Songs Illustrated and Illuminated Co.
Urania—A Trip to he Moon.
From Chaos to Man.
Wonders of America.
Evolution of the Earth.
E. E. Rice—Evangeline Company.
1492 Company.

Grand Operas, Dramas, Spectacular Productions—Cont'd.

W. H. Savage—English Opera Company.
Lorely Company.
Maurice Grau—Grand Opera Co., on tour.
Walter Wamrosch—German Opera Co.
Sarah Bernhardt—Coquelin, L'Aiglon, La Tosca, Etc.
Sorrows of Satan.
Rory of the Hill.
Electric Fountain.
Thunder Storm.
Rose Show miniature floral effects Waldorf-Astoria hotel.
Decorative Illumination at the Second National Electrical Exhibition.
Miniature Electric Scenic Theatre.

Principel Theaters in the United States Equipped Fully or Partly with J. C. Mayrhofer's Stage Lighting System.

KLEINE OPTICAL CO., Selling Agents.

Metropolitan Opera House, New York.
Grand Opera House, New York.
Academy of Music, New York.
American Theatre, New York.
Broadway Theatre, New York.
Carnegie Music Hall, New York.
Columbus Theatre, New York.
Daly's Theatre, New York.
Dotworth Academy, New York.
Herald Square Theatre, New York.
Holms Star Theatre, Brooklyn.
Montauk Theatre, Brooklyn.
Keith Union Square Theatre, New York.
Madison Square Theatre, New York.
Miner's Eighth Ave. Theatre, New York.
New York Theatre, New York.
Old Star Theatre, New York.
People's Theatre, New York.
Fourteenth Street Theatre, New York.
Waldorf-Astoria Hotel, New York.
St. Francis Xavier College, New York.
National Theatre, Philadelphia.
Manhattan Beach Theatre, Long Island.
Wonderland Theatre, New Haven.
Castle Square Theatre, Boston.
Valentine Theatre, Toledo, Ohio.
Academy of Music, Jersey City.
George Gould Georgian Court, Lakewood, N. J.
Crescent Theatre, New Orleans, La.

The celebrated Mr. Harder, stage manager of the Royal Wagner Theatre in Bayreuth, who was engaged for the production of American Grand Opera by Walter Damrosch, stated that the Metropolitan Opera House of New York is equipped with the finest electrical stage effects that he has ever seen. This is the Mayrhofer system.

Mr. Harder purchased $2,000 worth of Meyrhofer apparatus for the Royal Opera House in Berlin and the Bayreuth Wagner Theatre.

It is a well-known fact that this Wagner Theatre has the best scenically equipped stage in the world.

IF YOU MEET

A SUCCESSFUL MOVING PICTURE EXHIBITOR ON THE ROAD, WHO IS MAKING MONEY AND IS PLEASED WITH HIS OUTFIT, YOU WILL FIND THAT HE IS USING THE

Edison Projecting Kinetoscope
Edison Moving Picture Films

The following is from the Chicago American March 4, 1902.

PICTURES MADE OF THE PRINCE

Every Action Caught by Photography as He Lays Wreath at Lincoln Statue.

Kinetoscope pictures were taken of the scene of the Lincoln Monument ceremonial to-day for exhibition in Germany.

Every action of the Prince, including his laying of the wreath at the foot of the monument of the American martyr, was caught by the lightning-like flashes of the photograph machine. Scores of prints are to be made from the negatives, some of which are to go abroad for exhibition, and the United States and German Governments are to be presented each with a set.

The arrangements for the taking of the pictures were in charge of the Kleine Optical Company, the offices of which are in the Champlain Building. A small tower was erected a few yards from the monument and the scene of the ceremonial and the moving throng was perpetuated from the top of this tower.

Within a very few weeks the countrymen of Prince Henry will have an opportunity to observe the scenes in which the royal visitor participated during his travels in America, as the Lincoln Park ceremonial is only one of the affairs of which kinetoscope pictures have been taken. The pictures will give Emperor William an accurate idea of the hospitality America has shown his royal brother.

Prince Henry is much interested in moving picture photographs. James H. White, Mr. Edison's representative, to whom has been delegated the task of photographing into moving pictures the various ceremonies in which the Prince has participated, has been practically attached to the royal suite during the guest's trip about the country.

When Prince Henry was banqueted by the "captains of industry" in New York he made the acquaintance of Mr. Edison. He was very much interested with the personality of the great inventer and engaged him in conversation concerning several of his inventions that are of world-wide interest.

Mr. White is armed with exclusive permission from the United States Government to photograph the various incidents during the trip of the royal visitor. Among the pictures his camera has caught are those showing Prince Henry abroad the Kronprinz Wilhelm arriving in New York, Prince Henry arriving in Washington, Prince Henry visiting the German Embassy, the christening and launching of the Kaiser's yacht Meteor, and numerous other scenes.

At the time of the launching the camera was placed in a position ten feet from Prince Henry and Miss Alice Roosevelt. The entire ceremony was taken and the plates are now being developed. The pictures will be exhibited in a Chicago theater this week.

One set of all pictures taken during Prince Henry's trip will be placed in the national archives at Washington. The historical value of these reproductions has been recognized by the government authorities and America will have the kinetoscope pictures of its entertainment to Prince Henry for all time to come.

About Endorsements.

It has been a very common practice among business houses in many lines that cater to the trade of people living at a distance to issue copies of letters of endorsements from customers, who have presumably bought goods such as the inquirer contemplates purchasing.

A little investigation on the part of purchasers will show that dealers in inferior grades of goods seem to have as little trouble in obtaining endorsements of their wares as those who sell only the best made and most meritorious.

For this reason endorsements have fallen somewhat into discredit, more particularly as the inquirer has no means of sifting the genuine from the fraudulent.

We have seen copies of letters supposed to have been written to certain firms engaged in the sale of stereopticons, moving picture machines, etc., which are known to be of the poorest grade, stating that the writer has bought one of these instruments and is enthusiastic in his approval. The value of these endorsements can be estimated when it is stated that we know of four different concerns that are issuing the same letters, written by the same people, in the same words of approval of instruments that no self-respecting lecturer would use.

During the many years in which we have manufactured and sold stereopticons, magic lanterns, moving picture machines, etc., it has been a matter of pride with us that rarely if ever have any of our customers transferred their patronage to another house after having once dealt with us, and we have on file many complimentary letters from patrons who have bought of us for years.

Those that may wish to see copies of some of these letters will receive them on application.

If the recipient of this catalogue contemplates the purchase of a Stereopticon, Magic lantern or Moving Picture Machine, and remains in doubt either because he lacks confidence in his judgment or hesitates in making a choice between our machines and those of some other make, we will be pleased to have him write us, stating his views and we will give any information or advice in our power.

IF IN DOUBT, WRITE US.

Our many years' experience in the manufacture of Magic Lanterns, Views, etc, which have been our specialty, give us a claim on the consideration of purchasers above those of firms that handle these scientific instruments as they do shoes, hats, buggies, clothing and other miscellaneous articles, as so much merchandise which they understand less than most of the customers to whom they sell them.

We recognize that it is at times difficult for the purchaser of a stereopticon or magic lantern to decide which is the best of the various makes, as printer's ink is patient and the poorest instruments are often described by dealers as the finest with superlative excellences. Attractive illustrations can be drawn from apparatus which is made of cheap and defective material; and no illustration in a catalogue can show the difference between the finest and the poorest quality of lenses.

The customer should be guided by the fact that no legitimate business hause can afford to sell at a loss, or at cost of material; and any offers of this nature should be viewed with suspicion. It need not be pointed out to an intelligent buyer that no dealer can afford to sell a $100.00 article for $25.00. A man may pay $40.00 for a suit of clothes or he may pay $7.00—each is a suit of clothes, but there is a difference in quality of material, workmanship and lasting power; this applies to magic lanterns and stereopticons as well.

INSTRUMENTS OF PROJECTION ARE OUR SPECIALTY.

The safest course for the buyer of projecting instruments and supplies is to deal with a firm of recognized standing, known specialists in this line, who have both the facilities and the knowledge requisite for the production of up-to-date meritorious goods.

There are only five such firms in the United States. There are, in addition, possibly fifty concerns, almost all of which have sprung up within the past three years, that deal in projecting instruments and supplies. A few of these draw their goods from the manufacturers of known reputation, but the majority have attempted to place cheap instruments on the market that are dear at any price. They employ cheap objectives and condensing lenses, instead of the standard makes, and economize in the other material used, regardless of the harmful effect upon the working capacity of the instrument. Some offer spurious endorsements of their goods from alleged users, which will not bear investigation.

GOOD WORK REQUIRES GOOD APPARATUS.

No exhibitor can do first-class work with a third-rate Magic Lantern, Stereopticon, Moving Picture Machine, Slides or Films. If the purchaser is not willing or able to invest sufficient money in an apparatus that will perform his work satisfactorily, according to his requirements, it is wiser to avoid the exhibition business entirely than to purchase an outfit that is bound to disappoint his audience, himself, and end in loss, as well as to create prejudice against the exhibition business.

It does not follow that all outfits must be expensive; we repeat, the quality depends upon the work required.

EDISON MOVING PICTURE MACHINES AND APPARATUS ARE THE BEST.

With regard to Moving Picture Apparatus, there is but one machine on the market that should be considered. The Edison Projecting Kinetoscope and Edison Films have the highest average merit of all goods of this nature upon the market. Other makes offer the dealer a higher percentage of profit but in pursuance of our policy to offer the best, whether our own make or others, we sell the Edison moving picture product exclusively.

We have been appointed General Western Selling Agents, wholesale and retail, by the Edison Mfg. Co., and confine our sales of moving picture apparatus to the Edison Projecting Kinetoscope and Edison Films.

When exhibitors of moving pictures employ an inadequate and cheap outfit, they enter into competition with a host of other exhibitors who also have inefficient machines and films; there are many of these on the market and there is nothing to distinguish the one from the other; which lessens the exhibitor's chances of success enormously

THE CHEAPER THE OUTFIT THE HARDER THE COMPETITION FOR THE EXHIBITOR.

An exhibitor who employs an Edison Machine and Edison Films at once places himself above the competition of the cheaper class. He wil leasily obtain a hearing in trying to make first-class dates; he will attract audiences. The man with the poor outfit has to overcome prejudice and often meets with no consideration; the exhibitor with the Edison Kinetoscope and Films has won from the beginning by the magic of Mr. Edison's name, and the known solid merits of the instrument and views.

To the traveling exhibitor with Stereopticon or Moving Picture Machine, the question of advertising his business is an all important one. It is not sufficient to purchase a first-class outfit. Success, both financial and artistic, depends upon a liberal attendance at the lectures. To procure this should be the constant effort of the entertainer.

THE EXHIBITOR SHOULD ADVERTISE THOROUGHLY.

How to obtain large audiences, the methods to be employed, are problems that must be variously solved, according to the kind of audiences that it is desired to attract, the views that are to be shown, etc.

Primarily, the one form of advertising that is always apropos is the use of posters. These are large sheets, preferably containing an illustration of some scene in the lecture. We have adopted as a standard size 18x24 inches, which will arrest attention, particularly when it shows boldly a view that illustrates the lecture. They should be hung in store windows, fastened to fences, telegraph poles, etc., whenever opportunity offers, and where the public will see them.

In addition to these, liberal use of handbills distributed at people's houses or places of public congregation, will be helpful. We use the 6x9 inch size.

Other methods of attracting attention will occur to men of originality. They are many and various. The endorsement of leading men and women in any given locality can usually be obtained for a meritorious outfit, and is valuable. An attractive program should be issued, and if distributed before the lecture will arouse interest.

Music when added to a magic lantern lecture increases its attractiveness. The Phonograph with a dozen or two records has made this part of an entertainment simple. It is of great value before opening, during an intermission, and after a lecture.

The newspapers should announce the coming of the lecturer. He should procure notices free if possible, pay for them if he must, but get them in any case. A few notices in the "local" column of the papers will be of greater value than a large "display" advertisement.

Whenever you meet a money-making moving picture outfit on the road, you will find that the exhibitor is using an Edison Kinetoscope and Edison Films.

Correspondents occasionally make propositions to us looking toward our furnishing an outfit with either stereopticon views or moving pictures to be used by them and the profits to be divided between themselves and this company. We never enter into arrangements of this sort for obvious reasons. As we are manufacturers of and dealers in instruments, views, etc., and not exhibitors, it would be an interference with our customers if we were to enter into the exhibiting business. It would be impossible for us to follow up outfits sent out in this way, which would necessarily be scattered over a wide extent of territory.

For similar reasons we cannot ship outfits on consignment to be tried on the road for a lengthy period and subject to return.

An investigator considering the business chances before going into the exhibition business frequently asks what assurance of success we can give him. In answer to this question, it can only be said that the exhibition business must be conducted along business lines and much depends upon the personality of the man that purchases the outfit. The exhibition business requires energy, tact, and readiness to seize opportunities such as would be called for in any other venture. An intelligent man with these characteristics undoubtedly has excellent chances of a successful career as an exhibitor.

RANDOM REMARKS.

Day after day we receive the old familiar request for prices of second-hand magic lanterns, moving picture machines, and films; and day after day we write to correspondents the well-worn story of false economy and energy wasted in purchasing instruments that appear cheap, because they have been used and are being sold "below cost." We state that we sell new goods exclusively; but with a persistence worthy of a better cause the eager bargain hunter goes the rounds until he finds elsewhere his "second-hand outfit, ridiculously cheap."

Then follows the inevitable; we receive a letter in the course of time, stating that this extraordinary outfit looks all right but does not give the results which the buyer rather thinks he ought to receive. He admits that he is not posted, but thinks that the parts are not mates, the lenses seem to be misfits, the size of the picture on the curtain is too large or too small, the burner does not seem to center in the machine; there seems to be part of the objective missing; a dozen other faults have developed, and won't we please advise him what it will cost to put his outfit in shape?

If the victim has found a bargain in a moving picture machine and films, they are probably of the vintage of 1896 or 1897; his apparatus is a film eating monster; his stock of films is probably scratched into such a shape that there is rain in every picture, even if the sun shines; the edges are torn and the film needs adjusting when in motion at every five or ten feet of its length.

We would say to these gentlemen bargain hunters that up to date machines and views of standard makes (we are not speaking of our own exclusively) do not go begging for a buyer if the owner wishes to sell; nor does he have to cut the heart out of his price to find a purchaser. There are very few of these in the market at any time; and when there are any it is not the inexperienced purchaser who gets them.

An instance in point: We received a letter some months ago from an inquirer asking for a second-hand moving picture machine and films, whom we could not accommodate. Later he wrote that he had found an Edison Kinetoscope and latest films at a bargain and had bought, but while he knew that it was all right it did not seem to be satisfactory; he had shipped it to us for examination, prepaid. Would we kindly look it over, send our bill and advise him?

The machine arrived in due course; it was an unspeakable affair, not an Edison machine at all, but a fraction of a Magniscope built in the fall of 1896, which had evidently had a pitiful career and shed tears of rust at every pore: the poor cripple had had most of itself replaced at various times by blacksmiths and carpenters.

The assortment of films that accompanied the machine would have brought tears to the eyes of a mummy. The subjects we recognized; they were selling actively in the fall of 1896, when machines were worth $500 per week and ate a film each night. An exhibitor who knew his business would not have carried them away at 3 cents each. They appeared as if passed through a threshing machine.

The buyer of this machine left it on our hands; we have it still; its venerable bones are laid away with other junk in our store room. Storage charges are accumulating. It will soon be burned if not sent for. And still the bargain hunter hunts, seeking to purchase $5 gold pieces at 30c each. With a persistence worthy of a nobler cause he uses time, postage stamps, paper and energy in seeking the impossible, and he will probably continue to do so for all time.

To the inquirer who is thinking of going into the exhibiting business, either with magic lantern or moving picture machine, we say: Buy your goods from a responsible dealer who has a reputation to maintain; one who will stand ready to answer any complaints that you may make and rectify his errors, if there are any. If you do not care to invest sufficient money to procure an outfit that will do you justice and reflect credit on the dealer, or if you cannot afford to do so, stay out of it; by all means do not invite failure in advance, by using cast-off goods. Your outfit is a tool, a machine which is in competition with other machines and must give results.

We spend money in general advertising to bring our goods before the notice of buyers; in printing catalogues to explain fully what it is that we have to sell; in giving detailed information through the mails; but we have always considered our regular customers, who have dealt with us for years, and whose good word is given freely, to be our best advertisement. We refer to a long list of old-time lecturers and exhibitors: Dr. and Mrs. Crary, Mr. Kaiser, Rev. G. B. Swartz, Mr. Mapes (Stoddard's lanternist during the many years of his greatness in the lecture field), to Mr. George Spoor (owner of ten moving picture outfits showing in the Chicago Opera House, the Olympic, the Haymarket and others of the best vaudeville theaters in the country); to Simpson and Miller, Joe Howard, The Silvers, F. L. Langley, Beatty Brothers, etc., to whom and many others too numerous to mention we pay our compliments and give thanks.

Mr. Spoor has exhibited moving pictures since the old magniscope was first put upon the market in 1896; when films were all from 50 to 65 feet in length and cost $20 each; when theatres paid fabulous prices for moving picture shows. He has probably the largest collection of films of any exhibitor in the world, embracing the entire list of the Edison factory, to which is added every new film that the company issues, for which we have his standing order, costing him $5,000 per year. Neither Mr. Spoor nor any other exhibitor of experience buys second-hand films or machines.

We guarantee to our customers that every article bought of us is absolutely new, has never been used and never before been sold. With such an iron-clad guarantee, it is manifestly impossible for us to buy goods from exhibitors, such as are sometimes offered us, no matter what their condition.

For the same reason we do not project new films out of stock in our dark room. If a film were projected for one customer, it would be required for all that wish it, with the result that the films would be under suspicion when sent to customers who order through the mails. We demonstrate in our dark room with films laid aside for the purpose. After new films are sold, we will exhibit them to an unlimited extent for the buyer if he desires it.

Customers who call at our store in person will receive instruction in the operation of any instrument that they wish to purchase. Our facilities are extended free of charge.

Sample Letter of Inquiry, with Answers.

No. 1. HOW MANY MOVING PICTURE FILMS AND PHONOGRAPH RECORDS SHOULD I BUY?

Answer: It is difficult to advise you as to the number of films and records that you should purchase, as this would depend upon the kind of place in which you will exhibit, as well as the way in which you will conduct the business. The minimum number of films would be 4 or 5. These with 50 stereopticon views and about 12 phonograph records would be a minimum number. A liberal number would be 15 films, 50 foot lengths or longer, and two dozen records. As to the titles to be selected, we would recommend among the records a good assortment and variety, including popular songs, quartettes, solos, instrumental selections by the cornet, violin, band music, etc. Among films we recommend those that are popular and up-to-date, taken from the latest Edison list. As a general rule those films that are called mystic or supernatural, comics and others with rapid action are the most popular. One or more railroad scenes, galloping horses, fire engines and other films in which there is plenty of action should be included.

No. 2. WOULD $100 COVER THE VALUE OF FILMS, RECORDS AND SLIDES FOR ONE NIGHT?

Answer: One hundred dollars would purchase a fair assortment of films, records and stereopticon views for one night's use. This amount would approximately cover the following assortment: Twelve fiilms at $6.00 each, 50 foot lengths; 12 Edison concert records and 60 stereopticon views.

No. 3. HOW MANY PEOPLE WOULD IT REQUIRE TO RUN SUCH A SHOW?

Answer: One man and one assistant, who may be a boy, could easily conduct an entertainment in the proper manner after a few hours' practice.

No. 4. WHAT SIZE TOWN PAYS BEST?

Answer: We would advise visiting towns whose population runs from 1,000 to 20,000.

No. 5. WHAT SHOULD THE PRICE OF ADMISSION BE?

Answer: The price of admission would vary, according to the hall in which you would show, as well as the class of people to whom you are catering. A popular price of admission would be 15c for children and 25c for adults. In case you make arrangements with a church and work on a percentage basis, which would help you dispose of a large number of tickets—the price might be 25c and 50c, although we are in favor of the lower price because it will bring larger crowds, which is more desirable.

No. 6. WHAT ARE THE DAILY EXPENSES?

Answer: The necessary expense daily, excluding transportation charges which would be indefinite and depend upon the distance traveled and the frequency with which you change, would be very little.

If you purchase a gas making outfit for calcium light you would require for chemicals, supplies, etc., about 60c for each exhibition: cartage for appartus to and from depot at each stop about 50c. An assistant could probably be found in each town as he would work under your directions and would require no special knowledge of the apparatus. His expense might vary from nothing to $1.00.

No. 7. IS PRINTED ADVERTISING MATTER COSTLY?

Answer: We are firm believers in good printing and have gone to considerable expense in devising cuts and posters to accompany our outfits, our customers being charged but a small part of the cost as we throw in a large part free of charge.

No. 8. WHAT IS THE AVERAGE LIFE OF MOVING PICTURE MACHINES AND FILMS?

Answer: The Edison Kinetoscope is not affected to any extent by wear and tear. It is good for years unless subjected to accident. With proper handling the life of a film for moving pictures should be from two to three years with the Edison machine. The care with which these are handled has a great deal to do with the lasting power.

No. 9. IF I SHOULD WANT TO SELL MY OUTFIT WHAT WOULD I BE LIKELY TO GET FOR IT? CAN YOU SELL ME A SECOND-HAND OUTFIT?

Answer: Judging from the fact that rarely if ever are we offered second-hand Kinetoscopes, Films or Concert Talking Machines, we would say that none of these machines ever go begging for the want of a purchaser. Dealers have to uphold the list prices very strictly. We have many orders for second-hand machines of this nature, which we do not fill, as we handle only new goods. In this connection we would also point out to you that it is very much easier to sell first-class instruments at second-hand at good prices than it is to dispose of cheap machines at any price.

No. 10. WOULD I HAVE TO COME TO CHICAGO TO BE INSTRUCTED?

Answer: With regard to your coming here to see the instruments, we would be pleased to have you call on us if you wish to go to the expense of the journey and devote the time. It is not necessary, however, as we often send these machines out to customers who are not posted, have no previous instructions, and who have no difficulty in learning how to operate them. Our advice would be to add the cost of the trip to the outfit in films and records. As both moving picture machine and films would be of standard make, and as we guarantee that they are the latest product of the Edison factory for which we are authorized selling agents, you will at once see that so far as these are concerned it will make absolutely no difference whether you buy in person or by mail.

GLOSSARY

Acetylene—A gas which is generated by the contact of water with calcic carbide; it is cheap, simple and practical for stereopticon work.

Condensers, or Condensing Lenses—The large lenses, usually two in number, 4 or 4½ inches in diameter; placed in a magic lantern in front of the illuminant and behind the views. Condensers vary in focus from 6 to 8 inches and the diameter may be less or greater than the figures given, ranging in extreme cases from 3 to 8 inches; at times three condensers are employed.

The diameter of the condenser must be greater than the diagonal of the slide which it illuminates.

Calcium, or Lime Light—An illuminant produced by the mixture of oxygen and hydrogen gases, or oxygen with the vapor of ether or gasoline, which are under pressure and burn against a lime cylinder, producing incandescence.

Carrier (Slide Carrier).—A frame, usually made of wood, constructed to hold a stereopticon view in proper position in the instrument.

Carbide (Calcic Carbide).—A chemical used to generate acetylene gas, which is liberated immediately upon contact of the chemical with water.

Curtain—Some white material, such as sheeting, cloth, etc., upon which is projected the view by a stereopticon or moving picture machine.

Dissolving Key—See key.

Film, Moving Picture—A transparent celluloid tape, one inch wide, containing 16 individual pictures to the foot, that may be of any length from 25 feet to 500 feet. Rapid projection on the curtain blends these pictures into harmonious, consecutive action, reproducing the original scene of which it is a photograph.

Film Winder—A device for rewinding film rapidly into a coil after it has been projected and allowed to run into a box or bag.

Film Mender, or Film Joiner—A device used for properly gauging the film when joining two ends, that the perforations may continue at equal distances, and to exert pressure while the film glue is drying.

Hydro Carbon Light.—An illuminant produced by means of kerosene under pressure which vaporizes upon contact with a heated surface, and when ignited produces incandescence in a Welsbach mantle.

Illuminant—The form of light employed in a projection instrument to illuminate the view. Those in use vary greatly in intensity in the following order: Oil (kerosene), employed with one or more wicks; Welsbach mantle, with house gas; kerosene under pressure for vaporization (called Hydro Carbon Light) used with Welsbach mantle; acetylene gas; incandescent electric lamp, calcium light, or lime light; arc electric.

Kinetoscope, projecting—A trade term adopted by Thomas A. Edison to designate an instrument which receives a moving picture film and by its mechanism gives it rapid motion, projecting the pictures upon the curtain in such a way as to produce the effect of continuous motion upon the eye.

Key, Dissolving—A term, which when used in connection with a stereopticon, indicates an appliance to which lime light or acetylene gases are conducted from generator, gas tanks or other storage bags; it serves to direct the flow of the gases at will into one or the other magic lantern of the stereopticon. A high pressure key is used when calcium light gases are received from tanks in which they have been stored under high pressure. A low pressure key is used when gases are made by the exhibitor and held under low pressure.

Lime Light—See Calcium.

Limes, or Lime Cylinders—A stick of lime to be placed in a cup which forms part of the lime light burner.

GLOSSARY—Continued

The gases are ignited at the burner tip, which directs the flame against the lime, causing incandescence and producing a dazzling light. Limes should always be kept in air tight boxes when stored.

Magic Lantern—An instrument for projecting a view upon a wall, curtain or other opaque white surface, the view being transparent and placed in front of the condensing lenses in the instrument; it is provided with an objective lens, which projects the view upon the curtain.

Objective, or Objective Lens—The convex lens or lenses attached to the front of instruments of projection, which receive the view from the condensing lenses, and project it forward, the size of the projected view increasing with the distance; a properly constructed objective consists of two achromatic lenses, mounted in a brass tube with a jacket, and rack and pinion for adjustment. Various foci are used, according to the distance from the instrument to the curtain. A wide angle objective is for short distance, a narrow angle for long distance.

Projection Instruments—This term indicates any form of apparatus which is employed to throw forward upon a curtain an enlarged image of a view which is placed in the body of the instrument; its essentials are an illuminant, one or more condensing lenses and an objective, properly placed with reference to each other.

Rheostat, or Resistance Coil—A coil of wire of high resistance, employed to resist the excessive flow of the electric current to an arc lamp. Usually provided with adjustment to control the amount of resistance.

Stereopticons—Two magic lantern bodies, usually arrayed one above the other.

Switch—A device for connecting and disconnecting the current with an electric lamp.

Screen—See Curtain.

Saturator—An apparatus used to produce a substitute for hydrogen gas to feed the lime light burner. It is made in various forms, to contain either ether or gasoline.

Take-Up Device—A mechanism attached to the lower part of the kinetoscope, whose purpose it is to wind up slack film after it has been through the machine; it is useful in that it prevents the film from becoming soiled or torn as when run into a box or bag, and minimizes the risk of fire by rolling the film into a compact coil.

REFERENCES

Union Trust Co. Bank, Chicago, Ill.
Any Express Company doing business in Chicago.
Edison Manufacturing Co., Orange, N. J.
West Side Bank, New York City.

LIBERAL TERMS

If desired, we ship goods which we carry in stock C. O. D., with the privilege of examination. It is required that the customer send remittance sufficient to cover express charges. If goods are returned to us, all money received in excess of express charges paid by us will be refunded.

Customers may leave deposit to cover express charges both ways with their express agent or bank, and send us receipt.

Orders for goods to be sent by mail should be accompanied by cash in full.

On all orders with cash in full, two per cent discount off catalogue rates, excepting Edison Kinetoscopes and Films, which are net as listed.

We carry no book accounts; all transactions are to be either for cash or C. O. D., with deposit. Goods are not sold on time.

If fuller information is desired than is furnished by this catalogue on any point, we will be pleased to write in greater detail on receipt of inquiry.

Separate Catalogue covering Edison Phonographs and Records sent free on request.

We do not assume responsibility for breakage in transit or for safe delivery of goods sent by mail.

Kleine Optical Company

(Incorporated under the laws of the State of Illinois)

52 STATE STREET

Chicago, Ill.

If desired, we make shipments from New York City to Eastern points to save customers' express charges.

NEW YORK Address: 127 and 129 West 32d Street, NEW YORK CITY
Cable Address to Chicago: STEROKINET

CORRESPONDENCE IS INVITED

THIS CATALOGUE COPYRIGHTED, 1903, BY THE KLEINE OPTICAL CO.

The Magic Lanterns, Stereopticons, and Stereopticon Apparatus listed in this catalogue embody the results of forty years' experience in their construction. While due regard has been paid to appearance—their beauty being unsurpassed in their several classes—attention is called chiefly to the perfection in mechanical construction of the various parts of the instruments and the perfect adaptability of the whole to the needs of the lecturer and exhibitor.

Forty Years' Experience

The Challenge series of lanterns is most compact and easily transported from place to place. The devices for adjusting the double lanterns of the stereopticon are such as afford every facility for the most delicate adjustment in raising and lowering the entire machine, varying the distance between the upper and lower lanterns, and moving the upper from right to left, forward or backward, independently of the lower; the rigidity of the entire apparatus when once fixed is assured.

Challenge Series Most Complete

The lime light jets are constructed on a principle that assures the most perfect working capacity obtainable. Absolutely noiseless under high pressure, they are thoroughly tested before shipment, so that the operator need have no fear of hissing, sputtering, or popping of his jets when properly handled during an exhibition.

Lime Light Jets

As general Western Selling Agents for the Edison Manufacturing Co.'s Projecting Kinetoscopes and Films, our facilities for supplying the latest types of moving picture machines and newest subjects in films are unsurpassed. We distribute a larger quantity of moving picture machines and films than any other jobber or dealer in the United States.

We are pleased to show the workings of the instruments listed herein, to those contemplating purchase, in our exhibition room.

PROGRESS.

The continued success of every business depends upon the vital principle that its managers must never rest contented with what has been achieved in the past, but must continually seek improvement; in merchandise, in business methods, and in every other activity of a successful house.

In no line of endeavor can it ever be said that there is no possibility of further advancement. The firm that is content to stand still goes backward; what was new and attractive a few years ago, may be out of date and passee to-day. This is our Creed in business: never to rest satisfied; the best achievement of to-day must be the commonplace of to-morrow; ceaseless endeavor toward improvement is the price of a successful future, as past efforts have brought the success of to-day; healthy progress is the result of enduring merit in the goods sold, and a truthful presentation of facts.

The last edition of our catalogue announced a number of novelties for use in projection work which have met with flattering success. These included: our series of Economic Magic lanterns, stereopticons, burners and slides, which satisfy a demand for cheap grades, without sacrificing too much of necessary quality; improvements in our No. 500 stereopticon, which easily placed it at the head of all dissolving stereopticons; a new model magic lantern, the "Standard," with which can be used every standard objective lens of whatever focus; new ideas in projecting public announcements, advertisements, election and other bulletins, etc.

With this edition of our catalogue we are pleased to announce the successful completion of a series of experiments which are marked in their effect upon projection work, with both stereopticon and moving picture machines.

Among improved and new appliances are the following:

New High Power Condensing Lenses.

A new combination of condensing lenses, which can be applied to any of our magic lanterns or to the Edison Kinetoscopes, and which materially increases the illumination upon the curtain obtained from any form of light and improves the field by rendering the disc upon the curtain absolutely flat without the discoloration which is particularly noticeable when using the arc electric light.

A New Type of Gas-making Outfit for Lime Light.

A radically new method of making and storing oxygen for the production of lime light: This involves the use of a chemical newly invented by a French chemist which immediately generates oxygen when placed in water. The apparatus employed to utilize this chemical for projection work is very simple and absolutely safe; the gas is generated during the exhibition without the application of heat, instantaneously, at low pressure, and at no time is there a large supply necessary, generation going on while the gas is being consumed. A detailed description will be found in this catalogue under "Gas-Making Outfits for Calcium Light."

Objectives for Stereopticon and Moving Pictures.

A new series of high grade projection lenses for stereopticon work and moving pictures. Among these are long distance lenses of the best grade, to project stereopticon pictures at 200 or 250 feet; and an extra fine quality moving picture lens for medium distances, say 40 to 75 feet. The Bausch & Lomb Optical Co. is the largest lens grinding concern in the world, and by special arrangement with them we have unusual facilities for obtaining moving picture and stereopticon lenses of every grade, in the greatest variety. Every practical focus will be found upon our shelves. Exhibitors in need of any special objectives are invited to write us.

A New Form of Vapor Light.

A new form of vapor light, which accomplishes the same results as the "Bright White Light" and the "Sun Rival" light, but is extremely compact, uses 7 ounces of wood alcohol when fully charged, is less expensive, and operated in the most simple manner. The light generating outfit weighs 26 ounces. This is a French invention and we furnish the imported apparatus.

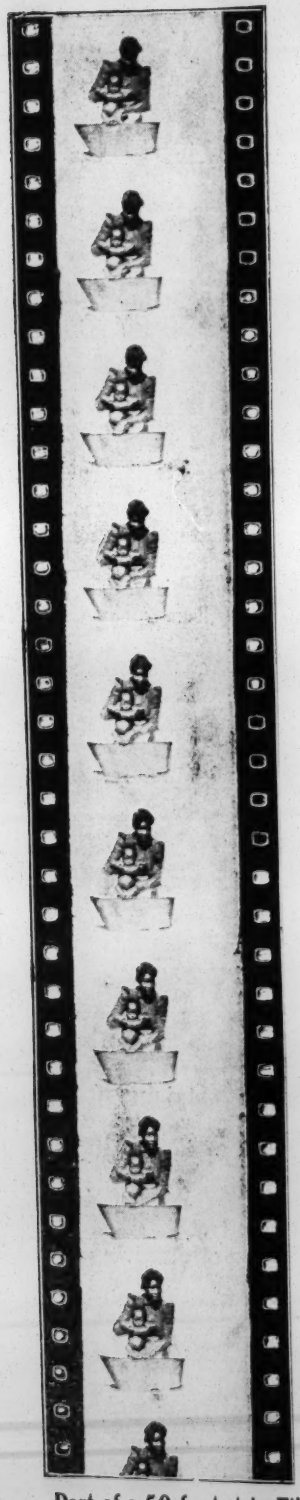
Device for Changing the Direction of the Rays of Light.

A device which we call the "Deflector," attached to the objective lens to change the direction of the rays of light; this attachment enables the operator to avoid tilting his instrument when projecting up or down.

Foreign Novelties.

We are in touch with the stereopticon dealers of England, France, and Germany, and receive prompt advices of all novelties and important inventions, which are placed at the disposal of our customers whenever they are of value to American exhibitors.

What are Moving Picture Machines and Films?



Part of a 50-foot strip Film showing exact width and size of individual Pictures.

The optical principle of the moving picture machine is practically the same as that of the magic lantern, the only difference being that the pictures appear on a flexible transparent film, passing the lenses in rapid succession.

The films which produce the moving pictures are made on a long transparent celluloid tape, the length of which varies from 25 feet upwards, and has on it a series of photographs taken at the rate of from 20 to 40 feet per second. The 50-foot film contains about 800 of these photographs. The movement of the object photographed has been recorded in such rapid succession that when the films are moved past the lenses in the projecting machine, at the same rate at which they were taken, the change from one picture to another is made so rapidly that the eye cannot detect it, and it seems to present on the screen a single picture with all the movements of life.

Moving picture films represent the very highest branch in the art of photography; that of bringing before the eye an exact life-size reproduction of life motion with all its accompanying effects of light, shade and expression.

To illustrate more clearly we will describe a scene as it is now exhibited in the theatre or opera house. The drop curtain has fallen for the intermission, when suddenly the house is darkened, and before the eyes of the audience a huge window appears to open. Through it is seen a bit of meadow landscape with a forest in the background, from which, to a point close by the window, stretches a section of railway on an embankment. A number of workmen are engaged in repairing the roadbed. There appears in the distance, just emerging from the wood, a cloud of white smoke which, within a few seconds, shapes itself into the outlines of an approaching train, and then an express train comes toward and by the window at a tremendous rate.

Every detail of motion is so clearly defined that even the rapid rise and fall of the piston rods can be plainly seen. As the train rushes past the section men wave their hats to the engineer, who is leaning from the cab window, and the porters ar shaking tabl linen from the platform of the dining coach. In a twinkling the whole scene disappears, the theatre is again lighted up and before the audience hangs only the plain white curtain.

This illustration represents a 7-inch strip cut from a 50-foot film; subject, "The Morning Bath." It requires a 50-foot length to run about 1 minute, 100 feet for 2 minutes. Attention is called to the very slight difference between any two successive pictures, yet there is a manifest difference between the first and last.

In producing moving pictures upon a curtain each of the 800 small photographs is in turn projected by the lens, but because of the slight difference between succeeding views and the rapidity of projection the passing of the films on the curtain is such that the audience does not see the individual views, which are blended into one harmonious subject.

The perforations shown at the sides serve to aid the projecting machine in giving regular and rapid movement. The 9 pictures shown here consume about six-tenths of 1 second in passing through the instrument.

Operators of moving picture machines require about 15 to 20 fifty-foot films for an entertainment. If used with magic lantern views, about 6 to 10 films and 50 lantern slides will make a good entertainment.

A Talking Machine is an attractive addition to an outfit.

Moving Picture Machines and Films.

We advise customers who travel about from place to place, particularly those not well informed on the subject of electricity, to buy the machine with lime light jet.

The gases required for this burner are oxygen and hydrogen, which produce a brilliant light. These have been in use for many years with the stereopticon or magic lantern. They can be procured in any large city, compressed in tanks.

The cost of the gases in this case varies slightly, according to the place of purchase. They are sold by the cubic foot, and the tanks usually contain fifty feet under pressure. These measure twelve inches in diameter and are four feet high. The cost in Chicago is 12½ cents per cubic foot of gas; the quantity used per hour averages six feet, making the cost for gas about 75 cents per hour.

The calcium light companies furnish the tanks, charging nothing for the use, with the gas, allowing customers a stipulated time before their return is asked.

GAS-MAKING APPARATUS.

Customers who find the cost of the oxygen and hydrogen gases irksome, or object to the time and expense of freighting to and from a city, can purchase a gas-making outfit, as described herein. With a sufficient supply of chemicals the operator is independent of outside sources of supply.

VIEWS FOR MOVING PICTURES.

To produce the effect of moving pictures requires many photographs, 800 or more to a subject, and the effect is produced by passing these rapidly before the light. They are usually photographed on a strip of celluloid, which may be 50 or more feet in length. The duration of the movement upon the curtain will depend upon the length of the film. Films are sometimes 25 feet in length, but these are too short to be effective.

Detailed lists of Edison Moving Picture Films will be mailed on application.

All standard makes of films will fit any of the moving picture machines listed in this catalogue.

Prices of Films, except where otherwise noted:

50 foot lengths, Edison Class A..... $7.50
50 foot lengths, Edison Class B..... 6.00

Other lengths at proportionate prices: Class A, 15 cents per foot; Class B, 12 cents per foot.

For the convenience of our customers, we will ship such films as we carry in stock C. O. D. with the privilege of examination in the express office, on receipt of charges. This does not apply to the entire list, as there are many subjects that are rarely sold, or may not be desirable stock films for other reasons. Such films are made up on positive order only, with remittance to cover at least half value, balance C. O. D. We reserve the right to refuse this privilege whenever we deem it advisable.

Many customers leave the selection to us, specifying approximate lengths and class: whether comic, mysterious, descriptive, panoramic, etc. In such cases we ship what we consider the most desirable subjects with privilege of examination and selection in the express office.

There is constant pressure for new subjects, and to satisfy these demands we receive from the Edison Manufacturing Co. earliest copies of every new film issued by them. These we ship to exhibitors who have standing orders with us to send everything new, with privilege of examination and selection.

Edison Moving Picture Machines

are made in two styles:

1. The Universal Projecting Kinetoscope,
Price, $75.00.

2. The Exhibition Projecting Kinetoscope,
Price, $115.00.

Price of the Edison Universal Kinetoscope, equipped with our Triple Condenser System (see "Condensing Lenses," No. 77), - $82.00

Price of the Exhibition Kinetscope, equipped with the same - 122.00

Edison Moving Picture Films

are divided into two classes:

Class A, $7.50 per 50 feet, or 15c. per foot.

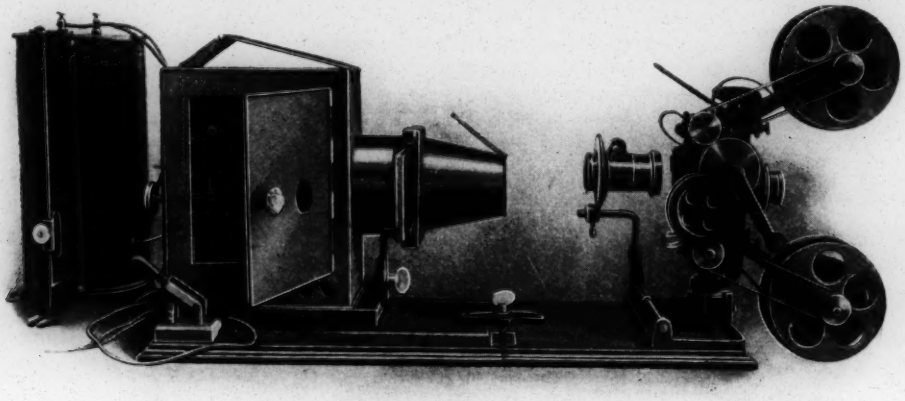
Class B, $6.00 per 50 feet, or 12c. per foot.

The merit of the Edison machines and films is universally recognized by experienced exhibitors. Other makes which attempted to compete have been short-lived, and are now discredited; largely because of insincere claims which time has shown to be false; while the Edison product has steadily risen in the estimation of those who have used it. Edison machines which have been subjected to the hardest tests have fulfilled every requirement; films which are photographically as nearly perfect as they can be made, are offered in the greatest variety, which is being constantly increased. Their life is practically unlimited when used with the Edison Kinetoscope.

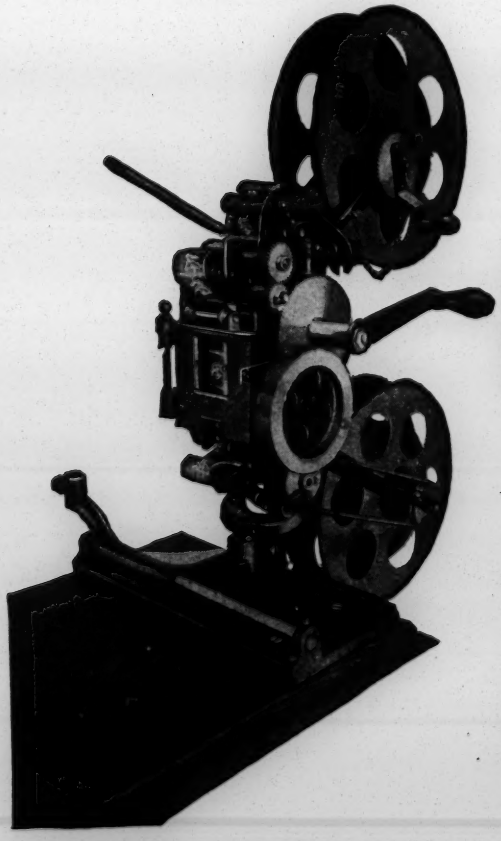
It the following pages we describe the Universal and the Exhibition Kinetoscopes, as well as accessories which are frequently purchased with moving picture outfits. We include various styles of gas-making outfits for lime light.

Both the Universal and Exhibition Kinetoscopes can be equipped with objective lenses for all practicable distances.

The Edison Universal Projecting Kinetoscope.

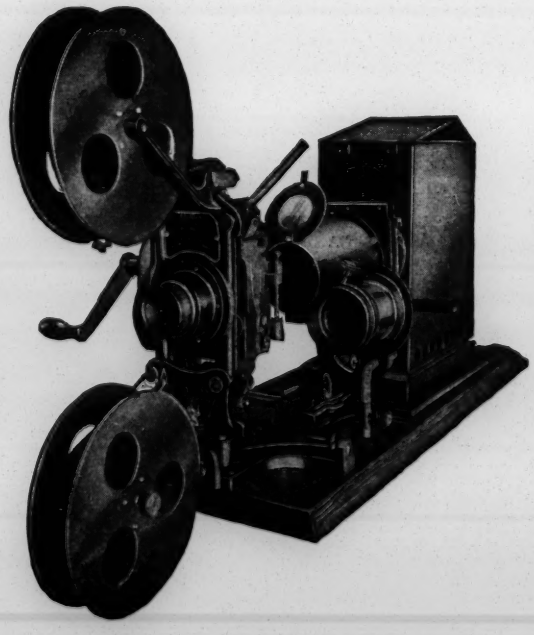


Price $75.00



The Edison Universal Projecting Kinetoscope.

Rear view of moving picture mechanism.



The Edison Universal Projecting Kinetoscope.

Showing front view machine, with light centered on moving picture attachment.

Description of the Edison Universal Projecting Kinetoscope.

(Illustrated on Previous Page.)

The Edison Universal Projecting Kinetoscope

is the latest product of Mr. Edison's genius. It is a perfect motion picture device, and the guarantee of the Edison Manufacturing Company goes with it. The work it does combines accuracy with brilliant results. It is both a Kinetoscope and a magic lantern. It is equipped with a stereopticon attachment for showing standard size lantern slides, the same lamp which projects the motion pictures being used to project the slides.

The essential advantages of Mr. Edison's new machine are: extreme completeness, compactness, portability, simplicity, accuracy, ability to project steady and brilliant pictures and reduction of injury to films. It can be operated without any previous knowledge of the art. The operation is as easy and satisfactory to the amateur as to the expert. It can be learned in half an hour. It uses the Edison films **which have been adopted as standard everywhere.**

One Person Can Operate the Whole Machine.

It is portable, weighing forty-five pounds complete with rheostat, and twenty-eight pounds without the rheostat. When packed complete for shipment it weighs ninety pounds. It is compact, and the complete machine can be carried in an ordinary dress suit case. The head piece, or mechanism proper, weighs only thirteen pounds, and is so small that it can be carried in an ordinary satchel.

The dimensions of the Edison Universal Projecting Kinetoscope, when set up ready for operation, are: Length 29 inches, width 11 inches, height 14 inches. Dimension of packing case, 35 inches by 15 inches by 22 inches.

The head piece is fully assembled when shipped from the factory, and no mechanical experience is required to adjust the machine. All parts, such as objective and condensing lenses, lamp and lamp house, are detachable for convenience in packing. Every instrument is accompanied with full instructions for operating.

The Mechanism.

The Edison Universal Projecting Kinetoscope is equipped with eight-inch reels and a perfect take-up device, capable of reeling 600 feet of film. It is also equipped with a triple sprocket gearing. The top sprocket is used to feed the film from the upper reel, after forming a loop, into the framing device. The middle sprocket is intermittent, bringing the film to the point of exposure, and stopping it for the fraction of a second required for exposure. The lower sprocket maintains the lower loop and feeds the film into the take-up device. By running a loop before it reaches the middle sprocket, the pull and friction on the film are obviated, thus prolonging its life. The top sprocket, which runs continually, does all the work of feeding the film from the reel into the framing device.

The top reel is set in a bracket (or reel hanger) which is clamped to the top of the mechanism. It is equipped with a winding crank for the rapid rewinding of the film from the take-up reel after exposure.

The framing device is operated by a simple lever attachment, giving an instantaneous adjustment to the film, so that it is always in correct position.

Take-up Device.

The Take-up Device is absolutely perfect and cannot be made to work incorrectly. It is simple in the extreme. It is operated by a spiral spring steel belt. The reel will wind up 600 feet of film, and marks a great improvement over the old method of running the film into a bag or basket. It avoids kinks, snarls, and a possibility of fire. It is a great con-

venience to the operator, as it keeps the film always free from dirt, dust and unnecessary friction, all of which will cause scratches if the film runs into a bag or basket, as in the old way. After the film has been wound on the take-up reel, it can by means of the crank and gearing provided, be rewound on the top reel in a few seconds, and it is then ready to repeat.

The Lamp House.

The Lamp House has a forward and back adjustment of six inches to accommodate condensing lenses of different focal length. It opens from the right side and rear, thus allowing an exhibitor to get at the lamp very readily. The ruby window in the side door permits inspection of the light at all times, without opening the door, or injury to the operator's eyes.

The interior of the lamp house is planned for every illuminant known to moving picture and stereopticon exhibitors; including electric arc light (both direct and alternating), oxyhydrogen or lime light burners, and saturators. The arc light being undoubtedly preferable (especially in sections where electric current can be obtained), all lamp houses are equipped especially for the arc light. The base on which the arc light is mounted has a forward and back adjustment of 2¼ inches, operated by a fiber hand wheel, enabling the operator at all times to obtain instantly and keep the proper distance between the light and the condensing lens.

Edison Projecting Arc Lamp.

The Edison Projecting Arc Lamp is the most complete and handiest lamp of its kind. It is designed for either alternating or direct current. It has an up and down adjustment of one inch, which, together with the forward and back adjustment of the base, enables the exhibitor to keep his light completely under control.

The carbon holder arms accommodate carbons varying from ¼ to ⅝ inches in thickness. We specially recommend a ⅝ inch special cored carbon for animated picture work. This extra size carbon gives a much more satisfactory light than the small carbons and it is also more economical. By using ⅝ inch carbons, the Edison arc lamp will burn one hour without readjusting or resetting the carbons.

The carbon feed is a device constructed to take care of both alternating and direct currents. When attached for the direct (D) current it feeds the upper carbon twice as fast as the lower. When adjusted for the alternating (A) current it feeds both carbons alike. The lever is operated through a slit in the rear door; and as all the other adjustments can be made while both lamp house doors are closed, the exhibitor is free to devote all his time to the moving picture and stereopticon end of the machine.

The eccentric holder post to accommodate other illuminants is furnished with every lamp house. It is a very simple, yet complete adjusting device, permitting the use of not only the oxyhydrogen burner, but other types. This is a great convenience to the exhibitor who shows in towns where electric current cannot be obtained.

The Light.

Electric light is the best, as it is the most intense. Either the 110-120 volt direct current or the 52 or 104 volt alternating current can be used, 25 amperes giving best results.

A rheostat is furnished with every electric light outfit, the use of which together with the wiring and operation of the Edison Projecting Arc Lamp, is fully described in the "Directions for Operating" which accompany every Edison Universal Projecting Kinetoscope. The rheostat is wound with special German silver high resistance wire and has a maximum capacity of 30 amperes. *We recommend the use of two rheostats wired to multiple where alternating current is used.*

Calcium (or oxyhydrogen) light is a very intense illuminant, and in past

years has found great favor with magic lantern owners as a convenient, clear, and intense light for projecting stereopticon views. The calcium light has recommended itself because the oxygen and hydrogen gases (in cylinders) are easily obtainable. In nearly every large city in the United States there are calcium light companies that make it a business to supply hydrogen and oxygen gases in steel cylinders under pressure. If the exhibitor does not get too far away from the base of his supplies, it is a very practical light when the electric current is not available.

Stereopticon Attachment.

The Stereopticon Attachment consists of a stereopticon objective lens, and an adjustable rod device by means of which the attachment is fastened to the base of Kinetoscope. The Stereopticon Attachment uses the same condensing lens system as the Kinetoscope. The objective lens is selected to give a field on the screen about the same size as the field given by the Projecting Kinetoscope lens. The lens is mounted in a ring casting which slides forward and back on the adjustable rod device, which is fastened to the base of Kinetoscope. In furnishing the two objectives we try to synchronize the pictures by obtaining the same size field of light on the screen with both the stereopticon and motion picture lenses. The entire Stereopticon Attachment weighs but two pounds, and is very easily detached for convenience in packing.

The Stereopticon side of the machine can be used independently of the animated picture machine for showing views of any description whatever; also with great success for illustrated songs, where the singer appears upon the stage and the song is illustrated with views thrown upon the screen. If the operator desires to use only the Stereopticon for this entertainment he can do so, not making use of the Projecting Kinetoscope, or vice versa, he can use the Projecting Kinetoscope for animated pictures and not use the Stereopticon. The combination of both Kinetoscope and Stereopticon in one machine will often be found convenient to project slides containing the announcements, with a brief description of next film to be shown, and to throw such announcement upon the screen before each film is run.

The double slide carrier enables the exhibitor to operate both slides and moving pictures from one side of machine. A slide is put in place while moving pictures are shown. When the film is ended the light is immediately centered on the stereopticon lens, and the slide picture is instantly flashed upon the screen. While one slide is shown, another can be placed in the empty end of the carrier, for an instantaneous change of pictures. This carrier, together with stereopticon lens and the adjusting device, is included with every Stereopticon Attachment. It is made to carry the regular size of lantern slides, 3¼x4 inches, which can be purchased from any magic lantern supply house in the country.

Hand power is used in operating the machine. The film moving mechanism is exceedingly simple, and requires only a steady wrist movement to run it properly.

Carrying Case for Universal Kinetoscope Mechanism.

The case has compartments for the mechanism proper with supporting base and stereopticon attachment, feed reel and support, take-up device, objectives and one extra reel. It is equipped with a carrying handle, hinged front door with top flap, and strong catches at top and sides of door. The dimensions are 16x12x8½ inches. Such parts of the Universal machine as the large base board, lamp house, rheostats and lamp can be packed in a trunk or large dress suit case, but as the mechanism should receive every care, especially when traveling, it is advisable to use the Carrying Case for this portion of the outfit, and carry it as baggage. Price, extra, $3.00.

The Edison Universal Projecting Kinetoscope—Continued.

Carrying Case for Complete Universal Kinetoscope.

This case will take the complete machine, including lamp, base board, lamp house, etc. Dimensions are 26x14x11. Weight of Kinetoscope, 28 lbs., of case 12 lbs. Price, $5.00.

NOTE.—Carrying Cases are not included with machines at prices quoted, but are sold as extras.

Reel Cases.

These cases are made of metal, japanned, and are provided with carrying handle, lock and key. These are not included with machine, but are sold as extras. Very useful when a number of films are joined in one strip, 500 to 1,000 feet in length, with spaces of blank film between, and carried on a reel. Price, to hold one reel, $1.50; for two reels, $2.00.

Objective Lenses.

The Objective Lenses, with which the Edison Universal Projecting Kinetoscope is equipped, are special wide angle lenses, giving a field of 12½x17 feet at a distance of 50 feet from the screen, or about 6¼x8½ at 25 feet distance. Proportionately larger or smaller pictures may be produced by increasing or decreasing the distance. Extra lenses can be furnished for 60, 80, 100 or 125 foot projections.

The following lenses can be used with the Edison Universal Kinetoscope. Nos. 1 and 1A are included with the machine at prices quoted, the balance sold as extras.

No. 1. Challenge moving picture objective, size of picture three feet for every ten feet of distance $7.00

No. 2. Middle distance moving picture objective. Projects a picture 3 feet for every 14 feet of distance 10.00

No. 2B. The Kleine "Special Kinetoscope" objective. A lens of extra fine quality, optically and mechanically of perfect construction, the latest development in moving picture lenses. Size of picture the same as No. 2. Each genuine lens is marked "Special Kinetoscope." $12.00

No. 3. Long distance moving picture objective. Projects a picture 3 feet for every 20 feet of distance 10.00

Stereopticon Objective Lenses.

No. 1A. Projects a view, size three feet for every ten feet of distance 7.00

No. 2A. Projects a view three feet for every fourteen feet of distance 10.00

No. 3A. Projects a view three feet for every twenty feet of distance 18.00

We also supply the following extra lens:

No. 1AA. This is a regular half-size objective lens, standard size for stereopticon pictures, giving the same size picture as 1A. This is a better quality lens... 14.50

The combination No. 1 and No. 1A are the regular Projecting Kinetoscope and Stereopticon lenses furnished with complete Universal Projecting Kinetoscope outfits.

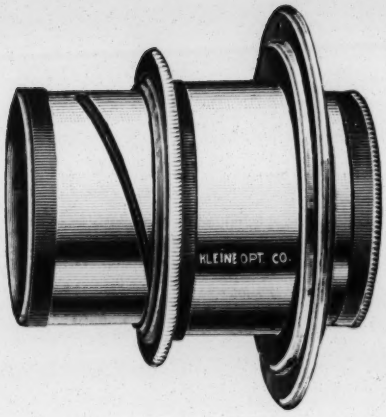
The combination No. 2 and No. 2A are the regular middle distance Projecting Kinetoscope and Stereopticon objectives furnished with the Exhibition model Kinetoscopes.

The combination No. 3 and No. 3A are the longest focus Projecting Kinetoscope objective and an 18-inch back focus stereopticon lens in a half-size mounting.

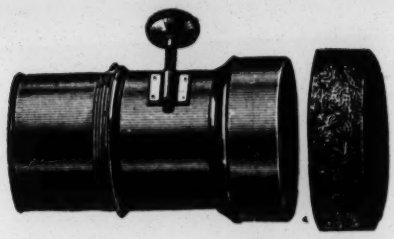
The Universal Projecting Kinetoscope is equipped with a stereopticon ring casting and flange large enough to take a half size mounting, and it also has an adapter which accommodates a one-quarter size mounting.

Exhibitors who wish to use objectives of different focus from any listed above are requested to state distance between instrument and curtain, and size of picture desired. We carry in stock the greatest variety of lenses, every focus that can be used.

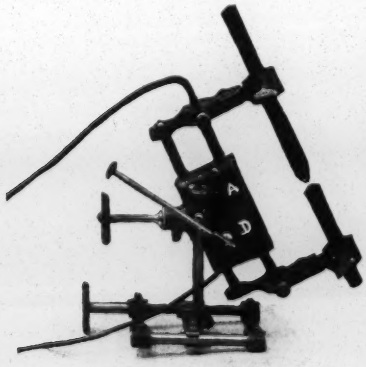
NOTE.—Objective No. 1 gives the largest moving picture that is practicable with any lens. Larger pictures at equal or shorter distances are impracticable.



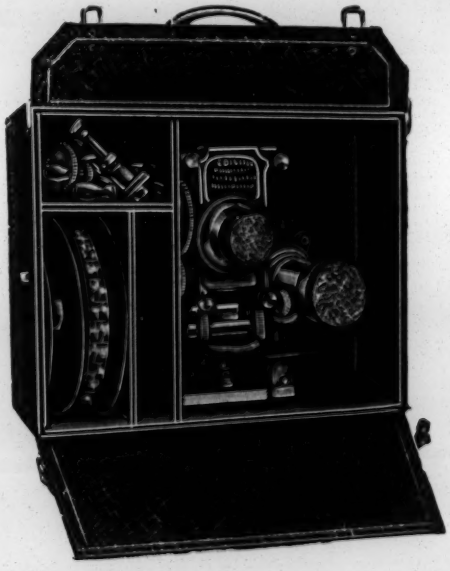
No. 1. The moving picture objective that accompanies the Universal Projecting Kinetoscope.



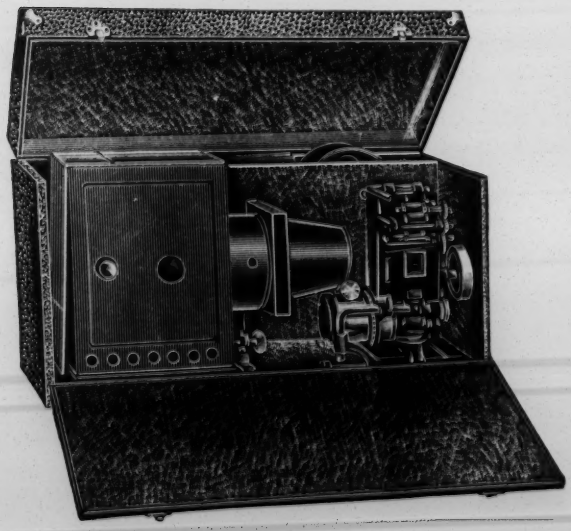
No. 1A. The stereopticon objective that accompanies the Universal Projecting Kinetoscope.



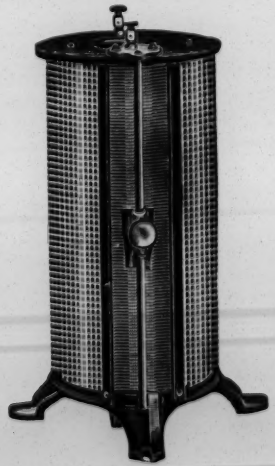
No. 80. The electric lamp that is furnished with the Universal Projecting Kinetoscope.



No. 81. Carrying case to hold Universal Projecting Kinetoscope mechanism, 3 reels, reel support, and take-up device. Not included with machine. Price, extra.....**$3.00**



No. 82. Carrying case to hold complete Universal Projecting Kinetoscope (without rheostat), not included with machine. Price, extra.....**$5.00**



No. 127A. Edison adjustable rheostat or resistance coil, included with Kinetoscope for electric light. Sold separately. Price.....**$10.00**

"Oxylith" Gas-making Outfit No. 144 with Universal Kinetoscope.



This cut illustrates the use of the new "Oxylith" Gas-making Outfit No. 144, for lime light, with Universal Kinetoscope. The saturator is in position, and supplants the hydrogen tank. Oxygen is generated in the lower vessel while being used, and is never present in large quantity. The pure Oxygen is carried to the burner from the needle-valve below the saturator; ether-oxygen, or gaso-oxygen, passes from the valve above the saturator to the burner.

For further description of Oxylith Gas-making Outfit, see "Gas-making Outfits for Lime Light."

Price of Edison Universal Kinetoscope, complete, with lime light burner and stereopticon attachment, and **Oxylith Gas-making Outfit** with **Saturator** **$112.50**

Oxylith, the chemical which gives off oxygen when in contact with water, per box of 24 cakes, for about two hour run 1.35

Washed Sulphuric Ether, specific gravity .720, for Saturator, per lb.. 1.00

Large Lime Cylinders, 1¼ inches in diameter, 2¾ inches long, reduced at bottom to fit ordinary lime cup, per box of 12... 1.80

The same, per box of six 1.00

The Edison Universal Projecting Kinetoscope

is sold as follows:

The Complete Machine. Price.....$75.00

Includes:
Hand power mechanism.
Mechanism base casting, with sliding device.
Top and bottom seven inch reels, capacity 600 feet of film.
Two extra quality condensing lenses.
Challenge objective lens for moving pictures.
Take-up device and reel hanger.
Stereopticon attachment, including large casting for holding half size objective, and adapter for holding quarter size objective.
Stereopticon objective.
Russia iron lamp house.
Edison projecting arc lamp and base with wire connections, and switch.
Adjustable rheostat for 52 or 104 volts alternating current, or 110-120 volt direct current.
In place of electric lamp and rheostat, lime light burner will be furnished if desired without change in price.
Eccentric holder post for calcium and other burners.
Russia iron cone and slide carrier frame.
Double slide carrier.
Quartered oak base board.
Spring steel belt for rewinding film on take-up reel.

The Moving Picture Mechanism (for use with customer's magic lantern).

Price $50.00

This includes the following:
Hand power mechanism.
Mechanism base casting and sliding device.
Moving picture objective (Challenge) lens.
Reel hanger and seven inch reel, capacity 600 feet of film.
Stereopticon support and ring casting for half size objective, and adapter for quarter size objective.
Take-up device with seven inch reel, capacity 600 feet of film.
Spring steel belt for winding film on take-up reel.

NOTE.—No stereopticon objective lens is furnished with the $50.00 outfit. No reduction in price for parts omitted from above combinations. The Universal Kinetoscope can be furnished with large reels, long reel support, and take-up casting, such as are used with Exhibition Kinetoscope, in place of the regular, at an addition to price of $4.00.

Supplies for the Edison Universal Projecting Kinetoscope.

	PRICE.
Stereopticon Attachment only	$12.00
Edison Projecting Arc Lamp only	10.00
Condensing Lens, complete, front and rear glass and shell, each	6.00
Shell only, each	2.00
Condensing Lenses, glasses, each	2.00
Moving Picture Objective Lens:	
No. 1	7.00
No. 2	10.00
No. 3	10.00
Stereopticon Objective Lens:	
No. 1A	7.00
No. 2A	10.00
No. 3A	18.00
No. 1AA	14.50
Universal Special Adjustable Objective Lens	20.00
Blank Film, perforated for Spacing, per foot	10
Film-Mender, each	7.50
Film-Cement, per bottle	25
Imported Carbons, for Lamp (extra quality) per 100, ½ or ⅝ inch	5.00
Safety Fuse-Block (30 ampere) Fuse, each	50
Lamp Cord, double, for connecting to the main circuit, per foot	08
Oil Can, nickeled, long neck	15
Oil, per bottle	10
Knife Switch, 25 amperes, double pole, single throw, each	75
Carrying Case for Universal Mechanism	3.00
Carrying Case for Complete Universal Kinetoscope	5.00

	PRICE.
Single Reel Case	$1.50
Double Reel Case	2.00
Cranks, complete, each	1.00
Large Driving Gears, each	1.00
Intermediate Pinions, each	20
Take-up Sprocket Driving Gears, each	50
Upper Sprockets, each	5.00
Upper Sprocket Shafts with Rubber Tension Gear, each	35
Upper Roller with Shafts, each	60
Cam Shafts with Cams and Large Bevel Gears, each	4.00
Cams, each	1.75
Large Bevel Gears, each	1.25
Cam Shaft Pinion, each	50
Plain Bushings (2), each	20
Small Bevel Gears with Shafts, each	75
Revolving Shutters, each	1.20
Lower Sprocket Shaft with Sprocket and Star Wheels, each	6.00
Lower Sprocket, each	3.00
Star Wheels, each	2.00
Eccentric Bushings (2), each	25
Film Gate Rubber Tension (Casting only), each	75
Lower Rollers, with Shafts, each	60
Picture Gauges, each	50
Reels, each	80
Reel Hangers, complete (Screws and Shaft included), each	2.50
Connecting Cords, long (2), each	40
Connecting Cords, short, each	20
Rheostats, each	10.00

Kinetoscopes with Acetylene and Hydro-Carbon Light.

We do not recommend the use of acetylene or hydro-carbon light for motion pictures.

At the best they project a dim picture, not over six or seven feet in size. We receive inquiries for information and prices for moving picture machines with these illuminants, however, and therefore quote as follows:

Edison Universal Kinetoscope, omitting lamp and rheostat and substituting best acetylene lamp, best generator, No. 160, rubber tubing, and 10-pound can of calcic carbide. Price.....$80.00

Edison Universal Kinetoscope, omitting electric lamp and rheostat, substituting hydro-carbon outfit ("Sun Rival"). Price..... 83.00

Kleine Special Combinations.

No. 82. The complete Edison Universal Kinetoscope, equipped with the new Kleine triple condenser system, No. 77 (see "Condensing Lenses"), the special lime light burner, No. 125, with large bore, removable tip (see "Lime Light Burners"). **Price..... $82.00**

No. 82A. The complete Edison Universal Kinetoscope, equipped with usual electric lamp and rheostat, and Kleine triple condenser system, No. 77. **Price..... 82.00**

No. 83. The complete Edison Universal Kinetoscope, equipped with Kleine "Special Kinetoscope" objective No. 287 (see "Objective Lenses"), in place of the short distance lens, and the triple condenser system. **Price..... 89.00**

No. 84. No. 144 Oxylith gas making outfit for lime light, including saturator for ether or gasoline, 88 degrees, and the complete Edison Universal Kinetoscope. **Price..... 112.50**

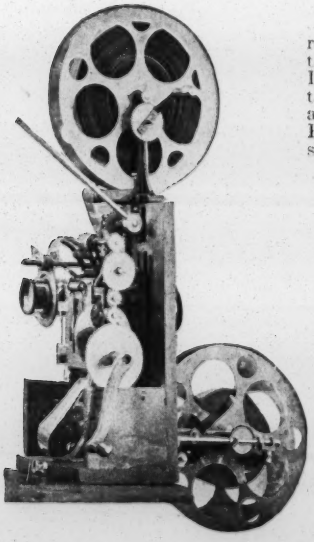
The "Special Kinetoscope" lens, No. 287, price **$12.00** (see objective lenses), an extra fine quality objective for middle distance work, is recommended for purchase as an extra with the Universal Kinetoscope. This will project a moving picture 12x9 feet in size at a distance of 54 feet between instrument and curtain; the objective that is furnished with the Universal Kinetoscope projects the same size view at 36 feet distance.

Note.—Moving picture objective No. 1, and stereopticon objective No. 1A, accompany the Universal Kinetoscope, projecting 3 feet of picture to every 10 feet of distance from curtain. These are called short distance lenses, and are used at any distance up to 40 feet, at which the picture is 13x10 feet in size. Objectives Nos. 2 and 2A are for middle distance; Nos. 3 and 3A for long distance. The last two sets mentioned are sold as extras.

The Edison Exhibition Projecting Kinetoscope.

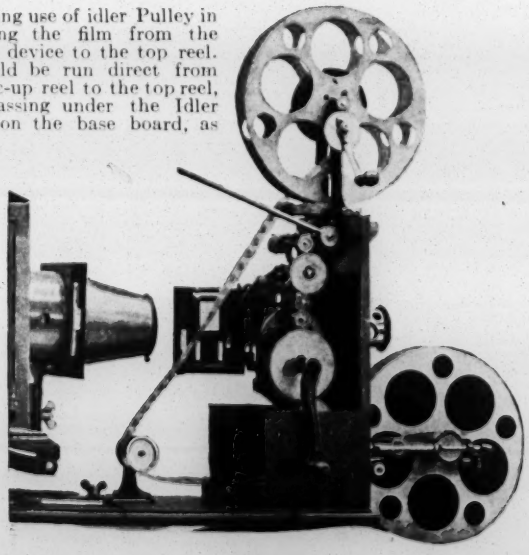


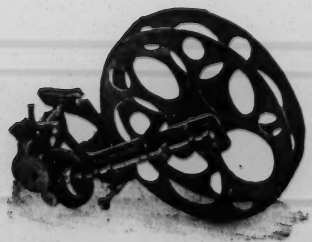
Price $115.00



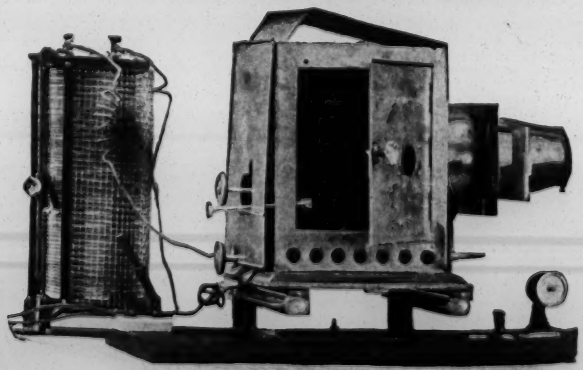
Rear view of moving picture mechanism, showing film threaded, and partly taken up by take-up device.

Showing use of idler Pulley in rewinding the film from the take-up device to the top reel. It should be run direct from the take-up reel to the top reel, after passing under the Idler Pulley on the base board, as shown.





The Take-up Device.



Giving a side view of the exhibition model from the side of the machine on which the operator stands. In the lamp house is an Edison projecting arc lamp. The machine is shown wired for the direct current with a rheostat in circuit.

Illustrated Song Slides

The following is a list of stereopticon views made from original negatives illustrating the words of songs. These slides are to be projected upon a curtain by means of a stereopticon or magic lantern while the song is being sung.

A sharp distinction should be drawn between original slides and copies. By original slides we mean slides photographed from negatives which are made from actual posings and scenery; by copies we refer to those slides which are made from other slides and not made from an original posing, or scene.

When a negative is stolen from another slide, in place of being photographed from an original scene, all the fine shades and shadows are lost, leaving only blotches of dense black, and unrelieved white. This accounts for the great number of poor song slides that are on the market, particularly as the makers of such slides invariably add the poorest grade of coloring.

The expense attached to the making of an original set of negatives varies from $50.00 to $300.00. This expense is incurred before a single slide is made.

It is not practical to make up illustrated song slides on a special order for one set as the cost is prohibitive.

We furnish sheet music with every set of slides in the following list if in circulation, free of charge. When music is ordered without the slides, the price varies from 25c to 50c per copy; this is rebated if slides are ordered later.

Each set of slides includes a title slide of handsome design for which there is no charge. The number of slides given for each set does not include the title; that is, "Altar of Friendship," 18 slides, includes 18 views and in addition one title slide.

Altar of Friendship, 18 slides	9.00
As the Summer Days Go by, 18 slides	$9.00
Beyond the Gates of Paradise, 14 slides	7.00
By the Dreamy Susquehanna, 17 slides	8.50
Because You Were an Old Sweetheart of Mine, 16 slides	8.00
Boys are Coming Home To-day, 17 slides	8.50
Cloud Faces in the Sky, 16 slides	8.00
Day by Day, 15 slides	7.50
Down by the River Side, 16 slides	8.00
Down where the Cotton Blossoms Grow, 16 slides	8.00
Down in the Meadow where the Green Grass Grows, 17 slides	8.50
Dear Old Stars and Stripes Goodbye, 16 slides	8.00
Duel of Hearts and Eyes, 16 slides	8.00
Face in the Firelight, 16 slides	8.00
Fatal Rose of Red, 18 slides	9.00
For the Blue Juniata I am Longing, 16 slides	8.00
Fare Thee Well, Molly Darling, 19 slides	9.50
For Old Times Sake, 18 slides	9.00
Good Night Beloved, 16 slides	8.00
Homestead on the Hill, 18 slides	9.00
He Laid away a Suit of Gray to Wear the Union Blue, 16 slides	8.00
Harp with Broken Strings, 14 slides	7.00
Her Boy in the Rank and File, 16 slides	8.00
Heroes that Wear the Blue, 16 slides	8.00
I Left Because I Love You, 15 slides	7.50
In Good Old New York Town, 17 slides	8.50
I Wonder If She's Waiting, 15 slides	7.50
I Love You Honey, Deed I Do, 16 slides	8.00
In the City of Sighs and Tears, 16 slides	8.00
I'll Be with You when the Roses Bloom again, 16 slides	8.00
I Used to Know Her Years Ago, 18 slides	9.00
In the Valley of Kentucky, 16 slides	8.00
I'll Be There Mary Dear, 16 slides	8.00
I'll Wed You in the Golden Summer Time, 16 slides	8.00
I've a Longing in my Heart for You Louise, 18 slides	9.00
In the Haying Time, 14 slides	7.00
If the Sunshine of Love is There, 16 slides	8.00
It's the Man in the Soldier Suit, 21 slides	10.50
In the Valley where the Blue Bird Sings, 17 slides	8.50
Just a Little Attic, but It's Home, 11 slides	5.50
Just Plain Folks, 16 slides	8.00
Jennie Lee, 16 slides	8.00
Just Remember that I Love You, 18 slides	9.00

Kentucky Jane, 14 slides	7.00
Little Dolly Driftwood, 14 slides	7.00
Like the Beautiful Snow, 16 slides	8.00
Like a Star that Falls from Heaven, 18 slides	9.00
Mandy Lee, 18 slides	9.00
My Pretty Southern Girl, 15 slides	7.50
My Own Wild Western Rose, 15 slides	7.50
Mick Who Threw the Brick, 15 slides	7.50
My Carolina Lady, 14 slides	7.00
Message of the Rose, 16 slides	8.00
Ma Tiger Lily, 12 slides	6.00
My Charcoal Charmer, 16 slides	8.00
Mamma Number Two, 14 slides	7.00
My Rose from Tennessee, 14 slides	7.00
My Mississippi Sue, 16 slides	8.00
Mansion of Aching Hearts, 16 slides	8.00
New Born King, 11 slides	5.50
Never to Meet Again, 14 slides	7.00
Only a Dream of the Golden Past, 16 slides	8.00
Perjured Bride, 14 slides	7.00
Picture no Artist can Paint, 16 slides	8.00
Please Mamma Buy Me a Baby, 17 slides	8.50
Roll on Silver Moon, 10 slides	5.00
She Rests by the Suwanee River, 18 Slides	9.00
Story the Violets Told, 16 slides	8.00
Soldier Who Wears no Uniform, 16 slides	8.00
Story of Two Floral Wreaths, 14 slides	7.00
Sadie, Say You Won't Say Nay, 16 slides	8.00
She's Sleeping by the James, 16 slides	8.00
Serpent and the Dove, 16 slides	8.00
She's Sleeping by the Silv'ry Rio Grande, 16 slides	8.00
Somebody's Waiting for Me, 16 slides	8.00
That Little Girl I Once Called Mine, 11 slides	5.50
Take Me Back to My Louisiana Home, 17 slides	8.50
They All Spoke Well of You, 16 slides	8.00
Voice of the Hudson, 16 slides	8.00
Village Belle, 14 slides	7.00
Village by the Sea, 18 slides	9.00
When the Harvest Days are over, 15 slides	7.50
When I Think of You, 16 slides	8.00
When the Gold was Turning Gray, 16 slides	8.00
When the Blue Sky Turns to Gold, 16 slides	8.00
Where the Mississippi Flows, 16 slides	8.00
Way Down Yonder in the Cornfields, 19 slides	9.50
Woodland Blossoms and Hot House Flower, 16 slides	8.00
When the Red Robin Redbreast Sings His Home Sweet Home, 14 slides	7.00

Way Down in Old Indiana, 16 slides	8.00
When We Were Two Little Boys, 16 slides	8.00
Way Down East Among the Shady Maple Trees, 16 slides	8.00
When the Fields Are White with Cotton, 16 slides	8.00
Where the Southern Roses Grow, 17 slides	8.50
You'll Always be the Same Sweet Girl to Me, 16 slides	8.00
You Needn't Say the Kisses Came from Me, 16 slides	8.00
You're as Welcome as the Flowers in May, 17 slides	8.50
Be Satisfied with what You Have, 14 slides	7.00
Flag for which my Father Fought, 14 slides	7.00
I Want My Mamma, 17 slides	8.50
Little Rustic Cottage by the Stream, 16 slides	8.00
Lonesomest Girl, 14 slides	7.00
Man with the Ladder and the Hose, 16 slides	8.00
Only a Soldier Boy, 15 slides	7.50
On a Sunday Morning when the Church Bells Chime, 16 slides	8.00

C. B. KLEINE,

127-129 W. 32nd St.,

New York, N. Y.



Prices of Edison Exhibition Projecting Kinetoscope.

No. K 40. Edison Exhibition Model Projecting Kinetoscope complete, equipped with either electric, calcium, or acetylene burners, adapted for the projection of both moving pictures and stereopticon views, complete with take-up device, stereopticon attachment, and other parts as described. **Price** **$115.00**

No. K 41. Edison Exhibition Model Projecting Kinetoscope for the projection of both moving pictures and stereopticon views, as described under No. K 40, but without take-up device. **Price** **105.00**

No. K 42. Edison Exhibition Model Projecting Kinetoscope for moving pictures only, including the take-up device but without stereopticon attachment. **Price** **105.00**

No. K 43. Edison Exhibition Model Projecting Kinetoscope for moving pictures only, without take-up device and without stereopticon attachment. **Price** **95.00**

No. K 44. Edison Exhibition Model Stereopticon attachment only. **Price** **12.00**

No. K 45. Take-Up Device for Exhibition Model Projecting Kinetoscope. **Price** **15.00**

No. K 46. Moving Picture Mechanism only, with take-up device, reel, reel hanger, objective, carrying case, to be attached to customer's lantern.. **85.00**

No. K 47. Same as No. K 46, but without take-up device. **Price**..... **75.00**

No. K 40 A. Edison Exhibition Model Projecting Kinetoscope, complete with lime light burner, and new oxylith gas-making outfit. **Price**..... **152.50**

The Exhibition Kinetoscope will be equipped with our triple condenser system in place of the regular, at an addition to price of **$7.00.**

Customers can obtain outfit No. K 40, equipped with both calcium light and electric, with rheostat. **Price, $125.00.**

Supplies.

Take-Up Device only, for Exhibition Model	$15.00	Lamp Cord, double, for connecting to the main circuit, per foot	$0.08
Stereopticon Attachment only for Exhibition Model	15.00	Oil Can, nickeled, long neck, each	15
Edison Projecting Arc Lamp only	10.00	Oil, per bottle	10
Condensing Lens, complete, front and rear glass and shell, each	6.00	Knife Switch, 25 amperes double pole, single throw, each	75
Shell only, each	2.00	Film Winder	1.50
Lenses, glasses, each	2.00	Carrying Case	10.00
Blank Film, perforated for spacing, per foot	10	Universal or Self-Focusing Lens	20.00
Film-Mender, each	7.50	Carbons, best imported German:	
Film Cement, per bottle	25	5/16 inch, solid, per doz	60
Safety Fuse-Block, 20 ampere fuse, each	50	7/16 inch, solid, per doz	65
		7/16 inch, cored, per doz	75
		1/2 inch cored, per doz	85
		9/16 inch cored, per doz	1.20

Objective Lenses for Exhibition Kinetoscope.

No. 1. Short Distance Kinetoscope. At 40 feet a picture 12x9 feet in size. **Price** **$7.00**

No. 1A. Short Distance Stereopticon. At 40 feet a picture 12 feet square. **Price** **7.00**

No. 2. Middle Distance Kinetoscope. At 54 feet a picture 12x9 feet in size. **Price** **10.00**

No. 2A. Middle Distance Stereopticon. At 54 feet a picture 12 feet square. **Price** **10.00**

No. 3. Long Distance Kinetoscope. At 72 feet a picture 12x9 feet in size. **Price** **10.00**

No. 3A. Long Distance Stereopticon. At 72 feet a picture 12 feet square. **Price** **18.00**

No. 258. Universal (Adjustable) Kinetoscope Objective. **Price**..... **20.00**

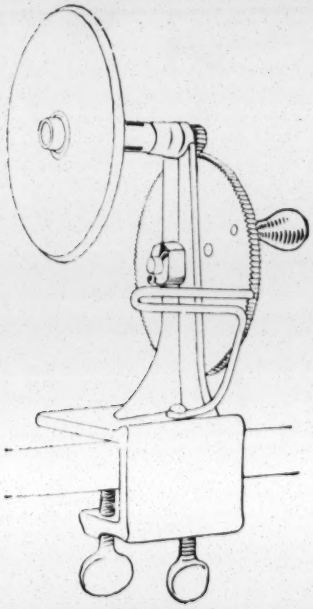
Lenses No. 2 and 2A accompany the machine at **$115.00.**



No. 117.

No. 117. Case to hold 8 or 10 inch Edison reels, with sponge compartment to keep film in good condition; japanned, provided with handle, lock, and key.
Price, to hold one reel, each..... **$1.50**
Price, to hold two reels, each..... **2.00**

No. 129. Film Winder, for rewinding films rapidly, after being run through machine into a box or basket. Sold as extra. **Price**.....**$1.50**



No. 129.

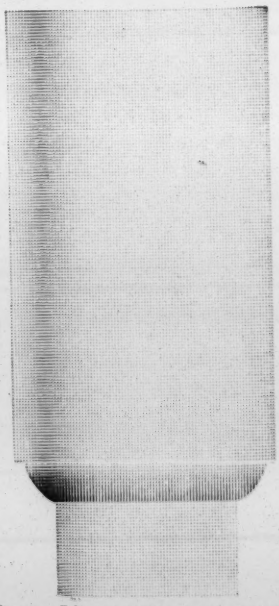
Lime Cylinders for Kinetoscope.

Special limes to give maximum amount of illumination. Dimensions: Length 2¾ in., diameter 1¼ in. Reduced in size at the bottom to fit any ordinary lime cup.

Price, per box of 6..... **$1.00**
Price, per box of 12..... **1.80**

No. 250. Special Imported Carbons.

5/16 in. solid, per dozen	$0.60
7/16 in. solid, per dozen	.65
7/16 in. cored per dozen	.75
½ in. cored, per dozen	.85
9/16 in. cored, per dozen	1.20
No. 251. Film Cement, for joining films, per bottle	.25
No. 252. Opaque Blank film, perforated, for spacing, per foot	.10
No. 252A. Transparent Blank Film, perforated, for spacing, per foot	.07
No. 253. Film Mender, metal, hinged, each	7.50
No. 253A. Film mender, wood, each	2.00
No. 254. Reels for Projecting Kinetoscope, 10 in., each	1.00
No. 254A. Reels for Projecting Kinetoscope, 8 in., each	.80
No. 255. Edison Arc Electric Lamp, hand feed, each	10.00
No. 256. Knife Switch, each	.40
No. 257. Condensing Lenses for Kinetoscope, each	2.00



Large Lime Cylinder, Actual Size.

No. 258. Mixed Chemicals for making oxygen, per pound	$0.15
No. 259. Oxylith, for making Oxygen, per box of 24 cakes, two hours' run	1.35
No. 10 Wire to carry main supply of current, per foot	.05
Flexible Cable for stage use	.10
Fuse Wire, per spool	.50
Fuse Block	.50
Plugs, 10 to 25 amperes	.15
Wire Terminals	.10
Wire Terminals, per dozen	1.00

The Edison Exhibition Projecting Kinetoscope

Is a larger machine than the Universal Kinetoscope previously described. The actual quality of the moving pictures projected by the two machines, when the same lenses are employed, is the same. But for the guidance of the investigator we make the following

Comparison between the Exhibition and the Universal Kinetoscopes.

The Moving Picture Mechanism. The system is the same in both machines, embracing a feed sprocket, intermittent sprocket, and take-up device sprocket. The material of the exhibition model door and bed plate is better than that of the Universal, but the latter is equally efficient in producing results. The **reels** of the Exhibition model are 10 inches in diameter, holding 900 feet comfortably; those of the Universal model are 8 inches and hold 600 feet. The reel support and take-up support of the Universal are proportionately smaller. The **take-up device** of the Exhibition model works with a friction wheel; that of the Universal with a spring belt, They are equally efficient.

The entire moving picture mechanism of the Exhibition model is encased in oak with removable cover, and has strap for carrying. The Universal mechanism is not covered.

The **objective lenses** of the Universal model are for short distance; the Exhibition model medium long distance; but extra lenses can be purchased for either machine to project at any practical distance.

The **condensing lenses** are the same in both machines.

The **lamp house** and **burner** are the same in both machines.

To Change from Moving Pictures to Stereopticon Views. The stereopticon lens of the Universal model is moved into place when required, the lamp house remaining stationary. With the Exhibition model the lamp house moves to the right and left for changes from moving pictures to stereopticon views, the lenses remaining fixed.

The framing device is practically the same in both models. This has been one of the most popular features of Edison Kinetoscopes. By its use the operator may thread his film without paying any attention to the position of the picture at the opening, and when ready to start, he can frame into proper position instantly by means of a lever.

Only experienced operators can appreciate the great convenience of this framing system. Almost all films above the average length have one or more joints, and it sometimes happens that the alignment of pictures at the joint is not accurate. The result is that immediately upon passing the joint a fractional part of two pictures is seen, in place of one complete view. The framing lever will at once restore the view. With practically all other makes of machines such a joint would compel shutting down long enough to re-thread the film in the film mechanism.

The upper reel support and the take-up device of both the Universal and Exhibition models are easily detached for packing,

An ether saturator when purchased for lime light will fit into either lamp house.

The Exhibition model (value $115.00) we recommend when it is to be used in the same location continually. For traveling exhibitors we prefer the Universal on account of its light weight and lesser bulk. Weight of the Universal model without rheostat is 28 pounds; Exhibition model, 55½ pounds.

Carrying cases for either machine are not included at prices quoted, but can be furnished as extras if desired.

The carrying case for Exhibition Kinetoscope measures 21x12x20 inches; that for the Universal 26x14x11.

Light for Kinetoscopes.

Information most frequently asked in connection with moving picture work concerns the illuminant used to furnish the light necessary for the lenses to perform their function. Satisfactory moving pictures cannot be projected with a light other than arc electric or calcium. Acetylene and vapor lights are sometimes used in private rooms and very small halls, but are not recommended for good work. The calcium light is elsewhere described. We take up in detail the

Arc Light Used with Moving Picture Machines.

The most effective as well as cheapest light that can be used in kinetoscopes is the arc electric. Wherever the electric current can be obtained, it should be used. Traveling exhibitors, however, cannot usually obtain it, and are therefore dependent upon some other form of light.

The alternative is calcium light. This requires two gases, oxygen and hydrogen, or oxygen with some substitute for hydrogen. Whenever practicable these gases should be bought from the calcium light companies, which furnish them in steel tanks, absolutely safe. When not practicable to buy them a gas-making outfit may be purchased.

For the guidance of investigators, we describe the various appliances that are in common use for the production of light for kinetoscopes, some of which we recommend, and of others disapprove, for reasons stated.

The Electric Light.

It is not possible to instruct the inexperienced operator in the limited space at command in the method of handling all of the currents which he may meet in traveling. But the following information may be useful:

Find the voltage of the current, and whether it is direct or alternating; this information will be obtained from the local electrician.

The direct current is the more satisfactory; at 110 volts it is safe and comparatively simple. It may be 220 to 225 volts, or 500 to 550 volts. The higher voltage is usually a motor current, and must be carefully handled.

The alternating current usually has a voltage of 52 or 104, does not give as good a light as the direct, and makes a noise while burning at the arc.

In addition to the voltage the operator concerns himself chiefly with the amperes which he can obtain. A popular method of illustrating these electrical terms is to compare the passage of the current with that of a stream of water passing through a pipe. The ampere indicates the rate at which the electric current flows, that is to say the strength of the electric current, which in the case of water passing through a pipe, is indicated by the dimensions of the pipe, the amount of the flow of water increasing with the diameter of the water pipe.

Voltage indicates pressure and corresponds to the pressure of the water at the head of the pipe. The term "ohm" in electricity indicates resistance, and corresponds with the friction of the water against the pipe. To carry the comparison further the current takes into consideration these attributes, voltage, amperage, and resistance, as one would speak of the gallons of water that flow per minute through a pipe. As the pressure increases the current increases in proportion and diminishes when the resistance increases.

In the use of the arc electric light for projection work it is necessary to provide resistance which is usually furnished in the shape of a rheostat or resistance coil, whose main element is a quantity of wire of high resisting power through which the current passes before it reaches the lamp.

The passage of the current through the resisting coil produces more or less heat in the coil; the resistance increases as the temperature rises.

The resistance increases in proportion with the length of the wire; that is to say, the resistance of a rheostat containing 50 feet of wire is doubled if the length of the wire is increased to 100 feet.

The resistance of a wire decreases proportionately as the area of the cross section increases. To double the resistance obtained with wire of a certain dimension it would be necessary to use a wire whose cross section is one-half the area of the first.

Light for Kinetoscopes—Continued.

If a given rheostat or resistance coil does not offer sufficient resistance, a second coil may be placed in series, the current passing through both rheostats; this is in effect the same as if the quantity of wire had been doubled on one rheostat. Rheostats are made in various shapes and forms, but the principle involved is the same: namely, to pass the current through a resisting material in order to reduce its power before reaching the lamp.

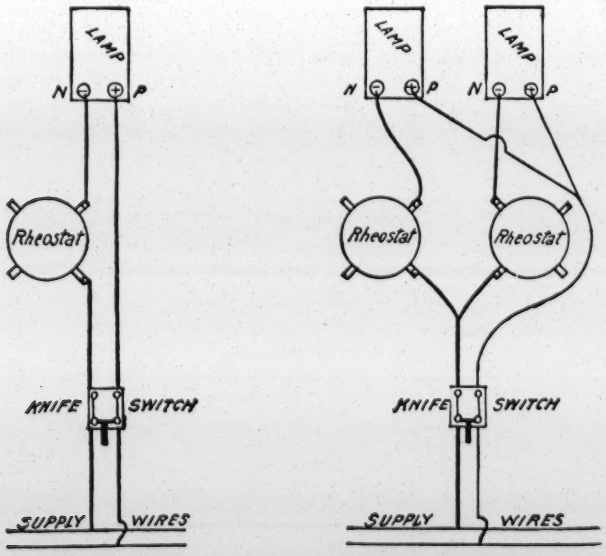
The resisting power of liquids and carbons decreases as the temperature increases.

Wire of high resisting power is used in rheostats; the greater the resisting power the smaller the amount of wire necessary to accomplish the same results.

Annealed silver has the lowest resisting power of all wires, bismuth the highest. German silver wire is generally employed in the manufacture of rheostats. Its resisting power is about 14 times as great as that of silver, iron wire about 6½ times as great as silver.

Rheostats are usually provided with a regulator which can be adjusted to take part of the resisting wire out of service. The strength of the current increases in proportion as the quantity of wire in service is reduced.

In practice therefore, when the rheostat becomes warm or hot and the resistance increases, part of the wire is cut out in order to counter-balance the increase.

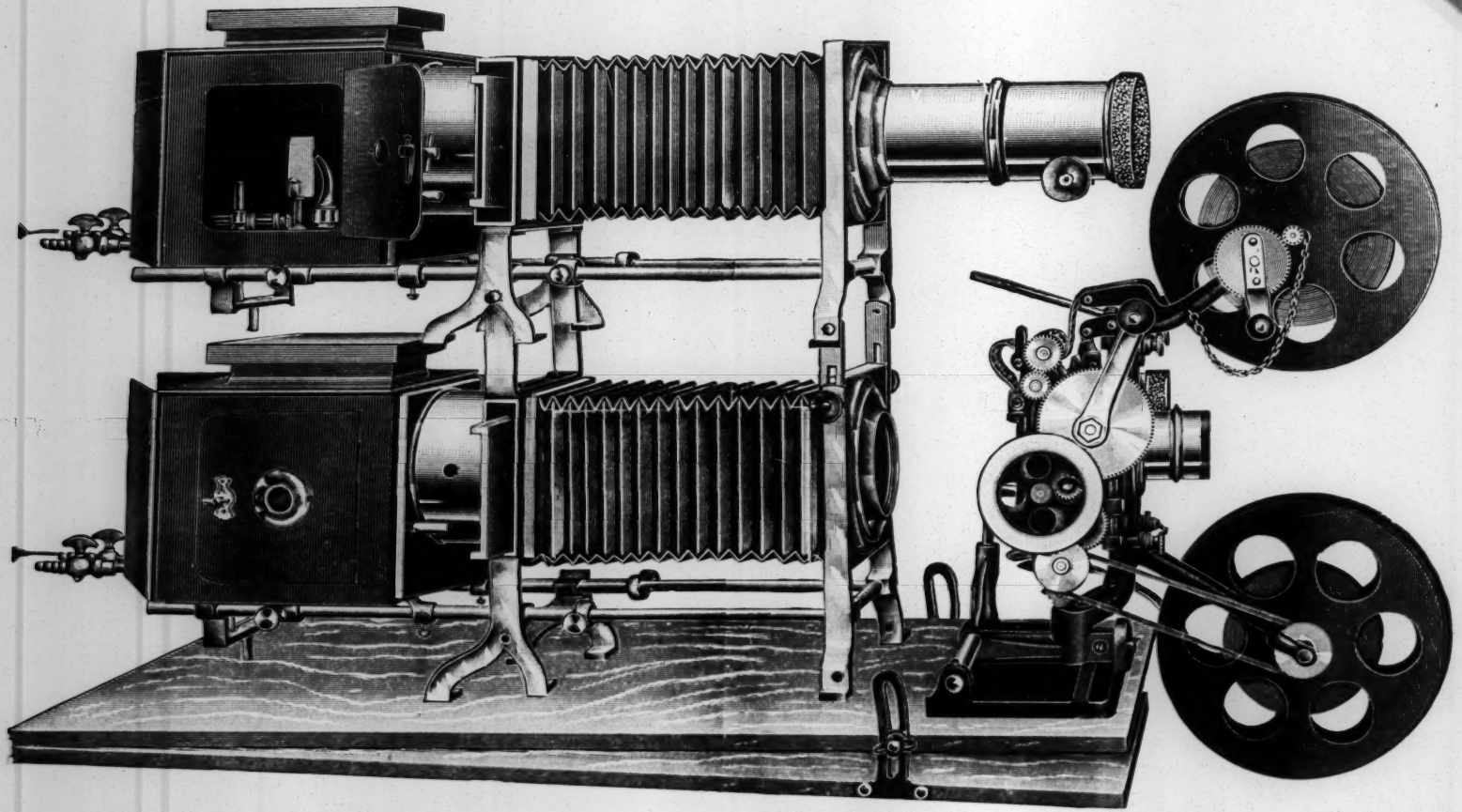


This sketch illustrates the method of connecting the wires with a single or double lamp.

The following figures will explain why moving picture films require the strongest illuminant and why the same light will project a brighter stereopticon view than a moving picture:

The original film picture, that is to say, the view which is projected upon the curtain at any one instant, is ¾ inch high and one inch wide; that part of a standard lantern slide which is projected on the curtain is three inches square. The film picture therefore being 1x¾ inches in size, when projected on the curtain to produce a view 12x9 feet in size, is magnified 20,736 times; that is to say, it has 20,736 times the area of the original picture.

The lantern slide view projected upon a curtain and magnified to a size of 12 feet square covers 2,304 times the original area. It will be seen therefore, that the lantern slide view projected on the curtain will be brighter with the same illuminant than the moving picture enlarged to the same size on the curtain. Many exhibitors prefer to project a smaller moving picture view as the light becomes brighter in proportion to the decrease in size. The calcium light will project a lantern slide view 20 feet square well illuminated and clear. Under the same conditions a moving picture view would be much weaker if projected 15x20 feet in size. We would therefore advise reducing the latter to 9x12 feet



Outfit No. 500D. Kleine Dissolving Stereopticon and Edison Universal Kinetoscope Mechanism. Lower stereopticon lens is attached to moving picture mechanism, only partly visible. Extension tube furnished with upper objective, to place it in line with the lower.

Outfit No. 500D

For Dissolving Stereopticon Views with Moving Pictures.

For the use of exhibitors who desire the finest effects with dissolving stereopticon views with the best moving pictures that can be produced, we have designed and now place on the market Outfit No. 500D. This outfit is as perfect in every part as optical science and mechanical skill can make it; in the quality of the lenses, the completeness of the mechanical appliances, the perfect adaptability of the machine to any work that may be called for, it stands unrivalled. For use with lime-light gases taken from tanks.

Specifications of Outfit No. 500D

For calcium light, using the gases oxygen and hydrogen under high pressure, furnished in two tanks by the calcium light companies.

THE STEREOPTICON BODY:

Consists of two magic lantern bodies with connecting parts, made of brass castings, highly finished, nickel plated; with adjustable stops for slides and slide carrier. Has perpendicular slide adjustments to register the views of both lanterns upon the same spot on the curtain, and fine adjustment on upper lantern for perfect registration right and left. Has elevating screws on front support, to incline the instrument at any desirable angle. The extension for focusing is obtained by means of collapsible bellows, made of leather and warranted 10 years. The light boxes are made of genuine Russia iron.

TWO LIME LIGHT BURNERS:

Our best quality, highly finished, nickel plated, with stop-cocks and adjustable mechanical lime movement warranted noiseless under the highest practicable pressure of gases. These burners, when used with the high pressure dissolving key, are universally recognized as achieving the highest illumination that is possible with dissolving lime light. Each is attached to an adjustable support.

TWO HALF SIZE OBJECTIVES, BEST QUALITY;

Two half-size objectives are attached to the upper and lower lantern. No matter how perfect the balance of the instrument, if the objectives are defective, the picture on the curtain is illy defined and imperfect in detail. With this outfit we furnish the best Bausch & Lomb or Darlot.

TWO PAIRS OF CONDENSING LENSES:

These lenses are four and a half inches in diameter, also of finest quality with finely polished surfaces, made of the best glass that can be obtained for this purpose. The focus of the condensing lenses is selected with special reference to the work required of the stereopticon with moving picture attachment.

TWO MOUNTINGS FOR CONDENSERS:

These are made of brass, nickel plated, with ventilating holes. They are mounted in front of the light body, not inside of it. They, with the lenses, can at any moment be lifted out of place for cleaning and returned without disturbing the burner, or any other part of the instrument. The condensing lenses are laid in the mounting and held in place by a threaded collar-they are not fastened in, and can be removed at will.

HIGH PRESSURE DISSOLVING KEY:

Of all the various parts that enter into the projection of perfect dissolving stereopticon views, none is of greater importance than an efficient dissolving key. These are made in two styles: the high pressure key and the low pressure key.

We include with outfit No. 500D the best high pressure key that is made, value $30, and elsewhere described in detail in this catalogue. A low pressure key cannot be efficiently employed when gases are used out of the high pressure tanks; and of the various high pressure keys that are on the market, all of which we have thoroughly tested, the patented key which we include with this outfit is the only one that has always given entire satisfaction.

Specifications of Outfit No. 500D—Continued.

The gases are regulated at the key instead of at the tanks. It is the only high pressure key that has two independent plugs which control the gases separately in their passage to the burners; all the other keys have but one plug.

THE EDISON PROJECTING KINETOSCOPE ATTACHMENT.

This attachment for moving pictures is the same as that used on the complete Edison Universal Kinetoscope, and is elsewhere described in this catalogue. It is the most practical model for use with dissolving stereopticon because of its compactness. See description under "Universal Kinetoscope." This objective can be used at any practicable distance up to 60 feet, providing there is a sufficiently strong light used. The picture increases in size with the distance. At 40 feet between the curtain and instrument the moving picture would be about 12 feet in size. The average distance at which these machines are used is from 40 to 60 feet.

In changing from moving pictures to stereopticon views the mechanism is swung right and left, the stereopticon body remaining fixed.

This attachment will project views from any film that is made of the standard size, but its best work is accomplished with the genuine Edison films. It it provided with an eight-inch reel which will hold 600 feet of film.

BASE BOARD FOR THE APPARATUS.

This base board supports the stereopticon and the kinetoscope attachment. It is double hinged at the back; the supporting board can be elevated to any angle and clamped into position by means of the brass arcs and binding screw. The stereopticon body is clamped to the base by means of binding screws.

RUBBER TUBING.

There is included with the outfit sufficient rubber tubing to conduct the gases from the high pressure key to the lime light burners.

SLIDE CARRIERS.

Two slide carriers are provided with the stereopticon, standard make for dissolving views.

CARRYING CASE FOR STEREOPTICON.

It is also provided with a carrying case for the stereopticon with separate compartments to hold objectives, etc.

LIME CYLINDERS.

There are included with the outfit one dozen lime cylinders packed in tin canister to be used in lime light burners.

Price of Outfit No. 500D, complete as described - $220.00

Outfit No. 500E.

For dissolving stereopticon views with moving pictures, with gas-making apparatus for lime light.

For the use of exhibitors who purchase a gas-making outfit for lime light in preference to buying the gases in tanks from the calcium light company. Outfit No. 500E includes all the items specified under Outfit No. 500D, with the following changes: We add the new gas-making outfit No. 144, which generates the oxygen gas while the exhibition is on, without the application of heat; including saturator for gasoline or ether.

As gases made in this way are under low pressure, we omit the high pressure dissolving key and include a low pressure dissolving key.

Price of Outfit No. 500E, including low pressure dissolving key and gas-making outfit for lime light - - $237.50

Dissolving Stereopticon with Separate Complete Kinetoscope.

Exhibitors who wish to use long distance lenses are advised to purchase the Universal Kinetoscope complete, to be used as a separate instrument in addition to the dissolving stereopticon. This will require three burners as described below. With long distance lenses the bellows of the instrument are extended and would interfere with the easy manipulation of the kinetoscope.

The difference in cost between the Universal Kinetoscope mechanism and the Complete Kinetoscope is only $25.00, and the advantage of using this instrument complete in addition to the stereopticon lies in the fact that the light can be permanently centered and every other adjustment accurately made in both stereopticon and kinetoscope, before beginning an exhibition, and these need not be altered or rearranged as is sometimes necessary when changing from moving pictures to stereopticon views or vice versa with the combination instrument.

Three-Light System for Stereopticon and Complete Kinetoscope.

Exhibitors using lime light have met with some difficulty in providing the three lights that would be necessary in using these separate instruments: the dissolving stereopticon requiring two burners and the kinetoscope a third. We use a very simple arrangement for the feeding of the lime light gases to three burners. The system employs a two-way regulator which is attached directly to the tanks. Each regulator has two needle valves which control the flow of the gases. The gases may be turned on at the tanks without regulating the tank valves.

One nipple of the two-way regulator is connected by means of rubber tubing with a low or medium pressure dissolving key, which gives good results in this case, as the flow of gas is regulated by means of the needle valve before it reaches the key. As the key directs the gases into the two burners of the dissolving stereopticon we have therefore provided for these two lights by using one nipple of the regulator; the other nipple of the regulator is directly attached to the third burner which furnishes light for the kinetoscope.

Combination outfits employing dissolving stereopticon, with separate complete kinetoscope. Three light system. Limelight gases to be taken from calcium light companies' tanks.

Outfit No. 510 Includes Dissolving Stereopticon No. 500, equipped with best quality Bausch & Lomb half-size objectives, two best lime light burners, two sets condensing lenses, rubber tubing, slide carrier, and carrying case for stereopticon.

1 Low pressure dissolving key.

1 Edison Universal Kinetoscope, omitting stereopticon attachment, but otherwise complete, with lime light burner and rubber tubing.

2 Two-way regulators for three lights.

Price of Outfit No. 510 ..... **$240.00**

Outfit No. 510A includes all items specified with Outfit No. 510 excepting the following:

Omitting the half-size objectives of the stereopticon and the kinetoscope objective, substituting in their place two best quality 4-4 objectives, standard size, and our special quality kinetoscope lens for long distances.

Price of Outfit No. 510A **$280.00**

Outfit No. 520 includes all items specified under No. 510, but substituting one No. 400 dissolving stereopticon body in place of No. 500, equiped with medium quality half-size objectives in standard mounting.

Price of Outfit No. 520 ..... **$210.00**

Price of Two-Way Regulator for use with gas tanks each..... 6.50

If the exhibitor wishes to obtain four lights for some special occasion these can be obtained by using two dissolving keys with these regulators, each key taking care of two lights. When the exhibitor uses gases purchased from calcium light companies, that is to say, oxygen and hydrogen in two tanks, he will require two regulators, one for each tank. If the exhibitor makes his own gas into an oxygen tank he would require one regulator for the oxygen and preferably two ether saturators; in this case the oxygen would be directed from one nipple of the regulator to one saturator which would feed the two burners of the stereopticon and from the other nipple of the regulator to the other saturator which would feed the kinetoscope burner. We recommend the gases bought in tanks in preference to the use of a gas-making outfit.

The most practical way in which to mount a dissolving stereopticon in addition to a complete kinetoscope would be to use a stout table with a shelf midway between the floor and the top. The dissolving stereopticon would be placed upon the top of the table and the kinetoscope on the intermediate shelf.

Matched Objective Lenses.

Our dissolving stereopticons of every grade are equipped with matched lenses. That is to say two objectives which project a disc upon the curtain of equal and exact size when matched slides are used, so that there is no overlapping of the discs and no change of position when dissolving.

Exhibition Outfits.

We have indicated on this and the following pages various kinds of complete outfits, including moving picture machines and films, stereopticon and views, talking machine, and records.

Outfit No. 14 A. Price, $790.00.

This outfit is compiled for the benefit of those exhibitors who wish to buy the very best and most complete public exhibition instruments, views, etc., regardless of cost. There are many ways in which an exhibitor can cheapen his outfit without necessarily taking away any of the items included. This could be done by equipping the outfit with cheaper machines, lenses, burners, views, etc., or with a smaller quantity of supplies.

Outfit No. 14 A is in every particular the best of its kind that can be put up. No attempt has been made to substitute any parts that might be considered "nearly as good" and which would be cheaper. In order to understand the details of the various parts customers are referred to illustrations in this catalogue.

The outfit includes:

Kleine Stereopticon and Edison Kinetoscope apparatus No. 510, as previously described. This embraces our best dissolving stereopticon, provided with highest grade lime light burners, best quality ½-size objective lenses in standard mountings, best quality condensing lenses, mounted on a double base board, the upper with sliding support; Universal model Edison projecting kinetoscope, the whole finished in finest style.

2,000 feet of Edison moving picture films.

One set of stereopticon views, "Lights and Shadows of a Great City" (New York), 61 in number, with descriptive lecture, all colored in the finest style.

We wish to emphasize the fact that these views are made from original negatives and are wet plates or collodion slides, which have a brilliancy and sparkle that the ordinary dry plates do not possess. The coloring of these slides is the work of our most accomplished artist and is not to be classed with ordinary slide coloring. Customers that prefer to make some other selection in place of this set may pick out $55.00 worth of other slides from our or any other list in its place.

Also, the following moving picture films which can appropriately be used with this lecture set and are included in addition to the 2,000 feet of film listed above; if preferred customers may select an equal quantity of film from the complete list in place of these.

Police Patrol Wagon, length 45 feet.

Panoramic View of the Ghetto, New York City, length 100 feet.

Panoramic View of Brooklyn Bridge, River front and Tall Buildings from the East River, 125 feet.

Burglar on the Roof (comic), 50 feet.

Bowery Five Cent Shave (comic), 100 feet.

Dancing on the Bowery (comic), 50 ft.

Also one set of dissolving views, 12 in the set, colored in the finest style, wood mounted, value $1.50 each, title "Rock of Ages."

One Chromatrope "American Flag."

One Chromatrope "Good Night."

The above chromatropes are worth $3.75 each; they consist of two circular glasses which rotate in opposite directions by means of cog wheels and pinion.

One comic movable slide "The Rat Eater."

Four sets of dissolving views, two slides in each set, colored in finest style for dissolving.

Two sets of dissolving views, 3 slides in each set, similar to the above.

One dozen movable comic slip slides.

Ten standard size comic views, 3¼x4 inches, colored, subject "The Snow Ball," with comic poem.

One set of four comic slides, colored, "How Jones Became a Mason."

One set of 5 slides, colored, "The Vagabond," with poem.

Six slides of choice statuary, standard size, 3¼x4 inches, with background blacked out.

Two slides, colored cloud effects, which can be used as backgrounds for the statuary slides.

One lecturer's reading lamp.

One slide box to hold 100 standard slides, with cardboard partition and strap for carrying.

One curtain, 15x15 feet.

One Edison Triumph Phonograph, with 36-inch brass horn, latest type reproducer, recorder and other items included with the machine, as per regular list.

Twenty-four Edison moulded records.

One supporting stand for horn.

Twelve blanks shaved.

Three sets of illustrated song slides, colored, 8 slides in each set, to match 3 of the phonograph records included with the outfit.

One thousand (1,000) large advertising posters, 24x36 inches in size.

One thousand admission tickets with reserve seat coupon.

Rubber type holder and inking pad to stamp names and places on poster.

Price of Outfit No. 14 A, as described.....$790.00

Challenge Exhibition Outfit No. 14D.

For Moving Pictures, Stereopticon Views, Music, Etc.

Price, $375.00.

We have made up the following outfit, most complete and thorough, for the benefit of exhibitors who wish to offer a high-class entertainment to the public, embracing the phonograph and records, moving picture machine and stereopticon views, with posters for advertising, etc. The outfit includes:

Edison Universal Model Projecting Kinetoscope for moving pictures and stereopticon views, with lime light burner.
Gas-making outfit for lime light.
One curtain, 15x15 feet.
Fifteen moving picture films, best Edison make, average 60 foot lengths, or 900 feet in all, customer's or our selection as preferred.
Fifteen feet of blank film for joining.
One bottle film cement.
Three dozen lime cylinders.
Sixty magic lantern views, 10 colored and 50 uncolored, standard size, 3¼x4 inches, photographs on glass with protecting cover glass, selected from our catalogue.
One handsome slide box to hold 100 slides, with partitions, straps, etc., our No. 100 A.
Two sets illustrated song slides, colored, eight slides in each set, with two concert records.
These illustrated song slides are to be projected on the curtain by means of the instrument, while the Edison Phonograph is playing the words of the song.
Twelve comic views without motion, colored, standard size, 3¼x4 inches.
Twelve comic views with motion, wood mounted.
One colored slide, "Welcome."
One beautifully colored slide, "Good Night."
One slide holder.
One lecturer's reading lamp.
Five charges of chemicals for making oxygen gas.
One Edison Triumph phonograph, with latest improved reproducer, and extra parts as listed with the machine.
Twenty-four Edison moulded records.
One 36-inch exhibition horn.
Twelve record blanks shaved.
One bottle phonograph oil.
One jeweler's screw driver.
One thousand fine heavy advertising posters, 24x36 inches in size, printed specially for each outfit in two colors.
One thousand reserved seat tickets.
One thousand admission tickets.
Rubber type, holder, inking pad.

Exhibition Outfit No. 17B.

Outfit for Moving Pictures with Dissolving Stereopticon.

Price, $255.00.

This outfit includes the following:

One Economic Dissolving Stereopticon with lime light burner, No. 300, elsewhere listed in this catalogue.
One Universal Edison Moving Picture Mechanism.
One low pressure dissolving key.
One gas-making outfit.
600 feet of Edison moving picture film, class B.
One curtain, 12 feet square.
One rapid change slide carrier.
One set of 60 stereopticon views, standard size, 3¼x4 inches, of which 10 are colored.
Twelve comic slip slides, wood mounted, with motion.
Ten standard size stereopticon views, comic, illustrating "The Snow Ball."
One colored slide, "Welcome."
One colored slide, "Good Night."
Five hundred posters, 18x24 inches.
One thousand admission tickets.
One stamping outfit for placing names and dates on printed matter.

Challenge Exhibition Outfit No. 15M.

For Moving Pictures and Stereopticon Views with Calcium.

Price, $175.00.

Outfit No. 15M includes the following items:

One Edison Universal Projecting Kinetoscope with lime light burner.
One oxylith gas-making outfit for lime light.
One can ether, one pound.
One box oxylith, 24 cakes.
One curtain, 12x12 feet.
Six moving picture films, 50 foot lengths, class B, Edison make, customer's selection.
One bottle film cement.
Six comic views, with motion, wood mounted slip slides.
One slide "Welcome."
One slide "Good Night."
One slide carrier for instantaneous changes.
Fifty magic lantern views, 10 colored 40 uncolored, standard size, 3¼x4 inches, photographs on glass with protecting cover glass, selected from our catalogue.
One slide box to hold 50 slides.
500 large advertising posters, 18x24 inches, on tinted paper, with one or two illustrations as desired.
One thousand admission tickets.
One thousand hand bills, 6x9 inches.
Stamping outfit for placing dates, etc., on printed matter.

THE DISSOLVING STEREOPTICON.

The dissolving stereopticon offers the manufacturer of projecting apparatus his best opportunity for the display of mechanical skill applied to optical science. With this instrument are produced the finest effects upon a curtain that can be obtained with stereopticon views.

The difference between a magic lantern (sometimes improperly called a stereopticon) and a dissolving stereopticon consists in this: the latter is composed of two magic lanterns the one an exact duplicate of the other, provided with sets of objective lenses that are absolutely alike in focus for the two bodies; so that the image of the views from both bodies is of the same size when projected on the curtain.

These two bodies of the stereopticon are mounted one above the other, but not rigidly. As it is necessary that the views projected by the two bodies fall upon the same spot upon the curtain, there must be a means of inclining the upper lantern; the degree of inclination varying with the distance; also a means of registering right and left. Both of these adjustments are provided with the stereopticons of our manufacture; they are substantially constructed, and by the aid of clamping screws, perfect rigidity can be obtained after adjustments have been made.

A dissolving stereopticon involves also, the use of two lime-light burners of equal power, which must be under control independently of each other.

The true dissolving effect lies in the gradual fading away of the one view and the coming out of the other; this can only be obtained by darkening and intensifying the light in each body alternately. It is therefore necessary to employ some means of directing the lime light gases from one burner of the stereopticon into the other. This is accomplished by means of a dissolving key, which receives the gases, oxygen and hydrogen, from the cylinders, and by the use of its lever and plug directs the flow into either burner.

Dissolving keys are of two kinds, high pressure and low pressure. The high pressure key should be used when the operator is taking his gas from two cylinders, charged by a calcium light company under high pressure. The low pressure key is used when gases are obtained from the operator's gas-making outfit with ether or gasoline saturator.

The most satisfactory results are obtained from the use of a high pressure key, with gases in tanks, furnished by the calcium light companies. With this key it is possible to send the necessary flow of gases into both burners at the same time, which is necessary for the production of many fine dissolving effects.

A high pressure key must be perfect in construction, or it is worse than useless. The greatest care is taken in the manufacture of the key which we include with our outfits; it is patented and its construction is such as to give perfect satisfaction.

The best known operators and lecturers, who have made fortunes in the lecture field, use the dissolving stereopticon with lime light, taking the gases from tanks. John L. Stoddard, Burton Holmes, Dr. H. C. Crary and every other lecturer of note, employ this form of apparatus; it is the accepted standard.

The electric light with a stereopticon does not produce a genuine dissolving effect. It is impossible to control the current in such a way as to swing the light from one lantern to the other instantaneously; therefore both lights are kept burning during an exhibition, the change from one to the other being accomplished by means of a mechanical dissolver, which shuts out the lights alternately, but abruptly; there is no fading away of one view into the other.

The inquirer who is investigating the question of dissolving stereopticons is warned against the fatal error of buying a poorly made instrument without the necessary appliances and high grade lenses for good work. A poor instrument of this character is not as desirable as a single magic lantern with a good slide carrier.

There are instruments on the market for sale by mail order houses and other "cheapest on earth" firms, which are constructed entirely with a view to economy of cost, that are totally unfit to do the work that is required of them. Intelligent buyers will readily understand that a firm which deals in shoes, buggies, shirts, hats and groceries,

cannot be as well able to handle scientific instruments of this kind as business houses that make a specialty of this line of goods.

In order to save a few dollars in the cost of constructing such an instrument, there are heavy sacrifices made in their efficiency and while illustrations of such instruments may look very well on paper, their flimsy construction will at once condemn them to an experienced lanternist. Printer's ink and paper are patient, and glowing descriptions in catalogues are more easily written than it is possible to produce a first-class stereopticon effect with a third rate instrument.

There is a recognized standard applied to objective lenses among reliable houses which is not followed by all of the dealers in these instruments. The standard size Lenses are the best commercial lenses for lantern work and are costly in the larger sizes, which project at long distances. Cheap substitutes for these have been placed on the market under the same description, and the buyer who is not posted is apt to be mislead. Standard ½ or ⅔ size Objectives which are worth $14.50 and $21.00 respectively are sometimes supplanted by a cheap substitute which has less than one-third their value. The cheaper lenses give poor definition and much less illumination on the curtain than the genuine objective. This applies to other sizes of objectives as well. Our dissolving stereopticon No. 500 is provided with best quality Objectives. This model is the result of many years' experience in the manufacture of instruments of projection, is finely finished, substantially made, the best materials used throughout.

This model is in use among many of the best known lecturers and theatrical men throughout the country and we guarantee it to be faultless in every particular.

There are two main advantages derived from the use of a dissolving stereopticon not offered by a single Magic Lantern; these are the dissolving effect produced by the fading of one picture into the next and the capacity for projecting two companion or complementary pictures upon the curtain at the same time.

The use of our sliding carrier with a single instrument, makes a rapid change from one view to the next, without leaving a white disc on the curtain, but in making the change the picture does not fade away as it slides from the field of vision to the right or left, the next picture sliding into place from the opposite side in the same way. In using a dissolving stereopticon, however, the view does not slide out of place, but fades away, the other next appearing in its place without any mechanical change being apparent.

This will be readily understood if we consider the manner of operating; there being two lantern bodies, each complete with a lime light burner and lenses, each burner connected with a dissolving key by means of rubber tubing; by swinging the handle of the key to the right and left, the gas is alternately supplied to each burner. The burner that is being fed gives a brilliant light, which projects the view that is in place upon the curtain; while this picture is upon the curtain, the view in the other lantern is changed, the handle of the dissolving key is swung to the other side; the bright light dies out and the other burner receives the gas, and projects the new view.

Both lanterns are sometimes used at the same time with sets of views that supplement each other, and these form many of the handsomest sets of slides that are made for the stereopticon. This is accomplished by setting the handle of the high pressure dissolving key half way, that is to say in the center, allowing an equal flow of gas to both burners.

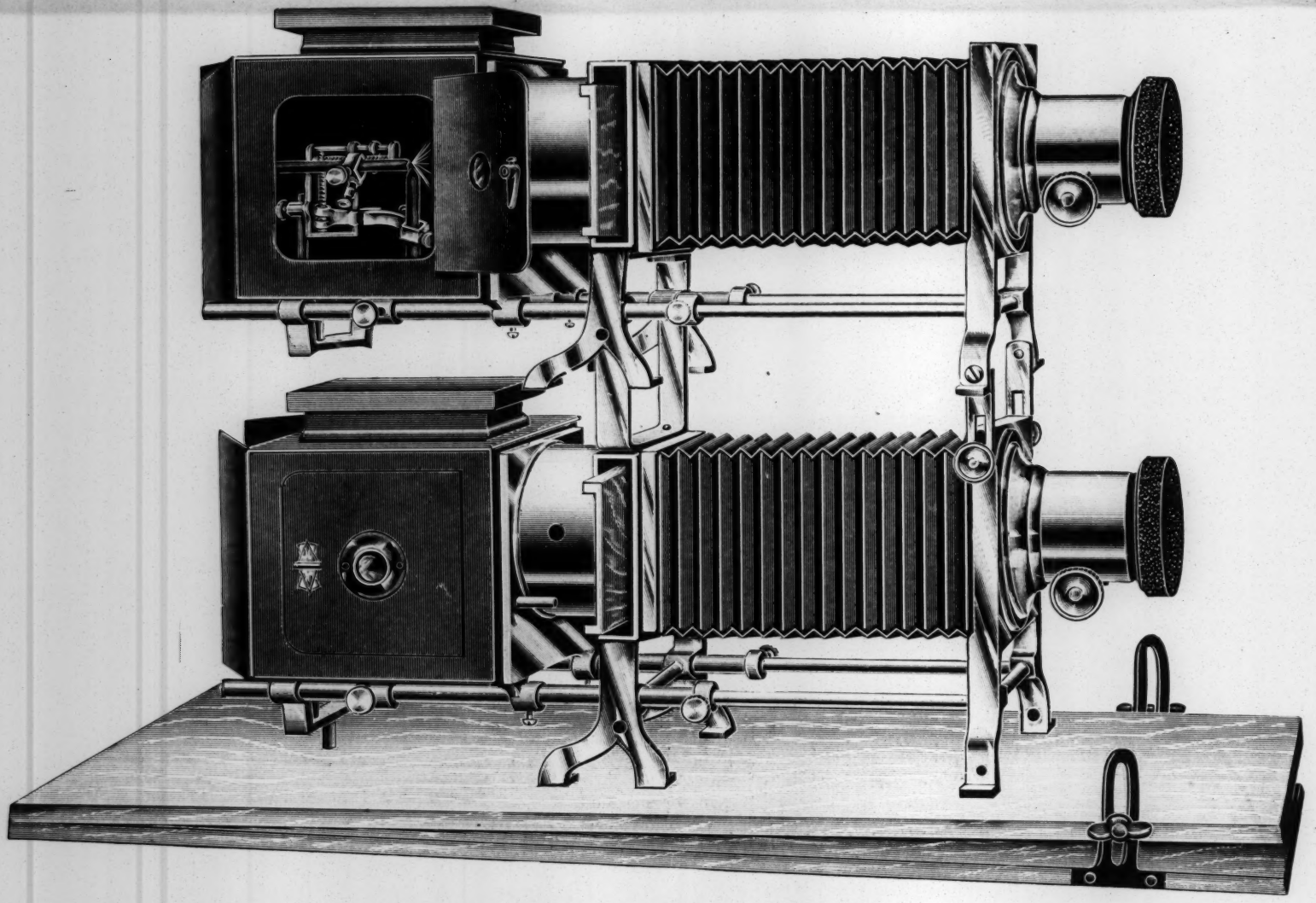
For instance, in the set "Rock of Ages" there is a view of the ocean with a projecting rock, on which rests a cross; while this is on the curtain, the operator places a view of a girl looking upward in the other lantern, places the handle of the dissolving key in the center; the first picture of the ocean remains on the curtain and as the gases are fed to the other burner, the figure of the girl gradually appears, becoming brighter and brighter, until it stands out boldly, clinging to the cross. Thus two views projected simultaneously, appear upon the curtain as one.

Many other beautiful effects are produced with a dissolving stereopticon, that are impossible with a single instrument. For instance, the operator may take three views of of a beautiful landscape and have one colored as a day scene, another twilight, and the third as a night view. By dissolving from one lantern to the other, the effect will be that of a change of color, the view remaining apparently on the curtain; being identical, the change is not apparent.

In producing effects of this kind, it is necessary that the instrument and lenses be of perfect construction. If the two bodies of the stereopticon are not accurately constructed, or the lenses poorly matched, ludicrous effects result; as when the figure of the girl in the Rock of Ages set is projected out of place and is left clinging to nothing, away from the cross, in mid-air. For this reason we give especial care to the manufacture of these instruments.

Challenge Stereopticon No. 509. For Calcium (Lime) Light.

Challenge Stereopticon No. 500. For Calcium (Lime) Light.



Challenge Stereopticon No. 500K. For Electric Light.

The Challenge Stereopticon No. 500

LATEST MODEL

For Use with Calcium Light Company's Gases in Tanks Under High Pressure.

Price with best quality half-size objective lenses, without tanks - $165.00

The Condensing Lenses are 4½ inches in diameter, best quality, mounted in brass, and can easily be taken out for cleaning.

The Objective Lenses are achromatic, standard sizes, and best quality, mounted in brass, nickel plated tubes, with rack and pinion for focusing. Will project a picture of any size from five to thirty feet at a distance of sixteen to ninety feet from curtain.

The Lime Light Jets are of our latest pattern, No. 125, with small, medium, and large bore, spring clamps to hold the cylinder of lime, stop cocks, mechanical lime movement, elevating and clamping screws. The jet is easily adjusted and rigidly held in place when clamped.

The Extension for Focusing is obtained by means of collapsible leather bellows. The bellows are vastly superior to the old style metal extension tubes, saving many pounds in weight and making the lantern more compact for transportation. The front support, which bears the weight of the objectives, moves forward when the instrument is being focused and is always immediately beneath the weight which it bears. This prevents the sagging of the objectives during the lecture, and when clamped the instrument remains rigid.

In detail the outfit consists of:

Two magic lantern bodies, with extension and opening for 4-4 objectives.
Two half-size best quality objective lenses.
Two adapting rings, reducing objective opening from 4-4 to 1-2.
Two pairs of best quality condensing lenses, 4½ inches in diameter.
Two best lime light jets.
One high-pressure dissolving key.
Twelve feet rubber tubing for connections.
Two slide carriers.
One carrying case.

Prices covering other Objective Lenses of various foci will be found under "Objective Lenses."

Challenge Stereopticon No. 500K

MODEL FOR ELECTRIC LIGHT

Price $175.00

The same in style and equipment as No. 500, but omits: High pressure key, lime light burners, and rubber tubing; using in thir place two right angle arc electric lamps, two Edison rheostats, and mechanical dissolver.

The No. 500 Dissolving Stereopticon.

Our old No. 500 model dissolving stereopticon became the standard many years ago, and year by year its salient features have undergone an evolution; the new model embodies many features not found in earlier models or those of other make. Its universal adaptability can be found in no other instrument on the market; most important being the ease with which any objective lens of standard size can be attached. This makes it possible to use the machine at any distance from the curtain for which objective lenses are made.

The fronts of the No. 500 are cut out for the largest size of objective, the 4-4 (which projects a picture whose size equals one-fifth of the distance), and there are permanently fastened to the bodies objective flanges for the 4-4 lenses; we furnish also adapting collars which fit into the 4-4 flange, to reduce the opening to 2-3; other adaptors from 2-3 to 1-2; others from 1-2 to 1-4. The bellows is large, and long enough to accept the longest focus standard objective lenses.

With the proper objectives this instrument will project a thirty-foot picture at 150 feet distance; or a ten foot picture at 12 feet, and various sizes between these extremes.

When we speak of standard 4-4, 2-3 or 1-2 size objectives, we mean those lenses which are mounted in large fittings, such as have been in use many years; not the lenses of long focus, mounted in small tubes, which are very much cheaper and lessen both light and definition.

To emphasize the adaptability of our No. 500 stereopticon, we mention the following objectives which can be used with it at various distances and cover the entire range of stereopticon work:

At 150 feet between stereopticon and curtain—

4-4 objective, projects a 30-foot picture, sharp, bright and clear to the edge.

At 120 feet—

4-4 objective projects a 24-foot picture.
2-3 objective projects a 30-foot picture.

At 100 feet—

4-4 objective projects a 20-foot picture.
2-3 objective projects a 25-foot picture.
1-2 objective projects a 30-foot picture.

At 80 Feet—

4-4 objective projects a 16-foot picture.
2-3 objective projects a 20-foot picture.
1-2 objective projects a 24-foot picture.

At 60 feet—

4-4 objective projects a 12-foot picture.
2-3 objective projects a 15-foot picture.
1-2 objective projects an 18-foot picture.

At 50 feet—

4-4 objective projects a 10-foot picture.
2-3 objective projects a 13-foot picture.
1-2 objective projects a 15-foot picture.
1-4 objective projects a 25-foot picture.

The No. 500 Dissolving Stereopticon —Continued.

At 40 feet—

4-4 objective projects an 8-foot picture.
2-3 objective projects a 10-foot picture.
1-2 objective projects a 12-foot picture.
1-4 objective projects a 20-foot picture.

At 30 feet—

2-3 objective projects a 7½-foot picture.
1-2 objective projects a 9-foot picture.
1-4 objective projects a 15-foot picture.
Extra short distance objective projects a 25-foot picture.

At 20 feet—

1-2 objective projects a 6-foot picture.
1-4 objective projects a 10-foot picture.
Extra short distance objective projects a 17-foot picture.

At 10 feet—

1-4 objective projects a 5-foot picture.
Extra short distance objective projects a 9-foot picture.

We do not include with the outfit No. 500 all of these lenses, as few exhibitors have use for all of them. The most universal are the 1-2 sizes, which are most commonly used; but exhibitors sometimes feel the need of very long or very short distance lenses, which can then be added at will, merely for the price of the lenses, without any change in the instrument.

The objectives which we use with this instrument are now specially made for us by the Bausch & Lomb Optical Co., and are not to be confounded with cheaper grades. If desired, we furnish Darlot objectives in place of the American at same price.

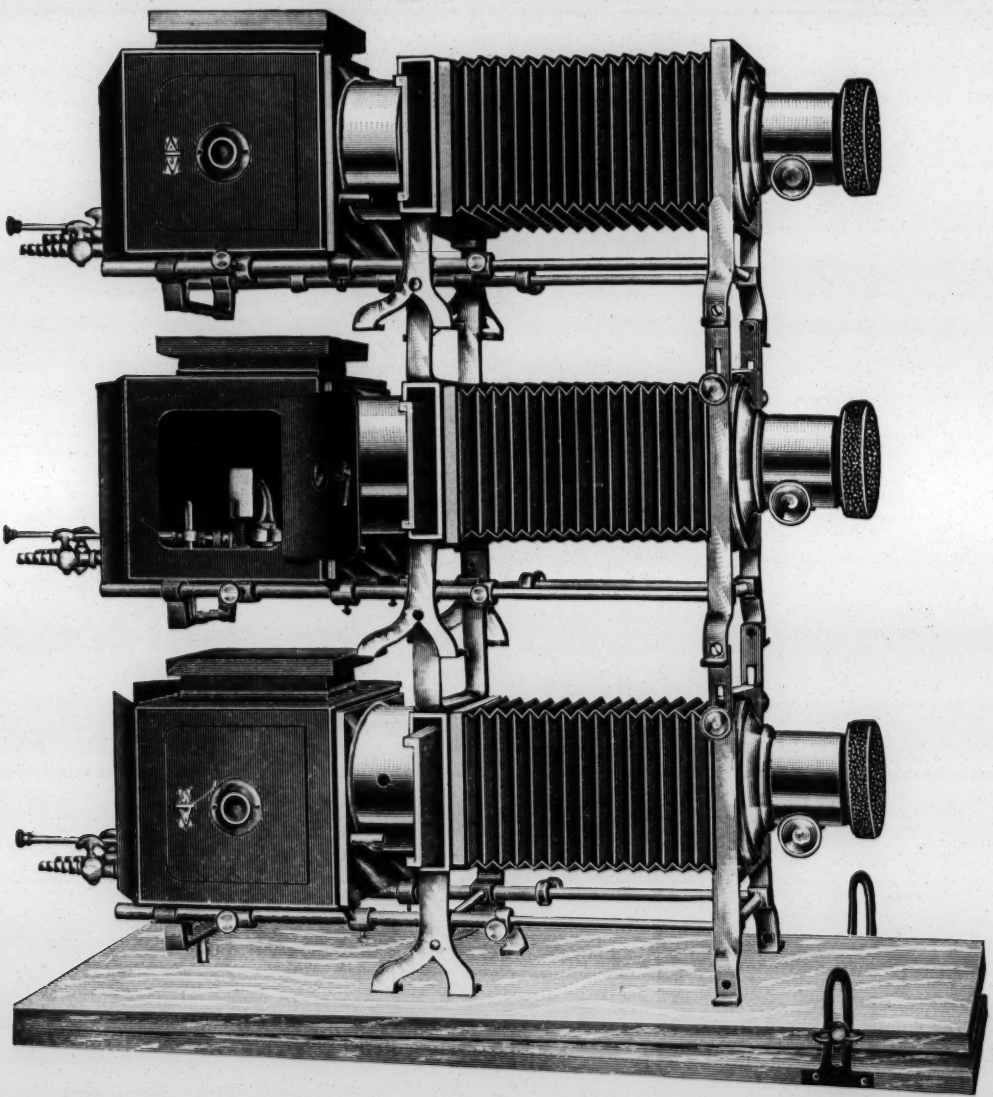
Value of objectives other than those listed with the No. 500; all of these can be used with the instrument:

1 pair of 4-4 objectives for long distance	$64.00
1 pair of 2-3 objectives for long distance	42.00
1 pair of extra short distance lenses	14.00

Another new feature of great practical benefit which has been added to stereopticon No. 500 is the new style baseboard, with elevation. As shown in illustration, there are used two heavy boards of black walnut or cherry, hinged at one end. Near the other end of the lower board are two heavy brass arcs, with slot; at this point are fastened two projections to the upper board, which play up and down in the arc; the lantern being placed upon the upper board, it may be inclined at any angle, upward or downward, the projections being clamped to the arc by means of a heavy brass thumb-screw when in proper position.

In this instrument, as in all our Challenge series of lanterns, the rings in which the condensing lenses are mounted are placed between the light box and the slide holder, so that if the lenses should require cleaning, either during or before a lecture, these rings can be lifted out of place and returned without disturbing the remainder of the lantern. This may be done while the light is burning.

Triple Challenge Stereopticon, No. 600.



Price **$240.00**

Our Triple Stereopticon consists of three lantern bodies as shown in illustration which are identical with those described under No. 500. These are mounted one above the other, are easily separated to make a single or double lantern. It can be equipped with lenses of any focus, from 4-4 standard to 1-4.

Parts included under No. 600 are as follows:

The triple lantern body.
Double base board.
Three best quality lime light burners.
Three best quality ¼-size objectives.
Three pairs best quality condensing lenses.
Two low pressure dissolving keys, to control one, two, three or four lights.
Eighteen feet rubber connections.
Three slide carriers.
Two regulating valves to be attached to gas tanks, for regulating pressure of the gases before entering the keys.
Carrying Case.

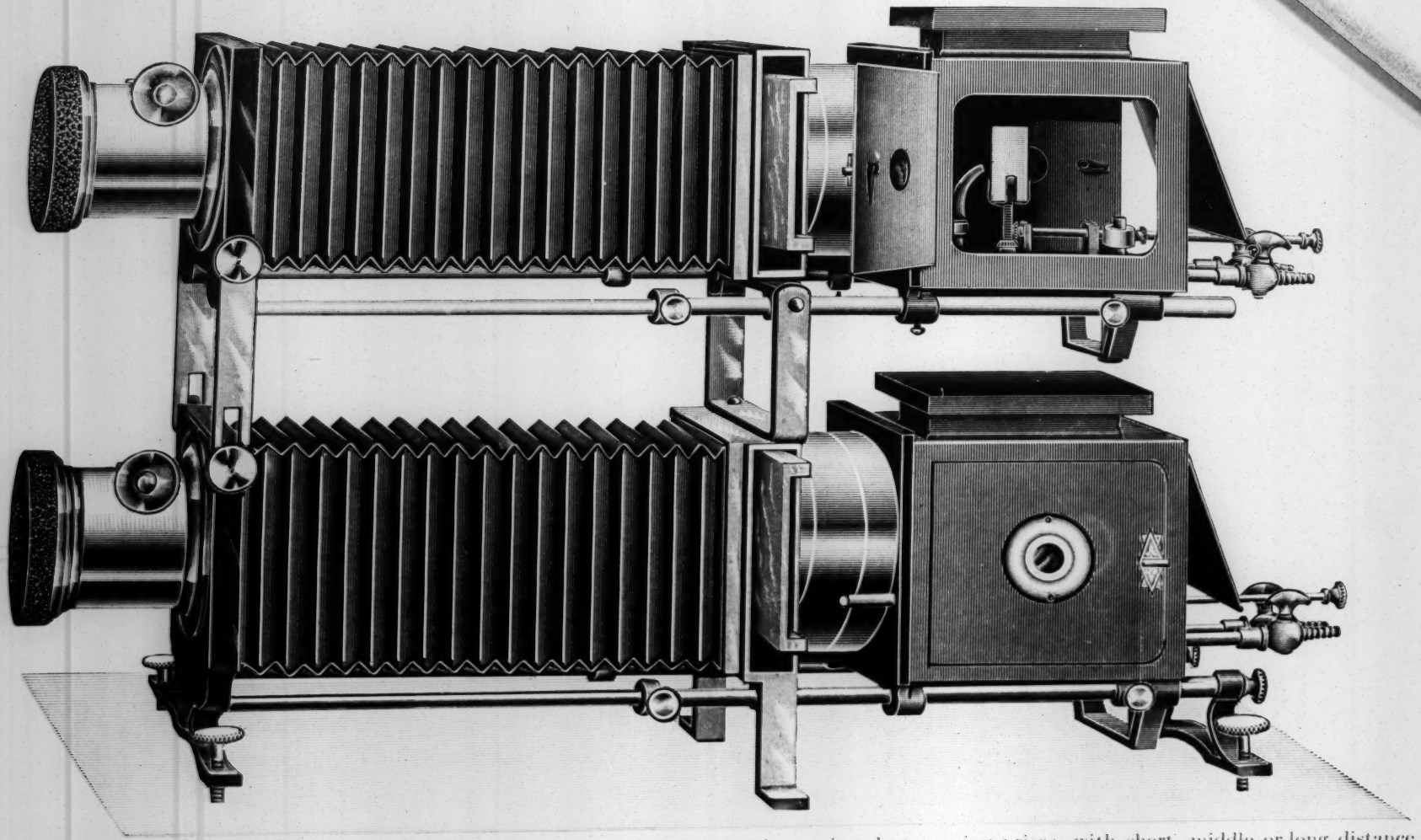
No. 600A. Price **$262.50**

No. 600A is the same as No. 600, but is equipped with standard ½-size objectives in place of ¼-size.

No. 600B. Price **$315.00**

No. 600B is the same as No. 600, but equipped with standard 4-4 objectives in place of ¼-size.

We substitute three best quality right-angle electric lamps, three Edison rheostats, in outfits No. 600, 600A, or 600B, omitting three lime light burners, rubber tubing, dissolving keys, and regulating valves, at a reduction of $15.00 in prices quoted.



Challenge Stereopticon No. 400A. See following pages for description. Can be equipped at varying prices, with short, middle or long distance objectives, any of our lime light burners, and triple system of condensing lenses.

Challenge Stereopticon No. 400A. See following pages for description. Can be equipped at varying prices, with short, middle or long distance objectives, any of our lime light burners, and triple system of condensing lenses.

Challenge Stereopticon No. 400.

(See illustration previous page.)

The Challenge Stereopticon No. 400 is our medium grade lantern, but is well made and solidly constructed and a very efficient instrument that is second only to our No. 500 stereopticon. The main points of difference between the two instruments are as follows:

The No. 400 will accept standard ¼ or ½ size objectives but not the 4-4 size mounting as will the No. 500. The bellows of No. 500 are made to accommodate the largest size of lenses, while No. 400 takes the usual sizes only.

NOTE.—We know of no stereopticon of any make that will take the 4-4 size objective except our No. 500. The condenser mountings and condensing lenses are the same in both instruments. The metal parts of the No. 400 are all brass as are those of the No. 500; the No. 400 is oxidized while No. 500 is nickel plated.

No. 500 stereopticon has screw slide stops which are not included with No. 400. The lamp houses of the No. 400 are simpler in construction than those of No. 500 and are not as large.

No. 400 stereopticon as listed does not include as fine a grade of objective lenses as are those included with No. 500, and the lime light burners are not as elaborate as those that accompany No. 500, but both are of excellent quality.

No. 400 stereopticon as listed includes a low pressure dissolving key, while No. 500 includes a high pressure key; the latter includes a double adjustable base board at price quoted which is omitted from No. 400.

The carrying case that accompanies the No. 400 instrument is a telescoping canvas case, reinforced with wooden supports at the bottom, with straps and handle. The No. 500 carrying case is more elaborate.

In purchasing either of these instruments customers are at liberty to make omissions or additions at proportionate prices. The instruments can be equipped with objectives, burners, etc., other than those listed and estimate covering values of such changes will be given on request.

PRICES.

Challenge Stereopticon No. 400 for projecting dissolving views at short range.....$95.00

This instrument at this price includes the following items:

The stereopticon body: Consisting of two lanterns mounted one above the other, equipped with best quality 4½ inch condensing lenses, in brass mountings, bellows extension sufficiently long to be used with a four-quarter (4-4) objective in half (½) or quarter (¼) size mountings.

The fronts of the lantern bodies are cut out to take the standard half size mounting; when the instrument is purchased with quarter size objectives we include a pair of adapting rings which reduce this opening to the necessary size.

Two objectives: One pair of good quality quarter size lenses, one pair of lime light burners with spring clip to hold lime, mechanical movement for turning limes; the burner nickel plated and mounted upon sliding saddles for accurate adjustment; these lime light burners have stop-cocks.

One low pressure key to direct the flow of gas from one burner into the other alternately.

Twelve feet rubber tubing to connect gas tank or generator with dissolving key and the key with the two burners.

Two slide carriers.

One carrying case.

The Challenge Stereopticon No. 400, with lenses quoted above, will project a picture 10 feet in size at a distance of 20 feet from the curtain, a 15 foot picture at 30 feet, and other sizes at various distances in the proportion of one foot of picture to every two feet of distance when using the standard size lantern slide with 3 inch opening.

In using the low pressure dissolving key with gases taken from tanks under high pressure, it is advisable to purchase a pair of gas regulators which are attached to the tanks to aid in controlling the flow of gas.

Price of two single gas regulators, at $2.50 each.....$5.00

These are not included in price of outfit as quoted above. Various other forms of gas regulators for modifying or controlling pressure will be found listed under "Gas Regulators."

Challenge Stereopticon No. 400 A.

For Projecting Dissolving Views at Medium Distances.

Price, $110.00.

This outfit includes all items described under outfit No. 400 as listed at $95.00, excepting the objective lenses.

In this case we substitute in place of the quarter size objectives a pair of good quality half size objective lenses in standard mountings which will project a nine foot picture at a distance of 30 feet from instrument to curtain; a 12 foot picture at 40 feet distance; a 15 foot picture at 50 feet, and other sizes in the proportion of 3 feet of picture to each 10 feet of distance.

These lenses will project a view with standard size lantern slide which will equal in size the moving picture view projected by the Universal Projecting Kinetoscope.

Challenge Stereopticon No. 400 B.

Price, $120.00.

This instrument is the same as that described under No. 400, but includes both the short distance objectives described under No. 400 and the middle distance objectives included with No. 400 A.

Challenge Stereopticon No. 400 C.

Price, $115.00.

This outfit is the same as that described under No. 400, but omitting the short distance objectives; in their place we substitute a pair of long distance objectives in standard half size mounting.

These lenses are intended to project a smaller picture at medium distance or an average size picture at an extra long distance. The proportion is one foot of picture to every six feet of distance; i. e., a 10 foot picture at 60 feet distance between the curtain and instrument; a 12 foot picture at 72 feet; a 15 foot picture at 90 feet; a 20 foot picture at 120 feet.

These lenses are particularly well adapted to project advertisements, election bulletins, etc., across an open street. As these objectives are of long focus and require an extra long extension for which the bellows of the instrument are not adequate, we include without extra charge a pair of heavy brass extension tubes which place the lenses in proper position to obtain a sharp focus.

Moving Picture and Stereopticon Combination Outfit No. 400 D.

Price, $160.00.

This apparatus includes:

Challenge Stereopticon No. 400, less the short distance objective lenses, and in their place we substitute a pair of medium distance lenses such as are included with Outfit No. 400 A.

The Edison Universal Projecting Kinetoscope mechanism for moving pictures, which is equipped with a moving picture objective to match those of the stereopticon.

A base board to support the stereopticon and kinetoscope mechanism.

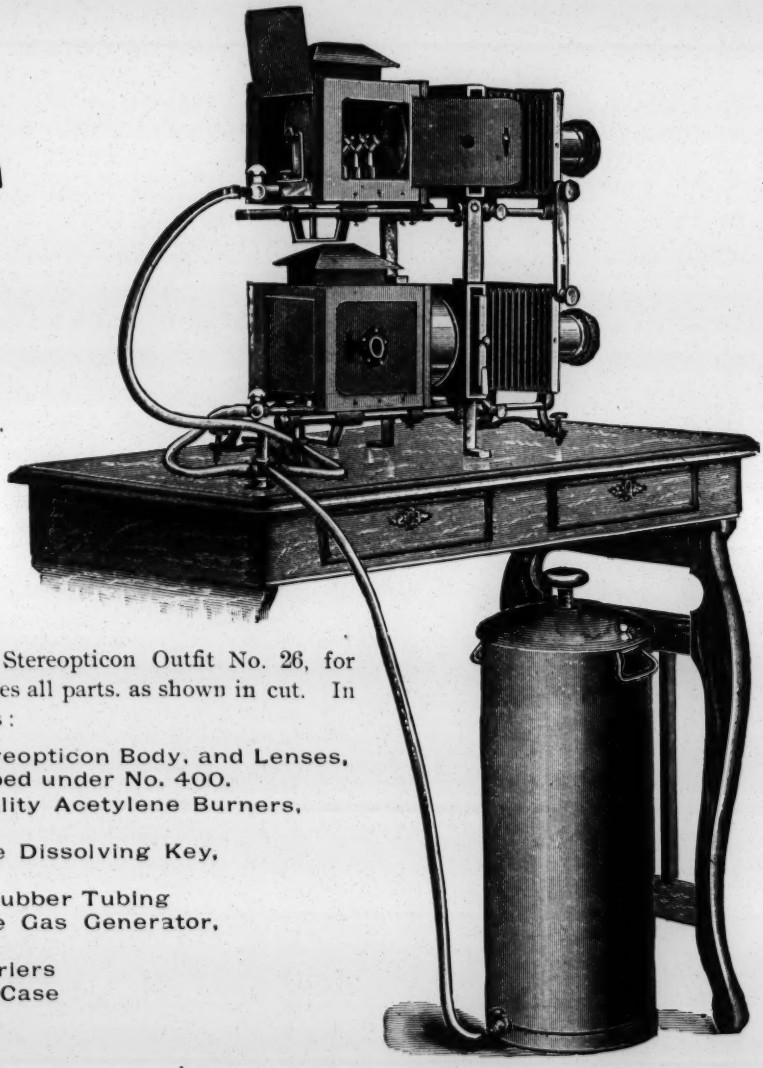
Stereopticons Nos. 400, 400 A, 400 B, 400 C, and 400 D are equipped with lime light. These outfits can be furnished with two medium quality right angle electric lamps in place of lime light burners, and a mechanical dissolver in place of dissolving key, at the same prices. In this case we use larger lamp houses for convenience in operating.

Dissolving Stereopticon Outfit No. 26

For Acetylene Gas.

PRICE

Complete.....**$98 00**



The Dissolving Stereopticon Outfit No. 26, for acetylene gas, includes all parts. as shown in cut. In detail, it is as follows:

1. Challenge Stereopticon Body, and Lenses, as described under No. 400.
2. Two Best Quality Acetylene Burners,
3. One Acetylene Dissolving Key,
4. Twelve Feet Rubber Tubing
5. One Acetylene Gas Generator,
6. Two Slide Carriers
7. One Carrying Case

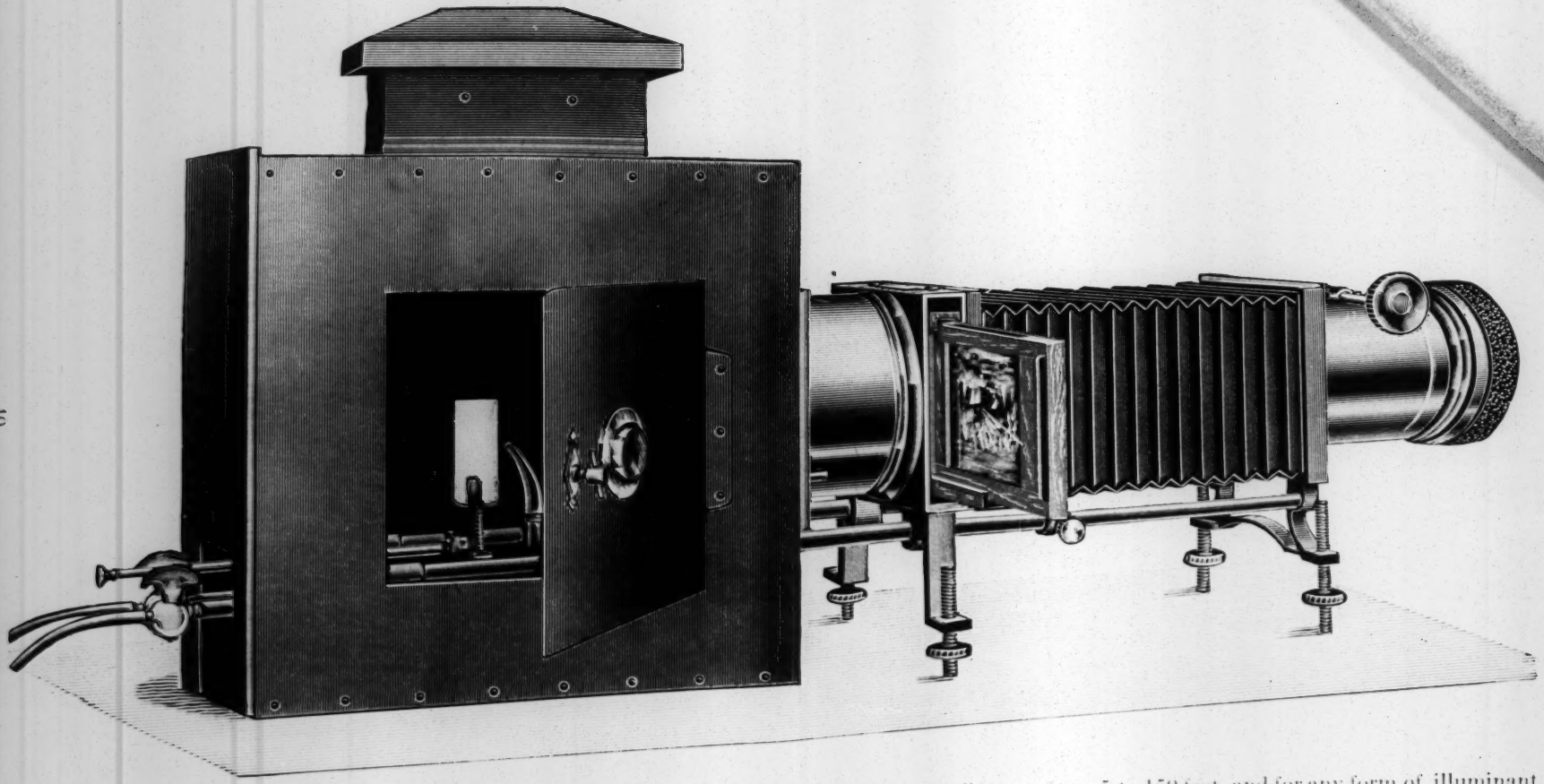
WE MANUFACTURE

MAGIC LANTERNS, STEREOPTICONS AND SUPPLIES

ARE DISTRIBUTING AGENTS FOR THE

EDISON MANUFACTURING CO.'S

PROJECTING KINETOSCOPES AND FILMS, THE PHONOGRAPH, RECORDS AND SUPPLIES



No. 100. The "Supreme Magic Lantern." Adapted for standard objectives to project at any distance from 5 to 150 feet, and for any form of illuminant.

No. 100. The Supreme Magic Lantern.

(See illustration.)

We have elsewhere listed in this catalogue our Economic Magic lantern to answer the demand for the cheapest possible instrument that will do good work with various forms of light, and objective lenses for various distances, made up in economical form. On the other hand, we list our No. 100 Supreme Magic Lantern for the benefit of those exhibitors who wish the very best instrument which can be constructed without economizing in the material used or the appliances included.

The Supreme Magic lantern when properly equipped with the necessary lenses can be used for any work of which a magic lantern is capable.

It is provided with a large bellows, 14 inch extension, in order to adapt the instrument for projection with any standard size objective. The front plate is large and is provided with a brass collar threaded to take the largest 4-4 size objective. In order to adapt the instrument for use with the 2-3, 1-2, 1-4 or extra short distance lens, we provide a nest of adapting rings which fit into each other and reduce the opening of the lantern to fit any of the standard objectives.

The difference between the standard objectives of best quality that are used for various distances and the economic objectives is this: The latter are mounted irrespective of focus in the small size mounting; namely, the 1-4 size; that is to say the 4-4 objectives in the Economic style, as well as the intermediate lenses, are of the same size, that of the 1-4 size objective; the best quality standard objectives increase in size as the focus lengthens for longer distances. There is necessarily a great difference between the values of lenses of the same focus in the two styles. An examination of illustration on page 49 will better enable the reader to understand this point. Although our Economic series is handsomely finished and the lenses well ground, we are enabled to sell them at $4.50 each for three foci. The large standard size 4-4 objective is worth $32.00, the 2-3 size $21.00, the 1-2 size $14.50.

The Supreme Magic Lantern, therefore, considering our purpose in placing it upon the market, should be used with the best grade of lenses only.

The illuminants to be used with the Supreme are either calcium light or the Arc Electric. It serves no special purpose if weaker lights are to be used, such as the acetylene, incandescent electric or oil, which will produce equally good results with a cheaper form of lantern. When purchased with arc electric lamp the Supreme Magic Lantern is provided with our right angle (90 degree) lamp; if ordered with calcium light burner it is equipped with our best quality oxy-hydrogen jet. The instrument is shipped in a handsome carrying case.

PRICE OF SUPREME MAGIC LANTERN.

No. 100. Supreme Magic Lantern, provided with longest distance objective, 4-4 size, best quality, to project a 30-foot picture at 150 feet distance, or smaller pictures at lesser distances; best quality lime light burner, 8 feet rubber tubing, best quality condensing lenses 4½ inches in diameter, handsomely mounted, with carrying case. **Price $75.00.**

No. 100A. The same as No. 100, but substituting a 90-degree arc electric lamp for lime light burner and rubber tubing. **Price $75.00.**

No. 100B. The same as No. 100, but substituting a 2-3 size objective in place of the 4-4 size, which projects a 30-foot picture at a distance of 120 feet, and smaller pictures at lesser distances. **Price $64.00.**

No. 100C. The same as No. 100A, but substituting a 2-3 size objective in place of the 4-4. **Price $64.00.**

No. 100D. The same as No. 100, but equipped with best quality 1-2 size objective in place of the 4-4. **Price $57.00.**

Description of Challenge Magic Lantern

Model No 700

ILLUSTRATED WITH VARIOUS FORMS OF LIGHT ON THE FOLLOWING PAGES.

It consists of: 1. **The body.** 2. **The condensing lenses.** 3. **The objective lenses.** 4. **The leather extension bellows.** 5. **The illuminant.** 6. **The carrying case.** 7. **The slide carrier.** Weight with carrying case 12 pounds.

1. The **body** consists of the hood which encloses the lamp, the extension rods, and the skeleton frame, which are made of brass, and handsomely nickel plated. The front is cut out for standard half size objective, and has adapting ring to use quarter size if desired. The instrument has elevating screws in front supports; side door with catch.

2. The **condensing lenses** are two in number, of the best quality, 4½ inches diameter, whose focus is adapted to project the maximum amount of light into the objective lens. They are set in heavy brass cells in such a way that they can be taken out at any time for cleaning. The cell is set in place outside of the hood that encloses the lamp, and never becomes heated.

3. The **objective lenses** are quarter size, of best quality, are composed of a series of achromatic lenses, finely finished, mounted in brass tubes, with rack and pinion for fine adjustment in focusing picture. The lens is provided with a leather cap to protect it from dust and damage.

4. The **leather extension bellows** is the latest improved medium for enclosing the light between the condensing lenses and the objective, packing into a space of one inch when closed, opening out to an extreme of seven inches when necessary to obtain a good focus on the screen. It affords a great saving in weight.

5. The **illuminant** may be either oil, acetylene, incandescent electric, arc electric or lime light, as described in the following pages; **the burners are interchangeable in the lantern.** The burner support consists of a nickel-plated brass saddle, with a rod, to which is clamped the burner. The saddle fits upon a pair of extension rods in the body.

6. The **carrying case** is light in weight, and its dimensions are 18x10x7.

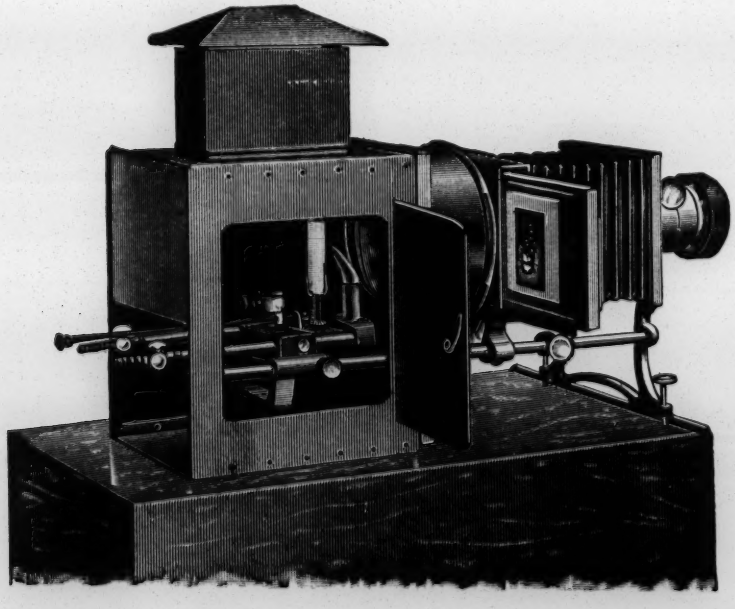
7. The **sliding slide carrier** is included in the outfit without extra charge. It is placed in the opening between condensing lenses and bellows at the beginning of an entertainment and left until the close. There is a slider in the carrier which holds two slides and moves from right to left and back. While one view is being projected on the screen the other is being changed, and in a fraction of a second the new view is in place and the first is changed. There is at no time a white disc on the screen.

The various kinds of illuminants with which the No. 700 model is listed on the following pages do not alter the size of the picture projected on the curtain by the instrument. With any form of light the following table applies:

At 10 feet between instrument and curtain, the size of picture is 5 feet.
At 16 feet between instrument and curtain the size of picture is 8 feet.
At 20 feet between instrument and curtain the size of picture is 10 feet.
At 30 feet between instrument and curtain the size of picture is 15 feet.
At 40 feet between instrument and curtain the size of picture is 20 feet.

The difference lies in the brilliancy of the picture upon the curtain; it becomes brighter in the following order: Oil, incandescent electric, acetylene, calcium, arc electric light. As the size of the picture increases and the illumination decreases in proportion to the distance between the instrument and the curtain, it follows that the weaker illumination reaches its furthest possible distance and its maximum size of picture before the more powerful kinds of light. Oil light should not be taxed beyond an 8 or 10 foot picture; acetylene, a 15-foot view; calcium, a 20-foot, etc.

If the picture projected by the No. 700 model is too large for any given distance, a longer distance objective may be employed, whose projection equals three-tenths of the distance, with any form of illuminant except oil. This will cost $13 extra, or, if substituted in place of the regular quarter size, $6.50 extra.

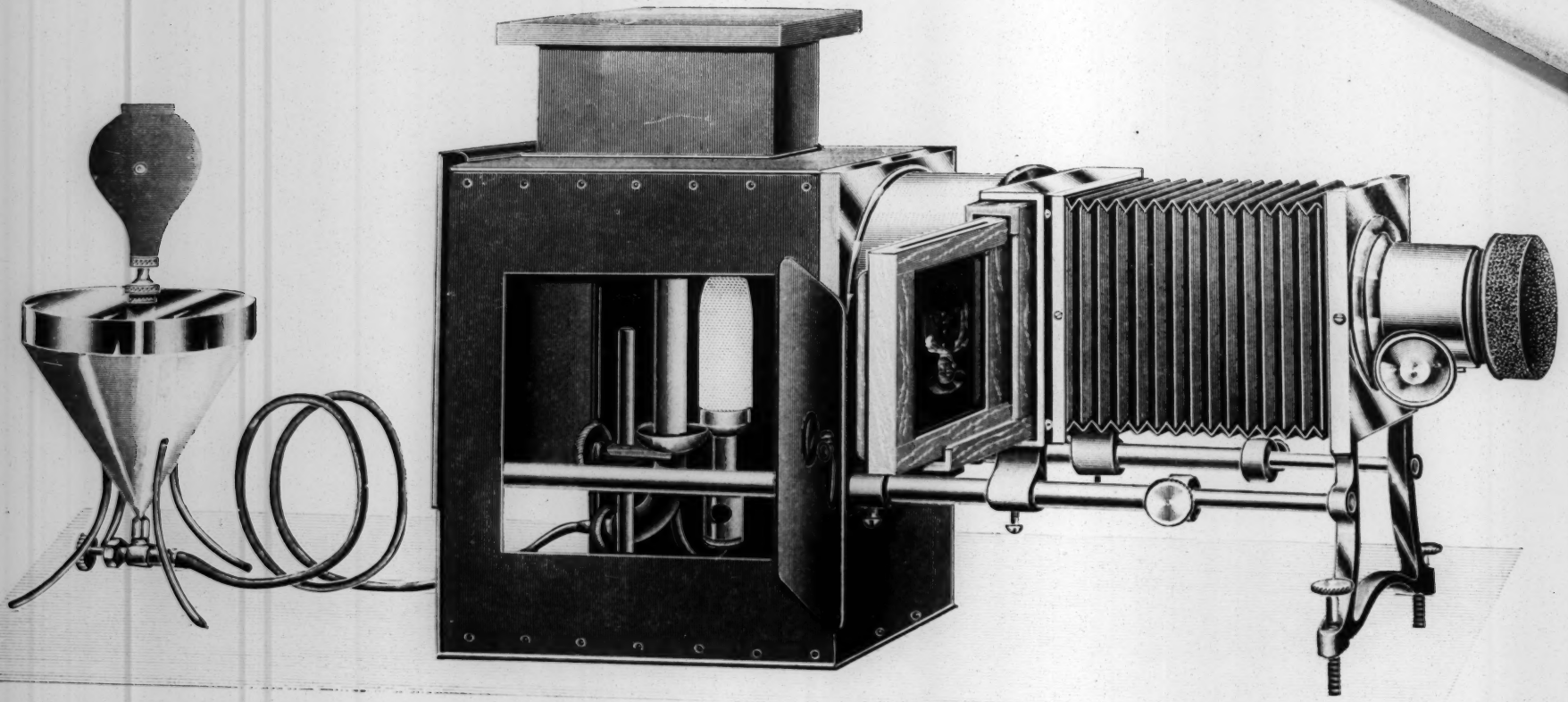


No. 700B. The Challenge Interchangeable Magic Lantern

WITH CALCIUM LIGHT JET FOR GASES.

Weight, with carrying case.....14½ pounds
Price, complete **$39.00**

Instrument No. 700B consists of Model No. 700, as described; a calcium light burner, best quality, with mechanical movement for turning limes from the rear, and stop-cocks; the burner nickel plated and handsomely finished. Best quality quarter-size objective, slide carrier, 4½-inch condensing lenses.



No. 700M. Magic Lantern, with Alcohol Vapor Light Outfit. Weight of reservoir, tubing, and burner, 26 ounces. Price of No. 700M complete, $40.00.

Challenge Magic Lantern, No. 700M.

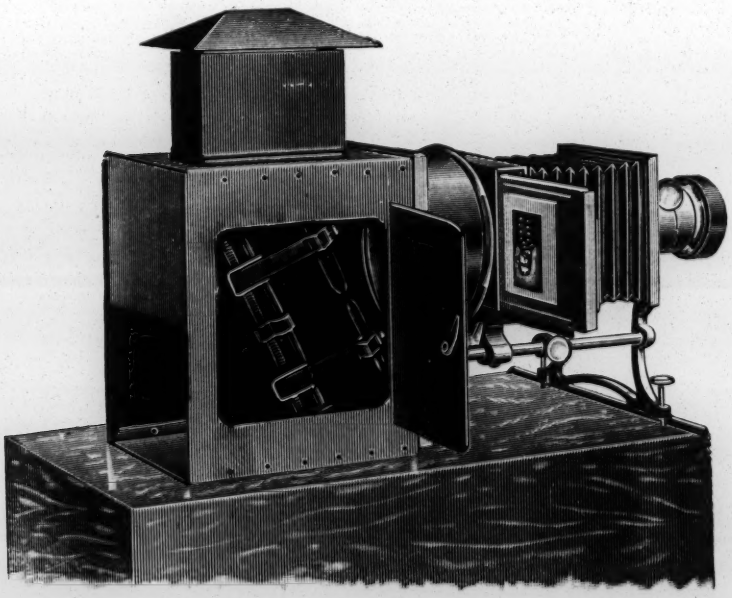
With Alcohol Vapor Light Apparatus.

(See Illustration, Previous Page.)

Price, $40.00.

This outfit includes our Standard No. 700 Magic Lantern as described, with best quality ¼ size objectives, etc., in combination with a new alcohol vapor light outfit. This is extremely simple to operate, absolutely without danger of any kind, and as the light making apparatus (including the reservoir and burner) weighs but 26 ounces, it is extremely portable. The complete light producing apparatus can be packed in the lamp house of the lantern.

For further description see "Alcohol Vapor Light Outfit."



No. 700 C.

The Challenge Interchangeable Magic Lantern.

With Hand Feed Arc Electric Lamp.

Weight, without rheostat	14½ pounds
Price, without rheostat	$35.00
Rheostat, extra	5.00
Edison Rheostat, adjustable, extra	10.00

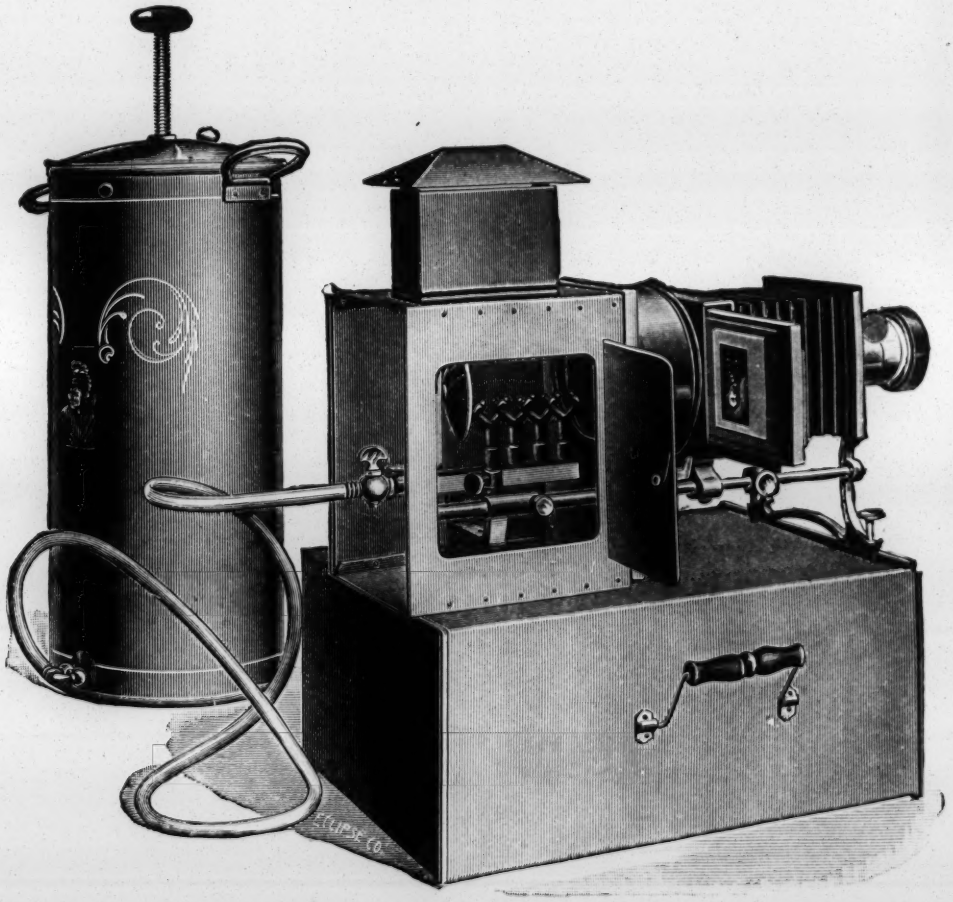
The hand feed arc electric lamp included with outfit No. 700 C is adjustable for direct or alternating current and for perpendicular or slanting position. Body of the instrument is No. 700 previously described.

No. 700M. Magic Lantern, with Alcohol Vapor Light Outfit. Weight of reservoir, tubing, and burner, 26 ounces. Price of No. 700M complete, $40.00.

No. 700F. Challenge Magic Lantern.

With Acetyline Light Burner and Generator.

Price $45.00



This outfit includes the apparatus for the making of acetylene gas, the best acetylene gas burner, lantern No. 700; the whole complete for traveling exhibitors, for use in churches, halls, lodge rooms, and is altogether the most practical outfit for lecturers whose work does not call for the most powerful forms of light. The outfit includes items as shown in cut:

The Challenge Magic Lantern No. 700, one best acetylene burner, eight tips for four flames, one Challenge Acetylene Gas Generator, four feet of rubber tubing to connect generator with the burner.

The acetylene burner is the most powerful of its kind on the market, is provided with stop cock and reflector of various sizes as desired.

This outfit will project a picture 15 feet square at a distance from the curtain of 30 feet.

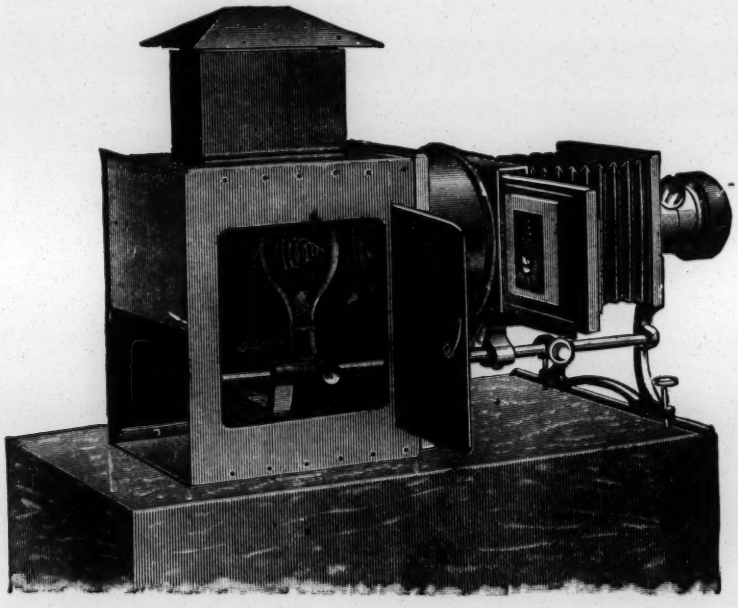
At an addition of $6.50 to price, the outfit No. 700F may be had with a half size instead of a quarter size objective. With the half size objective it projects a view 15 feet in size at a distance of 50 feet from the curtain.

We have sold many of the above generators during the past three years and have found them to give universal satisfaction. They are safe, light in weight, compact, and easily manipulated. Warranted to be the most satisfactory acetylene generator on the market for lantern work.

Challenge Magic Lantern No. 700 L.

With New Improved High Power Incandescent Electric Light. No Rheostat Required.

Price, complete*..... *$38.00



After many years of experimentation in an effort to produce an incandescent electric bulb that would give high illuminating power for projection work, and without the use of resistance coils, we have at last combined all the elements that are required for this work in an incandescent bulb that is eminently satisfactory in every respect. Its chief merits are:

1. It furnishes a brilliant light, due to its peculiar construction. It is a law of optics that the brightness of the picture projected on a curtain by a magic lantern is dependent not only upon the candle power of the flame, but also on its compactness. Taking two flames of equal candle power, the one concentrated at a point, the other spreading into a large area, the small flame will project the brighter picture. This principle has been applied to the incandescent lamp shown in above illustration, whose filament is wound into the smallest possible space, thereby multiplying its illuminating power many times.

2. Incandescent bulbs have hitherto been made of high candle power for lantern work but the light filament retained the spreading form of the ordinary bulbs, and much of the light was lost when projecting a picture on the curtain. The old style also required the use of a rheostat or resistance coil and was expensive as well as short lived.

Our new incandescent electric bulb is used without a resistance coil, has a long life, and is connected by means of an ordinary plug and wire directly with the socket of the chandelier. No extra apparatus is necessary.

The lantern is shipped complete with wire and plug, ready to be inserted into the socket of your chandelier.

In ordering, state if instrument is to be used with direct or alternating current.

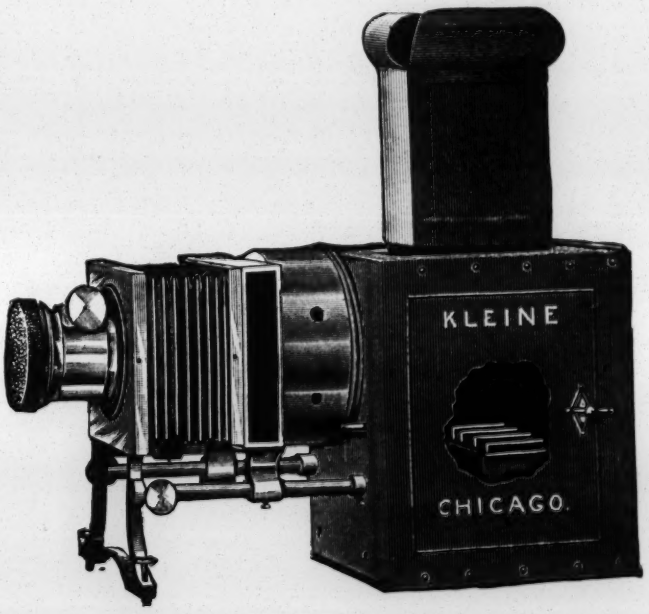
This instrument is particularly adapted for use in lodge and club rooms, Sunday schools and parlors where a bright picture is desired and no expert lanternist is present to operate an arc electric or calcium light.

Price of our Challenge Magic Lantern, No. 700L, with high power incandescent electric burner, as shown in illustration above, 10 feet of wire and plug, with quarter-size best abjective, projecting a clear 10-foot picture at a distance of 20 feet, with carrying case.....***$38.00***

The Challenge Interchangeable Light

Magic Lantern No. 700A.

Price, $30.00.



Including 4-Wick Kerosene Lamp, Wicks 2 inches wide; Lamp has Extension Chimney.

Since the introduction of acetylene light magic lanterns the use of kerosene light lanterns has decreased greatly, because the acetylene is almost as cheaply and easily operated as the oil. As there are some lanternists, however, who prefer to use a coal oil illuminant on account of its simplicity and the universal sale of the oil, we list our No. 700 model with this form of light.

Exhibitors that purchase the oil lamp with our No. 700 model can at any futre time buy a burner of another form, for acetylene, arc, or incandescent electric or lime light and use it in the instrument. Such change involves no additional expense except that of the burner.

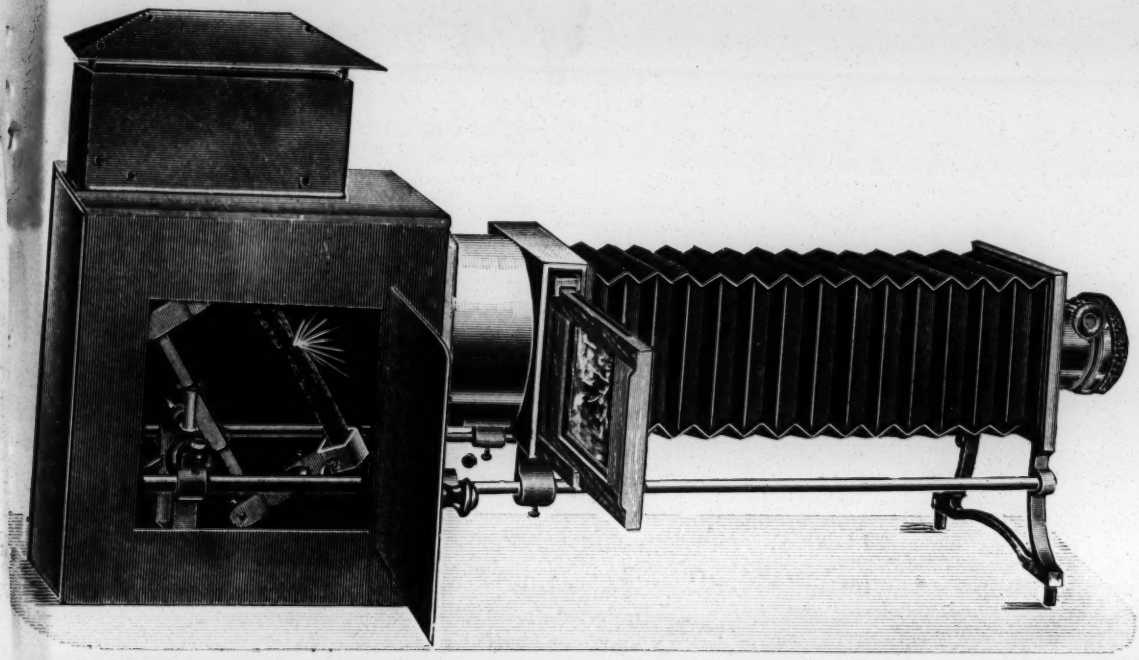
Note.—Exhibitors are advised to purchase the best oil that can be obtained, such as is used for parlor lamps, 150 degree test, if possible. A small piece of camphor when added to poor oil will improve it.

Challenge Dissolving View Apparatus No. 700G.

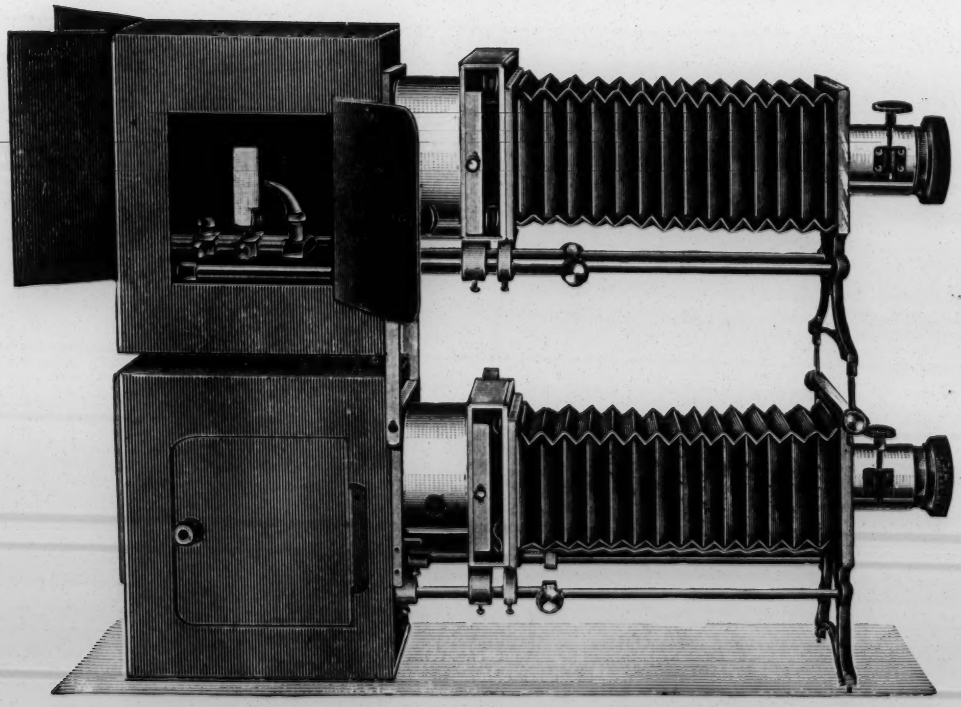
For Oil Light.

Price, $69.00.

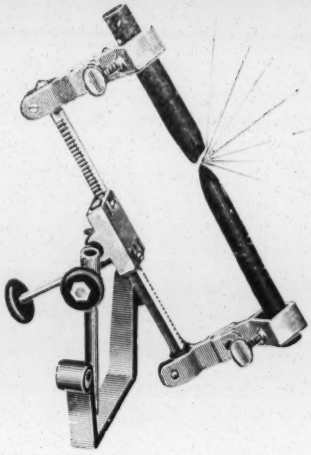
Consisting of two No. 700A magic lantern bodies set side by side; two quarter size achromatic objectives with rack and pinion; two pairs condensing lenses, best quality, 4½ inches in diameter; two French 4-wick oil lamps; one universal dissolver; one base board to which instrument is attached for rigidity; one carrying case.



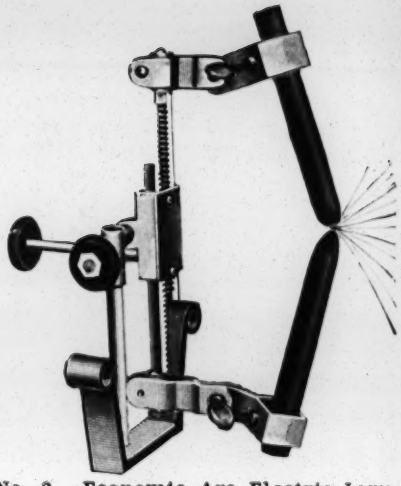
No. 60. Economic 1902 Magic Lantern. Can be used with lenses for any distance, and any form of illuminant. Price, $24.00.



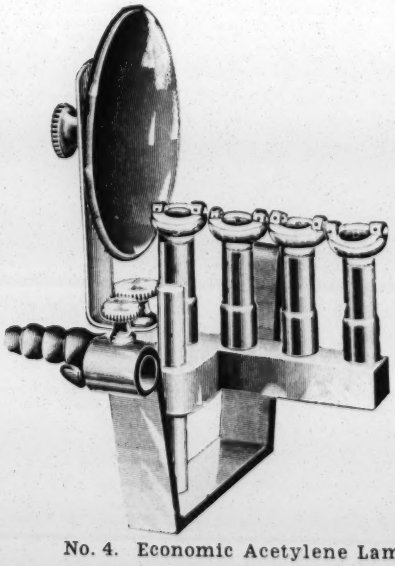
No. 300. Economic Model Dissolving Stereopticon. Price, $50.00.



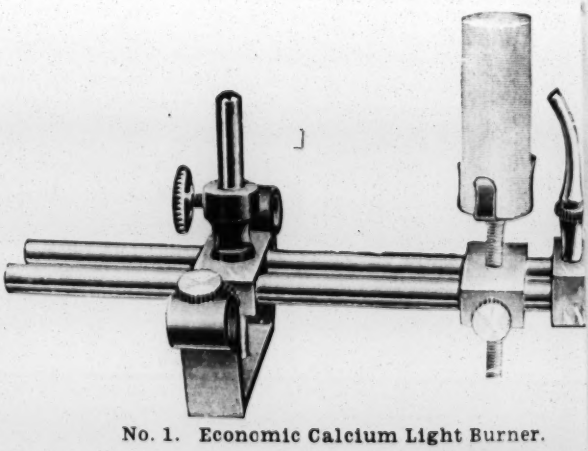
No. 2. Economic Arc Electric Lamp, showing position for direct current.



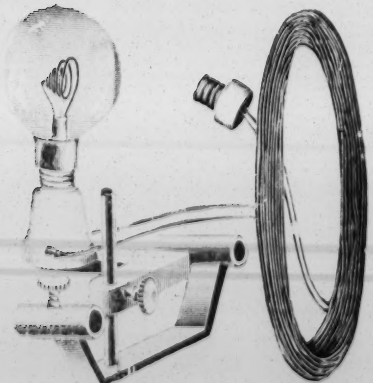
No. 2. Economic Arc Electric Lamp, showing position for alternating current.



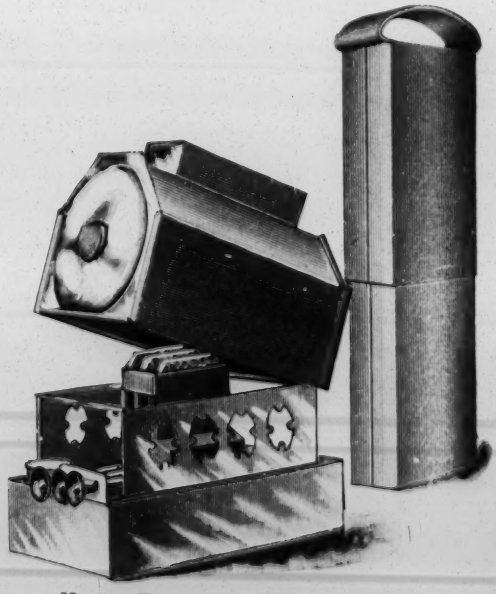
No. 4. Economic Acetylene Lamp.



No. 1. Economic Calcium Light Burner.



No. 3. Economic Incandescent Lamp.



No. 5. Economic 3-wick Oil Lamp.

Various Illuminants that are used with "Economic Magic Lantern."

Economic Magic Lantern.

(See illustrations).

PRICE.....$24.00

We now offer the **Economic,** a new magic lantern which we construct with a view to combining

ECONOMY WITH UNIVERSAL APPLICATION.

Such an instrument has hitherto not been obtainable except at very high prices. We equip the apparatus with acetylene, calcium, arc electric, incandescent or oil lamps, with lenses for extra short, middle or long distances, as selected, without any variation in price for long or short distance objectives or burner.

A careful reading of the following specifications will convince the exhibitor that this is the cheapest effective apparatus that has ever been offered for theatrical or lecture work.

No. 60. Prices of Economic Magic Lantern.

The Economic Magic Lantern, with extra short, middle or long distance objectives as selected (i. e., objectives 1, 2, 3 or 4 described below), and with burner as described (Nos. 1, 2, 3, 4, 5 or 6), including instantaneous slide carrier and carrying case. PRICE COMPLETE, $24.00.

(When equipped with acetylene burner, price does not include acetylene generator; with arc lamp, rheostat is not included).

SPECIFICATIONS:

The Body.—Front and rear plates are of substantial metal, rough nickeled, provided with bellows for long or short extension to take small size objectives of any focus for long or short distance. Lamp house is well constructed of sheet metal with hinged door and canopy for ventilation.

The Objective Lenses.—The apparatus is equipped with one of the following objectives, customer's selection, either Nos. 1, 2, 3 or 4 for short, middle or long range, as desired.

DESCRIPTION OF OBJECTIVES FOR SELECTION:

Economic Objective No. 1.—An extra short focus lens, which is sometimes called a "behind the curtain" objective, because it is especially adapted for situations that offer a very short distance between instrument and curtain. For instance, if the instrument is to be used behind the curtain on the stage of a theatre, the audience viewing the picture from the opposite side, the distance is very limited; usually from 10 to 18 feet. At this distance the usual short

distance lens would project too small a picture, and we have devised this objective "Economic No. 1" to overcome the difficulty; it is therefore recommended for instruments that are to be placed at the back of a theatre stage, behind the curtain in lodge rooms, etc. Economic Objective No. 1 will project a stereopticon picture about 9 feet in size at a distance of 10 feet between the curtain and instrument; a 13½ foot picture at 15 feet; an 18 foot picture at 20 feet.

Economic Objective No. 2.—For short distances, at any range up to 30 feet between curtain and instrument, projecting a picture whose size equals half of the distance: a 10 foot picture at 20 feet; a 12 foot picture at 24 feet; a 15 foot picture at 30 feet, etc.

Economic Objective No. 3.—Objective for middle range for use at any distance up to 60 feet, the size of the picture equaling about three-tenths of the distance between instrument and curtain; at 20 feet a 6 foot picture; at 30 feet a 9 foot picture; at 40 feet a 12 foot picture; at 60 feet an 18 foot picture, etc.

Economic Objective No. 4.—Objective for long range, to be used at any distance up to 80 feet, the size of the picture equalling one-fourth of the distance; at 40 feet a 10 foot picture; at 50 feet a 12 foot picture; at 60 feet a 15 foot picture, at 80 feet a 20 foot picture.

In ordering, customers will please specify which of the above objective lenses is desired with the instrument.

If it is desired to purchase more than one objective we quote the following prices on these separately; good only when bought with instrument:

Economic Objective No. 1, extra short distance, ¼ size mounting, price....$4.50
Ecomonic Objective No. 2, short distance objective, ¼ size mounting, price 4.50
Economic Objective No. 3, middle distance objective, ¼ size mounting, price 4.50
Economic Objective No. 4, long distance objective, ¼ size mounting, price. 4.50

THE ILLUMINANT.

The Economic Magic Lantern will be furnished as per customer's selection with any of the following kinds of burners. (See illustration.)

No. 1. The Economic Calcium (lime-light) Burner. This is of standard make and guaranteed; brass, lacquered, capable of taking high or low pressure gases, has spring clip lime cup, with threaded support to allow of lime being turned, raised or lowered.

No. 2. The Economic Electric Arc Lamp. A well finished, compact, quick acting arc lamp; has adjustment for position, to enable operator to place it at any desired angle in the instrument; also adjustment for each arm that carries the carbon, to place these in line for direct current, or at an angle for alternating current.

Economic Magic Lantern. Specifications—Continued.

No. 3. The Economic Incandescent Electric Lamp. For lodges, small halls, etc., which do not require the brilliant lime or arc electric light. This lamp is specially constructed for lantern use, its coil concentrated into the smallest possible space and has high candle power. Provided with a supporting base, cords and plug and needs no resistance coil; can be screwed into the socket of any incandescent electric light chandelier or bracket. (In ordering incandescent outfit state whether for use with 110 or 220 volt direct current, or 52 or 104 alternating, and what system of lighting is used).

No. 4. The Economic Acetylene Burner. Provided with four tips and a highly polished reflector.

No. 5. The Economic Oil Lamp. A high power oil lamp, three wicks, each 2 inches wide, the lamp being specially constructed for Magic Lantern use.

No. 6. Economic Welsbach Lamp. For home use by photographic amateurs and house entertainment. Includes Welsbach burner, chimney, one mantle, metal base and support, eight feet of rubber tubing; used with ordinary house gas.

Customers will please specify which form of illuminant is desired. Those desiring to purchase more than one lamp can choose any other illuminant at the following prices:

No. 1. Economic Calcium Light Burner, as described, price.....$4.00
No. 2. Economic Electric Arc Lamp, as described, price..... 4.00
No. 3. Economic Incandescent Electric Lamp, as described, price..... 4.00
(With base, wires and plug).
No. 4. Economic Acetylene Gas Burner, as described, price..... 4.00
No. 5. Economic Three-Wick Oil Lamp, as described, price..... 4.00
No. 6. Economic Welsbach Stand, Burner, Chimney, 8 feet of rubber tubing, etc., as described, price..... 4.00

(Note: When using long distance objective lenses, we advise the use of calcium or arc electric light, as these call for the highest illuminating power. The weaker lights, incandescent electric, acetylene, oil and Welsbach, do not give good results for long distance work).

ADDITIONAL APPARATUS.

Customers desiring to purchase acetylene generator with acetylene burner, or resistance coil (rheostat), with arc electric lamp, may add to outfit:

Best Acetylene Generator, price $8.00
Second Grade Acetylene Generator (not guaranteed), price..... 4.50
Economic Rheostat, price 4.00
Adjustable Edison Rheostat, price 10.00

No. 300. Economic Model Dissolving Stereopticon.

(See Illustration.)

Economic Model Dissolving Stereopticon has been designed with a view to supplying the demand for a cheap instrument, which will at the same time accomplish the desired results. It has long extension bellows and can be used with objectives of any focus from short distance up to the 4-4 focus in ¼-size mountings. It is well adapted for use with the Edison Universal Kinetoscope mechanism for moving pictures.

It is provided with two pairs of 4½-inch condensing lenses in mountings which can be detached from the lantern for cleaning at any time desired, even after the light is burning.

The instrument is equipped with our Economic calcium light burner or arc electric lamp or acetylene burner.

PRICES.

Price of No. 300 Economic Model Dissolving Stereopticon, equipped with one pair ¼-size objective lenses, two lime light burners or two acetylene light burners or two electric arc lamps, two dissolving slide carriers, two pairs 4½-inch condensing lenses, well made canvas telescope case with reinforced corners, wood strips on the bottom, with straps and handle for carrying. **Complete** $50.00

According to the outfit desired, customers may add from the following list at prices quoted:

Two Economic rheostats for electric current, at 4.00 each	$8.00
Economic mechanical dissolver for electric current	4.00
Two knife switches, at 40 cents each	.80
One acetylene gas generator No. 160	8.00
One acetylene dissolving key	4.50
One low pressure dissolving key for calcium light	9.00
One high pressure dissolving key for using the gases from calcium light companies' tanks	30.00

The instrument may be ordered with objectives in addition to ¼-size focus as follows:

One pair ½-size focus in ¼-size mounting	$9.00
One pair of 4-4 focus in ¼-size mounting	12.00

If ¼-size objectives are not desired deduct $9.00 from the price.

No. 300A. Dissolving Stereopticon with Moving Picture Attachment.

Price of No. 300 Dissolving Stereopticon, equipped with the Edison Universal Kinetoscope Mechanism for Moving Pictures; the whole apparatus complete for dissolving views and moving pictures **$100.00**

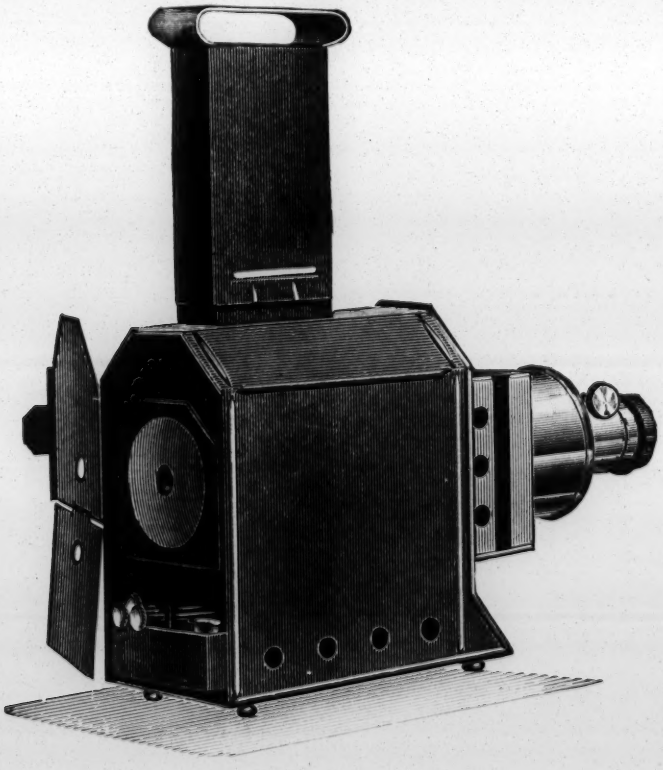
A Cheap Magic Lantern.

No. 820.

For Lodges, Sunday Schools, Etc.

We are constantly in receipt of letters from Sunday and public school teachers, secret societies and lecturers in small halls, who would use the Magic Lantern in their work, but find themselves debarred by the cost of a good instrument, and cannot do efficient work with the cheap instruments that have been upon the market. For the benefit of these, we **have reduced the price of our No. 820 Magic Lantern** practically to cost.

The instrument is an efficient oil-light lantern, which projects an eight-foot picture at a distance of fifteen feet from the screen.



Price.....$12.00

The Challenge Magic Lantern No. 820 includes: 1, the body; 2, the condensing lenses; 3, the objective lenses; 4, a continuous slide carrier; 5, an oil lamp for projection; 6, a carrying case.

1. **The body.** This is made of Russia iron and encloses the three-wick lamp; has double hinged door.

2. **The condensing lenses** are two in number, of fine quality, four inches in diameter, and solidly mounted in brass.

3. **The objective lenses** are achromatic and mounted in brass tubes, with rack and pinion, for fine adjustment.

4. **The continuous slide carrier** is placed in the lantern at the beginning of a lecture and is not removed during the evening. Slides are placed in this one after another and there is never a white disc on the screen.

5. **The oil lamp** has three wicks, each wick two inches long, and furnishes a brilliant light.

6. **The carrying case** is made of wood and provided with handle.

No. 300. Economic Model Dissolving Stereopticon.

(See Illustration.)

Economic Model Dissolving Stereopticon has been designed with a view to supplying the demand for a cheap instrument, which will at the same time accomplish the desired results. It has long extension bellows and can be used with objectives of any focus from short distance up to the 4-4 focus in ¼-size mountings. It is well adapted for use with the Edison Universal Kinetoscope mechanism for moving pictures.

It is provided with two pairs of 4½-inch condensing lenses in mountings which can be detached from the lantern for cleaning at any time desired, even after the light is burning.

The instrument is equipped with our Economic calcium light burner or arc electric lamp or acetylene burner.

PRICES.

Price of No. 300 Economic Model Dissolving Stereopticon, equipped with one pair ¼-size objective lenses, two lime light burners or two acetylene light burners or two electric arc lamps, two dissolving slide carriers, two pairs 4½-inch condensing lenses, well made canvas telescope case with reinforced corners, wood strips on the bottom, with straps and handle for carrying. **Complete** $50.00

According to the outfit desired, customers may add from the following list at prices quoted:

Two Economic rheostats for electric current, at 4.00 each	$8.00
Economic mechanical dissolver for electric current	4.00
Two knife switches, at 40 cents each	.80
One acetylene gas generator No. 160	8.00
One acetylene dissolving key	4.50
One low pressure dissolving key for calcium light	9.00
One high pressure dissolving key for using the gases from calcium light companies' tanks	30.00

The instrument may be ordered with objectives in addition to ¼-size focus as follows:

One pair ½-size focus in ¼-size mounting	$9.00
One pair of 4-4 focus in ¼-size mounting	12.00

If ¼-size objectives are not desired deduct $9.00 from the price.

No. 300A. Dissolving Stereopticon with Moving Picture Attachment.

Price of No. 300 Dissolving Stereopticon, equipped with the Edison Universal Kinetoscope Mechanism for Moving Pictures; the whole apparatus complete for dissolving views and moving pictures **$100.00**

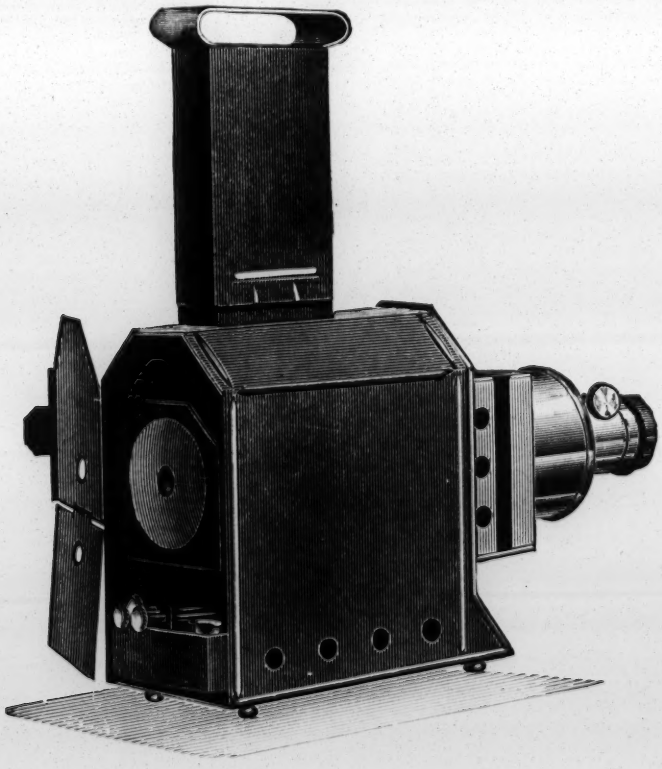
A Cheap Magic Lantern.

No. 820.

For Lodges, Sunday Schools, Etc.

We are constantly in receipt of letters from Sunday and public school teachers, secret societies and lecturers in small halls, who would use the Magic Lantern in their work, but find themselves debarred by the cost of a good instrument, and cannot do efficient work with the cheap instruments that have been upon the market. For the benefit of these, we **have reduced the price of our No. 820 Magic Lantern** practically to cost.

The instrument is an efficient oil-light lantern, which projects an eight-foot picture at a distance of fifteen feet from the screen.



Price.....$12.00

The Challenge Magic Lantern No. 820 includes: 1, the body; 2, the condensing lenses; 3, the objective lenses; 4, a continuous slide carrier; 5, an oil lamp for projection; 6, a carrying case.

1. **The body.** This is made of Russia iron and encloses the three-wick lamp; has double hinged door.

2. **The condensing lenses** are two in number, of fine quality, four inches in diameter, and solidly mounted in brass.

3. **The objective lenses** are achromatic and mounted in brass tubes, with rack and pinion, for fine adjustment.

4. **The continuous slide carrier** is placed in the lantern at the beginning of a lecture and is not removed during the evening. Slides are placed in this one after another and there is never a white disc on the screen.

5. **The oil lamp** has three wicks, each wick two inches long, and furnishes a brilliant light.

6. **The carrying case** is made of wood and provided with handle.

Objective and Condensing Lenses

The Illuminant.

The size of the view and the clearness of the picture upon the curtain depend largely upon the objective of the magic lantern or stereopticon. By objective is meant the combination of lenses mounted in a brass tube, with rack and pinion for adjustment, which is attached to the front of the instrument.

The brightness of illumination of the picture depends upon the form of light and the condensing lenses. The latter are the large lenses, 4½ inches in diameter being the accepted standard, two in number, which are placed in the instrument in front of the stereopticon view and project the image into the objective.

Objective lenses of inferior quality project a picture which is not equally well defined at all points upon the curtain, the edges being usually blurred when the center is in focus. The best objectives produce a view which is equally sharp and clear in center and at the edges. Condensing lenses of poorer grade do not concentrate the rays of light properly and project a defective image into the objective, which cannot therefore throw forward a perfect picture, no matter how fine in quality.

Perfect projection, therefore, requires high illumination, flawless condensing lenses and achromatic objectives that are optically perfect.

It should be stated, however, that while the arc electric lamp at a proper amperage and voltage (15 to 25 amperes, 110 volts direct current) is the most powerful illuminant for projection, experts prefer the calcium light for stereopticon work on account of its soft and mellow character, which is preferable to the glaring whiteness of the arc lamp. For moving pictures, however, which reduce the light partly because of motion, partly because of their small size, the electric lamp is preferable.

The illuminated disc projected on the curtain by a magic lantern or stereopticon should be equally bright from center to the edges. If one part of the disc is darker than another the burner has not been placed in proper position in the body of the instrument. In order to procure an equally illuminated field, the flame should be in line with the center of the condensing lenses and objectives. Placing the burner in proper position is called "centering the light."

It is not necessary to make previous calculations to determine the position of the flame, as the most practical method lies in watching the disc upon the curtain while the lamp is being swung into position by experiment.

The distance between the flame and the condensing lenses varies according to the foci of the condensers and the objective. All of our apparatus is supplied with condensers whose focus is regulated according to the objective that customers may order with the instrument. If a condenser of right focus is not furnished to match the objective, the flame of the burner will be either too near or too distant from the condensing lens; in the first instance the danger of breaking the condensing lens is increased greatly, and in the latter case the light is weakened.

This matching of focus between condensers and objectives is frequently neglected by dealers, as it involves calculations and a knowledge of optical principles with which even experts are sometimes not familiar.

We would advise exhibitors, particularly those who have not previously operated stereopticons, magic lanterns, or moving picture machines, to study the basic principles underlying projection work. These are simple and easily mastered, and will enable the exhibitor to order intelligently and to his own profit. Careful perusal of the following pages is advised.

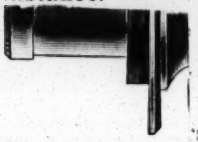
THE OBJECTIVE.

These are made in standard sizes and have fixed trade names as follows: 1-4 size, 1-3, 1-2, 2-3 and 4-4 sizes; the lenses in these objectives increase in size of diameter from 1-4 to 4-4, and project a picture according to the following scale:

The 1-4 size objective will project a view on the curtain, assuming that the stereopticon view is of standard size, which will equal half of the distance between the condensing lenses and the curtain.

The 1-3 size objective will project a picture whose size is equal to 4-10 of the distance.

The 1-2 size objective will project a picture whose size is equal to 3-10 of the distance.



projects a picture equal to 1-4 of the distance.

a picture equal to 1-5 of the distance.

follows that the 4-4 size objective is used for the longest dis-
's for decreasing distances.

hort distance there is a special objective called a wide angle
ns, which projects a picture whose size is equal to about nine-
distance between condensing lens and curtain. This is usually
tage work and is placed in position on the stage behind the cur-

No. 268. Half
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bjectives increase in diameter of lens with the fraction; that is
ize is larger than the 1-4; the 1-2 larger than the 1-3; the 4-4
st.
Unless othe

In order to obtain the best results it is necessary that the longer distance objective be larger than the short distance; although there are many objectives on the market, which we supply to customers who wish to economize, that contain long distance lenses in small mountings, we do not recommend them for high class work, as they lead to loss of light and clearness of the picture. The difference in cost, for instance, between the 4-4 size objective in standard mounting and the same focus to produce the same size picture in a smaller mounting is as $32.00 to $6.00.

The best quality 4-4 objective of standard size is worth $32.00, the same focus to project the same size picture at the same distance in a 1-4 size mounting is worth $6.00.

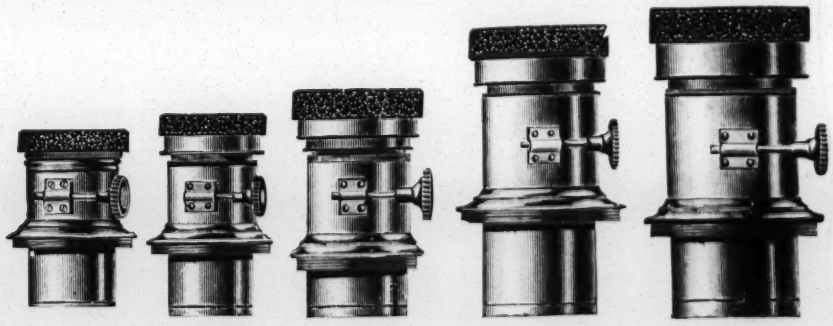
Long focus objectives; that is to say those to be used for longer distance work, call for a higher candle power than the short distance objectives. For this reason it is advisable to use the 2-3 or 4-4 focus with calcium or arc electric light only. These objectives produce unsatisfactory results when used with oil, acetylene or incandescent electric light.

We have made objective lenses for the stereopticon and moving picture machine our special study, and carry a larger stock of these, as well as of condensing lenses, than any other house in the country. We can satisfy the demand for cheaper goods as well as the very finest that can be made.

Until recently the French objectives made by Darlot of Paris were the best to be obtained for stereopticon work. But after continued experimentation the Bausch & Lomb Optical Co., an American Company and the largest lens grinding concern in the world, has succeeded in making a line of objectives whose lenses we consider equal to the Darlot, while the brass work is better, being more durable and less liable to accident because of better construction.

Comparative Sizes of Standard Objectives

BEST QUALITY



Extra wide Angle for very short distances **$8.00**

Standard ¼ **$7.00**

Standard ½ **$12.00**

Standard ¾ **$14.50**

Standard 2/3 **$21.00**

Standard 4-4 **$32.00**

Any or all of these Standard Size Objectives can be used with the following instruments:

No. 500 Stereopticon, for lime light.

No. 600 Stereopticon, for lime light.

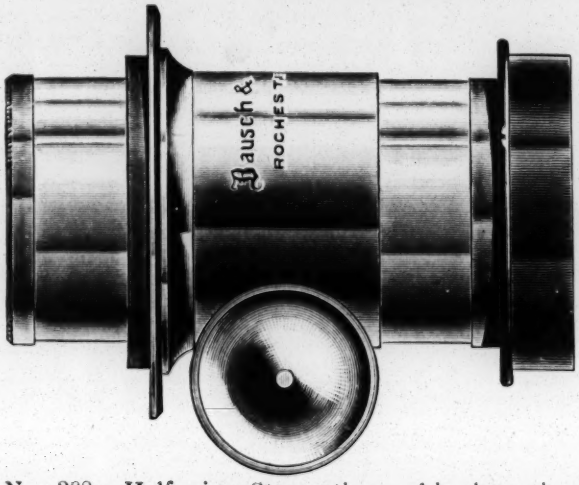
No. 500 K Stereopticon, for electric light.

No. 500 D Stereopticon, with Edison Kinetoscope mechanism.

No. 100 Supreme Magic Lantern.

Prices of the Standard Size Stereopticon Objectives.

BAUSCH & LOMB OPTICAL CO.'S MAKE, FINEST QUALITY.
MADE OF PUREST JENA GLASS.



These lenses are achromatic, accurately ground, mounted in highly finished brass tube within brass jacket, with rack and pinion of substantial pattern, capable of withstanding hard usage. Taking into consideration the various elements that an expert seeks in an objective lens, they are the finest objective lenses for projection work that are on the market. Each is provided with leather covered dust cap and brass collar

No. 269. Quarter size Stereopticon objective, size of picture equals half of distance from curtain, price $7.00

No. 268. Half size Stereopticon objective, size of picture equals three-tenths of distance from curtain, price 14.50

No. 270. Two-thirds size stereopticon objective, size of picture equals one-fourth distance from curtain, price 21.00

No. 271. Four-fourths size stereopticon objective, size of picture equals one-fifth distance from curtain, price 32.00

Unless otherwise ordered, those of our instruments that are listed as being mounted with best grade of objectives will be equipped with the grade described above. Customers preferring them may have the French Darlot objectives at the same price.

Economic Objectives, 1902 Models.

Exhibitors whose work does not require objectives of the best quality, or who wish to economize in ordering an equipment, have at their disposal a series of objectives of new pattern which have been constructed for us according to our ideas, embodying very good definition, with solidity of construction, having rack and pinion, dust cap and brass collar; at the same time these are offered at a price that has never before been approached for objectives of equal merit.

This series of objectives is made of the same size for all foci; the 1-4, 1-3, 1-2, 2-3 and 4-4 focus are all mounted in the ¼ size tube, which means a great saving, particularly in the long focus objectives; the long distance (4-4) size costing only one-seventh as much as the standard size of equal focus. It projects the same size picture at the same distance, but loses somewhat in definition and illumination.

Exhibitors who desire a set of lenses for various distances with an instrument can fully equip their apparatus with these at a very reasonable price.

Price of Economic Objectives.

1-4 Size (short distance), price $4.50
1-3 Size (medium short distance), price 4.50
1-2 Size (middle distance) 4.50
2-3 Size (medium long distance) 4.50
4-4 Size (long distance) 6.00

Our economic series of objectives is by far the cheapest complete line that has ever been offered.

The Kleine Special Stereopticon Objectives.

A New Series of Stereopticon Lenses Manufactured for us Exclusively by the Bausch & Lomb Optical Co.

We now place upon the market a new series of lenses to satisfy conditions that have not previously been properly treated. The development of the moving picture business frequently gives rise to conditions with which the stereopticon exhibitor did not have to contend in former years.

The longest focus standard stereopticon objective that could be obtained has been the 4-4 size which projects a picture whose size has a ratio to the distance as 1 to 5; that is to say, the 4-4 size objective projects a 12 foot picture at 60 feet, a 15 foot picture at 75 feet, a 20 foot picture at 100 feet.

Exhibitors who desired to project smaller pictures at the same distance or views of equal size at farther distances could not obtain satisfactory results as the only way in which the size of the view could be reduced at long distances lay in taking out part of the lens system of the objective which cut down the illumination and marred the definition.

Moving picture exhibitors frequently ask for stereopticon objectives for the projection of illustrated song slides, announcements, etc., which will match up with their moving pictures in size at long range.

As the individual moving picture is ¾ inch by 1 inch in size, while the standard stereopticon lantern slide has an opening of 3 inches, lenses of very different foci must be used to project pictures of equal size on the curtain.

The stereopticon slide being so much larger than the film picture in the original, the projection on the curtain is proportionately greater with lenses of the same focus; to reduce the stereopticon projection to approximately the same size as the moving picture, it is necessary to use a much longer focus objective.

Our new series of stereopticon lenses enables the operator to keep the size of his view on the curtain within reasonable limits.

They are made in two sizes, the one being the standard 4-4 mounting which is the largest that we carry in stock and the standard ½ size mounting. There is a marked difference in price between the two sizes and the smaller will answer the purpose in many cases.

The size of the lantern slide projection on the curtain depends upon the focus of the lens and not upon its size; the illumination depends upon the size of the lens. Taking for instance the two lenses of equal focus, No. 308 and No. 308 Bis; each of these lenses will project a 15-foot stereopticon picture at a distance of 90 feet, but that projected by the larger lens, No. 308, will be brighter and the detail of the view brought out better than with the lens No. 308 Bis.

It is not to be inferred, however, that the lenses in the ½ size mounting are inferior. They project an excellent view well defined and well illuminated. The larger lens is relatively better, the greater the distance the more marked the difference.

The Kleine Special Stereopticon Objectives—Continued.

Table giving size of disc projected with standard stereopticon view by our various special long distance objectives at 100 feet between instrument and curtain, with size of mounting. The size of the view decreases in proportion at shorter distances and increases at longer distances.

	Size of Mounting.	Relative Size of View to Distance.	Size of View at 100 Feet.	Price.
No. 308	4-4	1 to 6	17	$35.00
No. 309	4-4	1 to 7	15	38.00
No. 310	4-4	1 to 8	13	41.00
No. 311	4-4	1 to 10	10	45.00
No. 306 Bis.	1-2	1 to 4	25	15.00
No. 307 Bis.	1-2	1 to 5	20	15.00
No. 308 Bis.	1-2	1 to 6	17	18.00
No. 309 Bis.	1-2	1 to 7	15	18.00
No. 310 Bis.	1-2	1 to 8	13	18.00

The relative sizes of standard lenses are given in the following table. The diameter of the lens indicates the lens proper and not the size of the mounting which necessarily increases in proportion.

Standard ¼ size objective, diameter of lens 1⅝ inches.

Standard ½ size objective, diameter of lens 2¼ inches.

Standard 4-4 size objective, diameter of lens 3 inches.

As the size of the lens increases in diameter the cost rises out of proportion.

A standard 4-4 lens will project a 15 foot picture at 75 feet whose illumination and definition are equal to the 15 foot picture projected by a standard ½ size lens at 50 feet. The loss of light which happens as the distance increases is avoided by increasing the size of the lens, which explains why the diameter of these lenses is larger as the focus lengthens.

Capacity of the Kleine Special Stereopticon Objectives.

No. 308 Objective in 4-4 Size Mounting, long focus to project a picture whose size relative to distance is as 1 to 6; i. e., at 60 feet, a 10 foot view;—at 72 feet, a 12 foot view;—at 96 feet, a 16 foot view;—at 120 feet, a 20 foot view;—at 150 feet, a 25 foot view.

Price of Objective No. 308.....$35.00

No. 309 Objective in 4-4 Mounting, long focus to project a picture whose size relative to distance is as 1 to 7; i. e., at 70 feet a 10 foot picture;—at 84 feet, a 12 foot picture;—at 105 feet, a 15 foot picture;—at 140 feet, a 20 foot picture;—at 175 feet, a 25 foot picture.

Price of Objective No. 309.....$38.00

No. 310 Objective in 4-4 Size Mounting, long focus to project a picture whose size relative to distance is as 1 to 8; i. e., at 80 feet, a 10 foot view;—at 96 feet, a 12 foot view;— at 120 feet, a 15 foot view;—at 160 feet, a 20 foot view;—at 200 feet, a 25 foot view.

Price of Objective No. 310.....$41.00

Capacity of the Kleine Special Stereopticon Objectives—Continued.

No. 311 Objective in 4-4 Size Mounting, long focus to project a picture whose size relative to distance is as 1 to 10; i. e., at 100 feet, a 10 foot picture;—at 120 feet, a 12 foot picture;—at 150 feet, a 15 foot picture;—at 200 feet, a 20 foot picture;—at 250 feet, a 25 foot picture.

Price of Objective No. 311 ..... **$45.00**

The following series No. 308 Bis, 309 Bis, 310 Bis have the same focus and project a view of the same size as Nos. 308, 309, and 310, at the same distance, but the lenses are put up in ½ size mounting in place of 4-4.

No. 308 Bis Objective **$18.00**
No. 309 Bis Objective **18.00**
No. 310 Bis Objective **21.00**

We do not recommend the use of Bis series of lenses at such unusual distances as 125 feet or over. For such long projection the largest size only should be used and the best possible light that can be obtained, preferably electric.

The Kleine "Special Kinetoscope" Objective.

We offer a new lens, the "Special Kinetoscope" objective. A moving picture lens of extremely fine quality, made for us in the Bausch & Lomb Optical Co.'s best style. The lenses are of Jena glass, universally recognized as furnishing the highest refractive properties, and therefore best adapted for optical results; it has two achromatic combination lenses, one at the front and one at the back; each ground to such a focus and placed at such a relative distance from the other, as will project a moving picture with the clearest possible definition and highest illumination to be obtained with any given illuminant. It furnishes an absolutely flat field, that is to say, the picture upon the curtain is equally well defined from the center to the edges, a result extremely difficult to accomplish and a difficulty which increases as the power of the objective is increased. As moving picture lenses must be of higher power than the stereopticon lens, in proportion as the individual moving picture is smaller than the lantern slide, it follows that greater difficulties are encountered in attempting to project a perfect moving picture than a perfect lantern slide.

The "Special Kinetoscope" objective will project a picture 12x9 feet in size at a distance of 54 feet between instrument and curtain. We consider the new lens the most perfect moving picture objective yet devised, and the price ($12.00) is made possible only by the manufacture of a very large quantity which we can market immediately among our regular customers who have machines, as well as with new outfits.

No. 287. Kleine "Special Kinetoscope" Objective. Price **$12.00**

No. 288. The Challenge Short Range Objective.

A special objective lens of extreme power for magic lantern and stereopticon work. This will fit any bellows lantern and is constructed for specially short distance, when the instrument is placed close to the curtain. Has dust cap and brass collar. The size of the stereopticon picture projected by this lens at various distances is as follows:

Distance of 6 feet between instrument and curtain, size of picture 5 feet.
Distance of 10 feet between instrument and curtain, size of picture, 8½ feet.
Distance of 15 feet between instrument and curtain, size of picture 13 feet.
Distance of 20 feet between instrument and curtain, size of picture 17 feet.
Distance of 25 feet between instrument and curtain, size of picture 21 feet.

Old lantern operators will appreciate the value of such an objective in case the distance from the lantern to curtain in front is too great for practical work, or if the front position is in the way of the audience. They will be able with the use of objective No. 288 to project from behind the curtain and through it, or very close to the curtain on the same side as the audience.

No. 288. Price of extra short distance Stereopticon Objective, good quality, each . . . $7.00.

No. 298. The Challenge Short Distance Moving Picture Objective. 1902 Model.

Price.....$7.00

The objectives that usually accompany moving picture machines project a life size picture at a long distance, and too small a view at short distances. This is due to the fact that individual pictures on a moving picture film are very small and even a high power objective requires a long distance to enlarge the view to life size.

The ordinary moving picture objective projects a view whose entire disc equals about one-fifth of the distance. A 10-foot disc at 50 feet, 15 at 75 feet, etc. To evolve an objective which would project equally large pictures at lesser distances has been a difficult task, but we believe that we have solved the problem satisfactorily with our new 1902 Model Challenge Moving Picture Objective.

The Challenge Short Distance Moving Picture Objective—Continued

This lens is of high magnifying power, and projects an illuminated disc whose size equals about one-third of the distance. The following table will demonstrate its approximate capacity:

At 23 feet between machine and curtain, a moving picture whose size is 7 ft.
At 33 feet between machine and curtain, a moving picture whose size is 10 ft.
At 48 feet between machine and curtain, a moving picture whose size is 14 ft.
At 68 feet between machine and curtain, a moving picture whose size is 20 ft.

The higher the power of an objective the more delicate must be the focusing. A slight variation in position of the lenses will throw the view out of focus. The usual rack and pinion being considered not delicate enough for fine adjustment of this lens, we have adopted an entirely new method, which allows of the slightest variation in position of the lenses, is rigid and completely under the control of the operator; the operation of the machine cannot possibly alter the position of the objective by a hair's breadth.

This feature lies in a spiral groove cut into the inner tube of the lens, in which plays a steel screw; a milled flange fastened to the inner tube causes it to revolve when turned by the operator and at the same time the screw, working in the spiral, causes the tube containing the lenses to play backward and forward.

The objective is provided with dust cap and brass collar.

No. 298. Price of the Challenge 1902 Model Moving Picture Objective, for Short Distances $7.00

We will be pleased to send this objective on receipt of price, with privilege of three days' trial and return for refund if not satisfactory. It will fit the Edison Projecting Kinetoscope without alteration and any other make that follows standard gauges. In ordering, state for which machine.

ILLUMINANT. CONDENSERS. OBJECTIVE.

THIS TRIO DETERMINES THE QUALITY OF THE PICTURE WHICH THE AUDIENCE SEES UPON THE CURTAIN.

No. 258. THE SELF-FOCUSING OBJECTIVE.

A New Objective for Moving Picture Work

Price, $20.00.

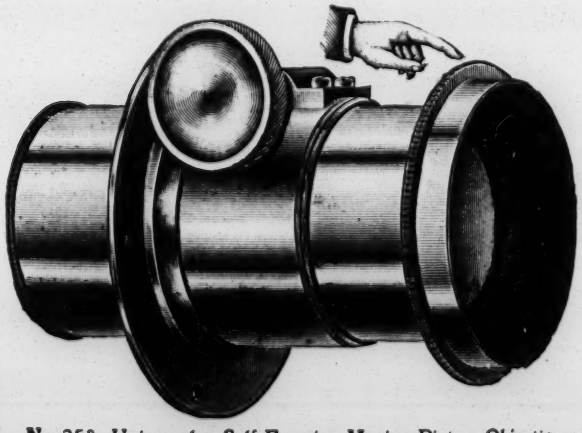
A lens which will project a large or small moving picture, and of any size between the two extremes, without changing the location of the machine, and without making any change in the objective.

All moving picture exhibitors feel the want of an objective which will produce with perfect definition the various sizes of moving pictures without changing the position of the instrument.

We are now placing upon the market an objective which embodies a very novel principle of construction, and which is bound to take the place of all of the ordinary objectives that have been used for this purpose.

This objective resembles in appearance the ordinary objective and projects a maximum picture whose size is equal to about one-third of the distance from the curtain to the instrument, and a minimum picture whose size is equal to about one-fifth of the distance. These sizes and all sizes between can be projected from one position.

This is accomplished by a peculiar combination of lenses in the objective. These lenses remain in place. The objective is not to be confounded with the wholly inadequate lenses that have been on the market and which work with removable tubes.



YOU OBTAIN A FOCUS IN THE ORDINARY WAY, BY MEANS OF THE MILLED SCREW HEAD.

YOU VARY THE SIZE OF THE PICTURE BY TURNING THE HEAD OF THE OBJECTIVE, INDICATED BY THE HAND. PICTURE ALWAYS REMAINS IN FOCUS AFTER THE FIRST ADJUSTMENT.

No. 258. Universal or Self-Focusing Moving Picture Objecti~

The Universal Objective will project:

At 20 feet distance,	any	size	picture	desired	between	4	and	7	feet.
" 30	"	"	"	"	"	6	"	10	"
" 40	"	"	"	"	"	8	"	14	"
" 50	"	"	"	"	"	10	"	17	"
" 60	"	"	"	"	"	12	"	20	"
" 80	"	"	"	"	"	16	"	26	"

Illustrating the use of this lens: Assuming that a moving picture machine has been placed at a distance of 50 feet from the curtain, which is 12 feet in size. On making his first trial the operator focuses his objective and finds that his picture is too large for the curtain. He then reduces it to the exact size of his curtain merely by revolving the front ring of the objective, which controls the inner combination of lenses.

Changes in size of picture can be accomplished while the machine is in operation.

The Self-Focusing Objective will fit the Edison Kinetoscope or any other moving picture machine, and is to be recommended for universal moving picture work.

Condensing Lenses.

Every properly constructed magic lantern, stereopticon, and moving picture machine has two condensing lenses which serve to collect and intensify the rays of light, projecting the view forward into the projecting lens. In the best models these are 4½ inches in diameter.

The relationship between the foci of the condensing lenses and the objective is intimate, though frequently disregarded. Condensers are usually made with one of the following foci: 5½, 6, 6½, 7, 7½, or 8 inch. Of these, combinations of 5½ or 6½ with 7½ inch focus answer every purpose. According to the focus of the objective lens, we use in one mounting:

Two 5½ inch focus.

One 5½ with one 6½.

Two 6½ inch focus.

One 6½ with one 7½ inch focus.

Two 7½ inch focus.

We equip all of our instruments with condensers whose focus is based upon the projecting lens. In sending cendensers separately, we will ship the proper focus if customers will state the size of picture their objective projects at a given distance.

Prices of Condensing Lenses, Plano Convex, Ground Edges, Best Quality, Special Finish.

3 inches in diameter, unmounted	$1.00
3½ inches in diameter, unmounted	1.25
4 inches in diameter, unmounted	1.50
4⅛ inches in diameter, unmounted	1.75
4½ inches in diameter, unmounted	2.00
4⅝ inches in diameter, unmounted	2.50
5 inches in diameter, unmounted	2.50
6 inches in diameter, unmounted	4.00
7 inches in diameter, unmounted	7.00
8 inches in diameter, unmounted	10.00
9 inches in diameter, unmounted	13.00
10 inches in diameter, unmounted	16.00
12 inches in diameter, unmounted	23.00

Condensers, Ordinary Commercial Quality.

4 inches in diameter, unmounted	$1.00
4½ inches in diameter, unmounted	1.50

Condensers Mounted in Brass Cells.

1 pair Plano Convex Condensers, mounted in cells, 4 in. diameter	$3.00
1 pair Plano Convex Condensers, mounted in cells, 4½ in. diameter	5.00
1 pair Plano Convex Condensers, mounted in cells, 5 in. diameter	7.50

A New Condensing Lens System.

To increase the illumination obtained with any light when used with either stereopticon or Edison kinetoscope.

Our experiments directed toward improving the brilliancy of the view projected upon the curtain have concerned themselves chiefly with the burner, the lime (when using calcium light), the condensing lens system, and the objective lens.

Anxiety to obtain the best possible results, particularly when projecting moving pictures with calcium light, is shown by every exhibitor. Our correspondence contains innumerable requests for information that will lead to improvement in this direction. Exhibitors using the arc electric, as well as the calcium light, are constantly seeking some means of obtaining increased illumination of their moving pictures. Even a small percentage of betterment is eagerly seized.

Elsewhere in this catalogue will be found comments upon, and descriptions of, various burners, lime cylinders for calcium light larger than the ordinary, and various objectives of high efficiency, each of which is intended to play its part in producing the best possible illumination.

In addition, we have now produced a condensing lens system which adds materially to the result. It consists of two condensing lenses such as have been used in all moving picture machines and standard stereopticons, but of different focus; in addition, a third condensing lens, different in construction, all contained in a suitable brass mounting; the third lens which is nearest the burner, and the most expensive, is protected from the heat by a plain disc of annealed glass.

The peculiar construction of the third condenser serves to collect a greater number of light rays than the ordinary set, projects them forward into the front condensers at a proper angle, prevents scattering of the rays, gives a flatter field, with the least chromatic aberration. In this manner the maximum quantity of light is condensed into the objective, which is then enabled to project a view that is more highly illuminated, without the discoloration that is frequently present.

Price of the Triple Condenser System, with Mounting.

No. 77. Well finished brass mounting, equipped with three condensing lenses, one being 4 inches, the others 4½ inches in diameter, and annealed protecting glass, for any of our magic lanterns or stereopticons, or Edison kinetoscopes. **Price,** per set of three lenses, protecting glass, and mounting **$12.00**

This will be furnished with any of our single magic lanterns, in place of the regular set of condensers and mounting, at an addition to the price of **7.00**

Or with the dissolving stereopticon at an addition to the price of .. **14.00**

We will equip the Edison Universal or Exhibition Kinetoscope with this lens system in place of the regular at an addition to the price of **7.00**

The Deflector.

A new attachment whose purpose it is to deflect the rays of light as they emerge from the objective lens of the stereopticon or kinetoscope, and to project the view without loss of light upon the curtain when not directly in front of the instrument, and whose center may be placed above, below, to the right or left, and to avoid tilting the instrument.

Under ideal conditions for projection the center of the curtain is directly in front of the objective of the instrument and perpendicular to it, the central ray of light striking it at right angles. This implies that the curtain be hung neither above nor below its proper position, which is usually impossible in actual practice. When the instrument is placed upon the floor of a hall or theater, the center of the curtain is higher than the objective lens; when it is located in the balcony or gallery, the center is below.

In order to properly project the view upon the curtain it is customary to tilt the instrument in the proper direction; as the tilt increases the angle at which the central ray of light strikes the curtain departs from the perpendicular. The result is that the distance from the lens to opposite points of the field varies and when one part is in focus, the other is out. That part of the picture which is out of focus becomes blurred and indistinct. This deviation, when slight, is not material. Sometimes exhibitors tilt the curtain to overcome the difficulty.

In almost every case, however, it is necessary to tilt the instrument up or down, and to point it to the right or left.

The purpose of the **Deflector** is to overcome both the loss in definition and the necessity of tilting the lantern or kinetoscope.

The **Deflector** is attached to the objective and the instrument allowed to rest flat upon its stand. The rays of light are projected out of the straight line, and sent in any direction desired, above, below, to the right or left, by turning the deflector until the proper position on the curtain is obtained. It will be found particularly useful if the curtain must be hung considerably above or below the instrument, and the distance is short.

PRICES.

No. 78. Deflector to fit the front of any quarter-size objective, 3°, 5°, or 8° prism. Each $5.00

Illuminants for Projection Work.

Improved Oxy-hydrogen or Lime Light Jets.

To the amateur we would explain that the consumption of gas varies according to the pressure at the tank valve or dissolving key, and that this is somewhat in the hands of the operator. The two gases must be balanced, that is a certain proportion of each gas is necessary to produce the lime light. When both are consumed in greater quantity, the light increases until a certain point is reached beyond which there is diminution because of excessive pressure.

For instance: turn on the gas at the hydrogen tank or valve of the dissolving key until the flame is about 3 inches high, then open the oxygen valve slowly and the flame will gradually grow smaller and brighter until it reaches the maximum brilliancy; to determine when the proper amount of oxygen is being fed stand behind the instrument, look at the lime, and a small reddish flame will be seen playing about the edges, the incandescent spot being in front and not visible. This light will consume a limited quantity of gas. To increase the light, add hydrogen slowly and it will be seen that the light becomes weaker while the red flame that plays about the lime becomes larger; then add oxygen, which will again reduce the size of the flame and add to its brilliancy. A larger quantity of gas is now being consumed. With various burners the quantity of gas consumed varies from four to ten feet per hour.

The gas contained in a pair of 50 foot tanks will therefore supply the burners variously from 12 to 5 running hours; the average life being about 8 hours for each filling.

When speaking of the candle power of an illuminant, we mean its intensity as compared with a standard candle, which is ten inches long, $^{9}/_{10}$ inch diameter at the bottom, $^{8}/_{10}$ at the top; 6 of them weighing one pound and burning 120 grains of spermaceti and wick in one hour.

It has become the practice among dealers to exaggerate the candle power of any given illuminant, often unintentionally. Most forms of light used in lanterns and moving picture machines have been credited with a candle power which they do not and cannot possess. Moreover, the intensity of the light upon the curtain depends also upon the concentration of the flame at the burner; 300 candle power from a point, such as an arc light, will give better illumination than 300 candle power from a four-wick oil lamp, if that be obtainable.

The following results have been obtained in our dark room by actual photometric tests, using the Edison 100-candle power incandescent lamp as a standard for comparison:

The Edison Kinetoscope electric lamp, with $^{1}/_{2}$-inch Electra carbons, at 110 volts, 25 amperes, measured after emerging from the objective of the kinetoscope, gives 1,350 candle power.

The Kleine Lime Light Burner, No. 125, with largest tip and $1^{1}/_{4}$ inch lime, gives 1,150 candle power under similar conditions.

Lime Light Burners.

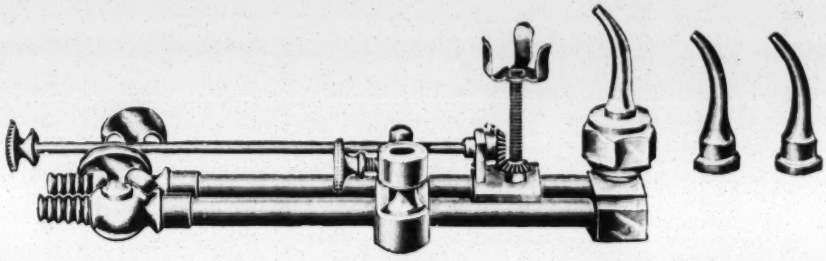
We have given much attention to the manufacture of lime light burners and claim for our product superior workmanship. The gas passages are constructed according to the most scientific proportions, the mixing chamber well balanced to avoid friction and consequent noises at the tip.

We now offer an additional improvement, which lies in the use of three interchangeable goose necks for the burner, with bores of various sizes, for various

Illuminants for Projection Work—Continued.

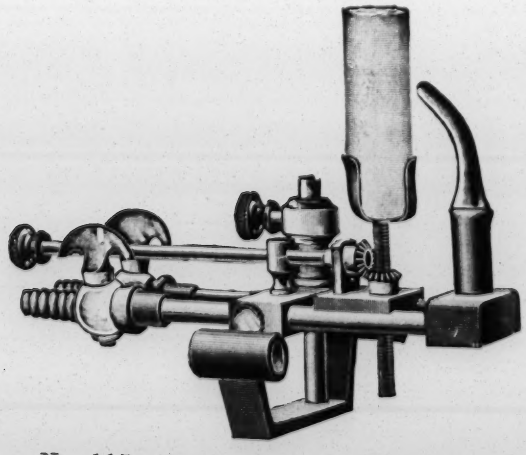
powers of illumination. Any one of the three necks can be instantaneously screwed into the jet, as occasion demands.

Goose neck No. 1 is the smallest, 1/20-inch bore, consuming about four feet of gas per hour; goose neck No. 2 is the medium size, 1/16-inch bore, consuming about six feet of gas; neck No. 3 is the largest, 1/12-inch bore, using about nine feet per hour. The light increases in brilliancy as the gas pressure increases.



No. 125. Improved Lime Light Burner, with new form of mixing chamber, and two extra goose necks, giving three sizes of opening. With the largest bore tip we recommend the use of our special limes, 1 1/4-inch diameter; these are recommended for moving picture use.

No. 125. Improved Oxy-hydrogen Burner, with three interchangeable goose necks, for various powers. Has mechanical lime movement, to turn the lime from the outside of the lantern body; has stop-cocks, the whole being finely finished and nickel plated. **Price, with Three Goose Necks** $12.00
Price, omitting two extra goose necks, with choice of No. 1, 2, or 3 ..... 10.50



No. 115. Improved Lime Light Burner.

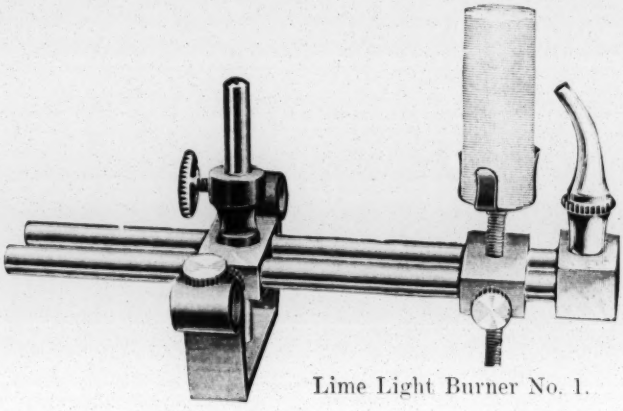
No. 115. Improved Oxy-hydrogen Jet, with mechanical lime movement and stop-cocks, nickel plated, finest workmanship 9.00

(Lime Light Burner No. 115 is the standard pattern, with goose neck permanently fastened. It can be furnished, however, with choice of neck Nos. 1, 2, or 3, as desired.)

Prices of burners do not include supporting stand.

No. 116. Lime Light Burner, has mechanical lime movement, but no stop-cocks, cheaper finish than No. 115, but does excellent work. **Price** $7.00

Illuminants for Projection Work—Continued.



Lime Light Burner No. 1.

No. 1. Economic Lime Light Burner, of excellent make, though simple in construction, and is guaranteed. All brass, lacquered or nickel finish, with cross pieces oxydized. Has spring clip lime holder, with threaded support to raise, lower, or turn lime. **Price**..... 4.00

We guarantee that all of our lime light burners burn noiselessly when properly handled. The cross bar into which is slipped the supporting rod of the lantern slides forward and back with all of them and has clamping screw; the lime cup support is also movable, with clamping screw. Nos. 125, 115, and 116 have side clamp for support; No. 1 has center clamp.

Directions For Centering the Lime Light.

It is possible that when you turn on the oxygen and get a bright light on the lime, there may be little or no light on the screen. That is because your jet is not in the right position. One of three things will alter this. (1) **Move the jet backward or forward,** (2) **Move the jet sideways on its support,** (3) **Move the jet up or down. After doing these three things you will find at one position** a disc clearly and sharply lighted, and by means of the screws you may fix the jet firmly in its place.

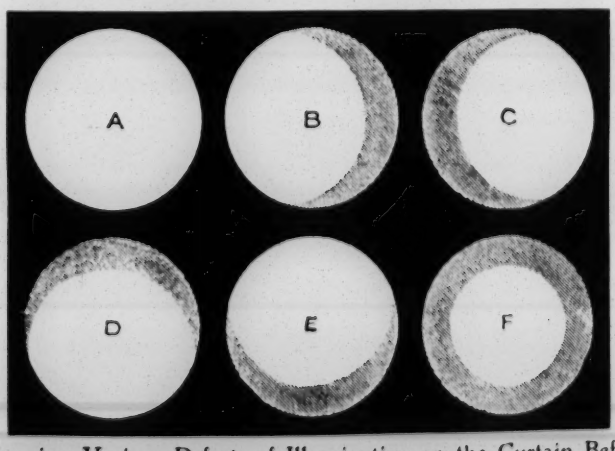


Diagram Showing Various Defects of Illumination on the Curtain Before Light is Centered. Shadows Represent Dark Spots on the Screen.

A—Perfect Disc.
B—Move the jet to the left.
C—Move the jet to the right.
D—Lower the jet.
E—Raise the jet.
F—Move the jet nearer to the condenser.

During the exhibition the lime should be frequently turned, and it is well to have a supply of these handy in case of accident.

These directions apply also to the centering of the acetylene and electric lights.

Hints on Operating Lime Light Burners.

For projection purposes it is not only necessary to obtain a powerful light, but also to concentrate it into as small a spot as possible, and in the construction of all our optical jets this point has received very careful attention; but it is absolutely necessary for users to give attention to the following instructions, if they wish to obtain the best possible result.

No. 1.—Always work up the light by increasing the hydrogen side first, then increasing the oxygen until the best light is obtained for that amount of hydrogen, and repeating this until the jet very slightly roars. Then reduce by turning oxygen down first very slightly, then hydrogen until the light is at its best and perfectly silent.

No. 2.—Always work the dissolving key very slowly and steadily when it is important to get the highest results.

No. 3.—Attend carefully to the distance of the lime from the nipple of the jet: the more gas you turn on the greater the distance must be between the lime and the nipple, or you will get a black spot on center of lime instead of a bright one. This is done after you have adjusted your gas supply valves by working lime backwards and forwards until you have the light at its best. Roughly speaking, for a low pressure about ⅛ inch will not be far off, gradually increasing the distance to ¼ as you open the valves more and more to increase the light.

No. 4.—For the most powerful light, rack lime up until jet plays below the center of the lime cylinder, which should be rendered incandescent right up to the top, and where it is imperative to maintain light for a long time at the utmost power, it will be preferable to replace lime with the tongs rather than lower the level very much, so that no portion of its incandescent spot may be sacrificed.

No. 5.—For the greatest light use large limes (1¼ inch diameter) of medium hardness, but when only a moderate light with extreme economy of gas is required, it will be better to use a medium size lime, about ⅞ inches diameter. Very large limes do not yield such a rich light with a very low pressure of gas as a moderately hard medium size lime; on the other hand, such limes must be turned frequently when used with full pressure of gas, and when working the jet at its utmost power. The smaller the bore of the nipple the quicker the pitting of the lime.

No. 6.—Never jerk the dissolver when using large bore nipples or jets with large mixing chambers. Always move the handle slowly at first, but as quickly as you like after.

No. 7.—It is impossible to dissolve with a jet having a large mixing chamber as quickly as with a small one. This is owing to the difficulty of clearing the oxygen out of the chamber before the hydrogen is lowered. To partly obviate this the dissolver is arranged so that the oxygen is cut off quickly, and the hydrogen left on as long as possible. The rush of hydrogen will then clear out the oxygen.

No. 8.—Remember that you do not always get a large light by turning on a large quantity of the gases.

No. 9.—Bear in mind that the nipple is a very delicate part of the instrument, and should be treated with the greatest care. If the jet roars it is owing to some foreign substance getting in the nipple or else to a bruise on the orifice. To clean the bore use a tobacco pipe cleaner of wool or cotton with wire attached.

No. 10.—The size bore of the nipple should be in proportion to the light required if the jet is to be worked to the best advantage. A whiter light will be obtained with a $^{1}/_{32}$ inch bore at full pressure than a $^{1}/_{16}$ inch at half pressure, each consuming approximately the same quantity of oxygen.

Where to Buy Gases for Lime Light.

We advise customers who wish to use calcium light in stereopticons or moving picture machines, to buy the oxygen and hydrogen gases in tanks from the calcium light companies in preference to making the gases themselves, if they can be obtained at home or in a near-by city.

Gas-making outfits are listed elsewhere in this catalogue for the benefit of those who find it impracticable to buy the gases.

Following is a list of calcium light companies from whom the gases can be bought, put up in tanks. These companies do not charge for the use of tanks if returned within a reasonable period.

The charge for calcium light gases, oxygen and hydrogen is $6.25 for the gases contained in a pair of 50 foot cylinders or 12½ cents for one foot of each gas when sold by the Chicago Calcium Light Co. The charge is somewhat higher in some other cities. Ordinary lime light burners consume from five to six feet of gas per running hour at ordinary pressure.

ALBANY—
Albany Calcium Light Co.,
26 Williams St., Albany, N. Y.

BUFFALO—
Buffalo Calcium Light Co.,
A. B. Collins and W. M. Ross, Mgrs.,
169 Niagara St., Buffalo, N. Y.

BOSTON—
New York Calcium Light Co.,
102 Utica St., Boston, Mass.

BROOKLYN—
Brooklyn Calcium Light Co.,
W. Harvey, Prop.,
112 Front St., Brooklyn, N. Y.

CHICAGO—
Chicago Calcium Light Co.
Garden City Calcium Light Co.

COLUMBUS—
The Columbus Calcium Light Co.,
796 North High St., Columbus, O.

CLEVELAND—
Cleveland Calcium Light Co.,
208 Wood St., Cleveland, O.

CINCINNATI—
Cincinnati Calcium Light Co.,
120 Longworth St., Cincinnati, O.

DENVER—
Denver Calcium Light Co.,
H. W. Wilson, Mgr.,
966 Eleventh St., Denver, Col.

DETROIT—
Western Calcium Light Works,
Chas. Ernest, Mgr.,
185 Hastings St., Detroit, Mich.

INDIANAPOLIS—
Indianapolis Calcium Light Co.,
H. E. Bishop, Mgr.,
224 W. Maryland St. and
227 W. Pearl St., Indianapolis, Ind.

KANSAS CITY—
Central Calcium Light Co.,
318 E. 9th St., Kansas City, Mo.

MINNEAPOLIS—
C. E. Van Duzee,
720 Hennepin Av., Minneapolis, Minn.

NEW YORK—
New York Calcium Light Co.,
410 and 412 Bleeker St., N. Y. City.

OMAHA—
Omaha Calcium Light Co.,
Balbach & Rustin, Mgrs.,
416 S. 15th St., Omaha, Neb.

PHILADELPHIA—
New York Calcium Light Co.,
310 S. 5th St., Philadelphia, Pa.

SAN FRANCISCO—
San Francisco Calcium Light Co.,
F. W. French, Mgr.,
10 Stevenson St., San Francisco, Cal.

SYRACUSE—
J. R. Clancy,
247 249 N. Salina St., Syracuse, N. Y.

ST. LOUIS—
Missouri Calcium Light Co.,
213 Chestnut St., St. Louis, Mo.

High Pressure Dissolving Key

For using with Cylinders of Condensed Gases.

(Patented)

$30.00.



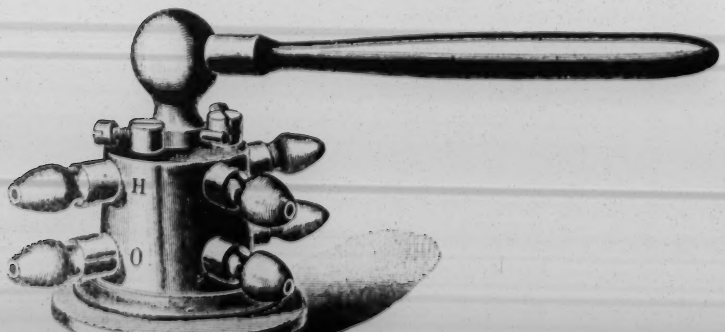
Price, $30.00, including substantial Flexible Connection and Coupling.

A serious drawback to the employment of condensed gases in operating a **Stereopticon** has been the impossibility heretofore experienced of regulating the flow of the gases to each jet, so as to yield that uniformity of illumination on which the beauty of "Dissolving" so greatly depends. Owing to the extreme pressure with which the cylinders are charged, the gases rush out with such force that the old-fashioned *single plug* Dissolving Key cannot control them; though it answers well enough for the comparatively slight pressure used with bags. The result, therefore, of attempting to dissolve condensed gases with the old-fashioned Key, has been a *darkening of the picture* when the lever of the Key was turned to transfer the gases from one jet to the other; exceedingly unpleasant to the eyes of the audience, and entirely destroying the illusion which is the great charm of "Dissolving Views."

High Pressure Dissolving Key effectually overcomes this difficulty; and no matter how great the pressure may be on either gas, or on both gases, it controls the flow, so that *no darkening* is perceptible, and the pictures melt one into the other without any difference in the amount of illumination on the screen. In the introduction of a "Vision" or other effect in which the light from each Lantern must be projected to the screen at the same time, it permits the "Vision," etc., to be brought in without making the main scene dim or obscure; all its details remaining as perfect as before.

This High Pressure Key is the only one on the market that has independent plugs for each cylinder and for each jet.

Each jet is adjusted independently of the other.



No. 114. Low Pressure Dissolving Key, for use with either gas bags or cylinders. Best workmanship.

Price.....$9.00

Apparatus for the Generation of Gases

And Other Means of Producing Illuminants for Projection Apparatus.

The greatest difficulty with which dealers in projection apparatus have to contend is the furnishing of efficient and safe appliances for the production of light.

The oil light, while satisfactory for small lodge halls, Sunday schools, and home use, is wholly unsatisfactory for public exhibitions to which is charged a price for admission. The acetylene and incandescent electric lamps, while better than oil light, and often powerful enough for public exhibitions of stereopticon views, are not usually satisfactory for moving pictures.

There remain therefore the arc electric and the calcium light as the most satisfactory for the projection of moving pictures and stereopticon views.

The arc electric light can only be procured in places where a satisfactory current is obtainable. Traveling exhibitors frequently find that there is no proper current to be had within practicable distance from the instrument, or are unable to manage it for lack of experience.

It is not as yet practicable for traveling exhibitors to carry apparatus for generating electric current for arc electric light: a system of storage batteries for this purpose would be very heavy, bulky, expensive and the operating cost excessive. It is possible that eventually the new Edison storage battery will be adopted for this purpose; but experiments along this line are not advanced enough to warrant positive statements.

The question therefore is narrowed down in most cases to the use of calcium light. If the exhibitor is near a city in which calcium light gases are manufactured we recommend by all means that he purchase his gases from one of these companies which usually loan the tanks for a limited period free of charge.

If, however, this is impracticable on account of distance, time of transportation, and charges, the exhibitor must purchase a gas-making outfit with which he manufactures the gases himself. Economy should be the last consideration in buying such an outfit: safety the first and efficiency the next.

Gas Making Outfits for Calcium Light.

In case the exhibitor finds it impracticable to buy his gases in tanks because the time consumed and the expense attached to transportation are excessive, he can obtain a gas-making outfit for lime light. These outfits consist of two parts:

1. **Apparatus for making and storing oxygen.**
2. **Apparatus for making hydrogen,** or a substitute for the gas.

1. Oxygen making apparatus may be of three kinds: (A) Those that generate without pressure into gas bags; (B) Those that generate under pressure into tanks; (C) That which generates from oxylith while the light is burning.

(A) The use of gas bags is open to criticism in that they deteriorate with use, are easily damaged and frequently short lived. They have the merit of being light and compact for transportation, but the exhibitor must provide weights or other means of pressure to force the gas into the burner when in use. 200 to 300 pounds are necessary for each bag.

(B) When oxygen is generated under pressure it is forced into a tank from an iron retort. Tanks are provided in various sizes and with different resisting powers; the cheaper and lighter forms are tested to 150 or 200 pounds to the square inch, and are usually 12x36 inches in size. The standard steel tanks are tested to 600

Gas Making Outfits for Calcium Light—Continued.

pounds, hydraulic pressure and are usually 12x48 inches in size. When filled by the calcium light companies with steam pumps these contain a maximum of 50 feet of gas, at 225 pounds of pressure. When filled by the exhibitor with oxygen-making outfit the maximum pressure is usually 125 pounds. The margin of safety is therefore slight with the weaker tank, and more than ample with the larger tank. At an equal pressure of 125 pounds the weaker tank will hold 20 feet of oxygen, the other 28 feet. The smaller tank is the cheaper; we sell without indorsement and advise against its purchase.

(C) The new oxylith outfit, which generates oxygen when the proper chemical is placed in water will probably supersede the other forms.

2. Apparatus for making a substitute for hydrogen usually consists of some device that contains absorbent material, into which is poured as much ether or gasoline as it will absorb. A stream of oxygen is allowed to flow through the ether or gasoline to the burner, to produce the flame. Another stream of pure oxygen is lead directly to the burner, which intensifies the light. The device containing the ether or gasoline is called the saturator. Saturators may be divided into two classes:

(A) Those that are built primarily for ether, and (B) others made chiefly for gasoline.

(A) Ether saturators may be used outside of the lantern or kinetoscope body, being connected by means of rubber tubing with the lime light burner; or the burner may form part of the saturator, the whole being placed within the lamp house of the instrument.

Both ether and gasoline become more volatile, i. e., give off their vapor more easily, as the temperature increases; when chilled they do not readily provide the necessary gas for the burner. Therefore saturators used outside of the lantern or kinetoscope require hot water jackets, bags, hot bricks, or other help to produce gas. Saturators placed within the lamp house are warmed by the flame and require no such aids.

(B) Gasoline saturators are used outside of the lantern body, and call for the application of heat. Ordinary gasoline cannot be used, and the exhibitor is compelled to buy 88° or 90°, but we recommend the ether.

The ether used for this purpose is common sulphuric ether which can be purchased in most well-stocked drug stores. Gasoline of 88° or 90° purity can be obtained only in the largest cities. We have shipped it to customers in 5 or 10 gallon lots as far as one to two thousand miles from Chicago. Ether is purchased in small sealed cans containing one pound each.

As this catalogue is going to press a radically new type of gas-making outfit is ready for the market, which will probably supersede all other forms of oxygen-making apparatus. This employs a chemical recently invented by a French chemist which generates oxygen immediately when it touches water. The oxylith gas-making outfit utilizes this chemical.

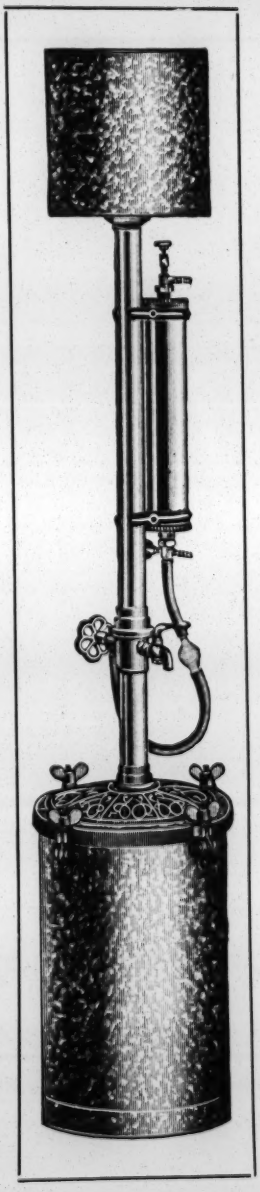
Thorough experimentation in our dark room has demonstrated that the oxylith gas-making outfit will produce as high illumination with the consumption of four feet of gas per hour as the gases purchased in tanks will consume at the rate of five or six feet per hour. One box of oxylith chemical containing 24 cakes, will produce from nine to ten feet of gas.

Our experiments have further demonstrated that the best light which can be obtained with the oxylith outfit is somewhat superior to the best light produced when gases are used in tanks under high pressure, due to the fact that oxylith produces the gas over 99 per cent pure, while the ordinary tank gas is 89 per cent pure.

No. 144.

The Oxylith Gas Making Outfit

A New Outfit which Generates Gases for Lime Light.



The Oxylith Gas-Making Outfit was invented as a natural sequence to the production of a compound by a French chemist, which produces oxygen when it touches water, without the application of heat. The outfit consists of two parts:

1. THE OXYGEN GENERATING APPARATUS.

2. THE SATURATOR, OR APPARATUS used to replace the hydrogen tank.

The oxygen apparatus consists, as shown in illustration, of a lower tank, which contains a cage into which the oxylith, or chemical is placed; a standpipe and upper vessel serve to hold the water supply and give the requisite pressure.

To prepare the apparatus for an exhibition, the lower vessel (which is placed upon the floor) is partly filled with water. The cage, which is not visible in illustration, receives a box of the chemical oxylith, is then placed in position, and the cover clamped. A quantity of water is poured in at the top, which runs through the pipe to the bottom, raising the level of the water which is previously contained. As soon as this touches the oxylith contained in the cage, pure oxygen is generated.

This is held between the water level and the top of the lower vessel, the column of water serving to give about two pounds pressure. As the entire compartment is only 15 inches in height, and 9 inches in diameter, and three quarters of it is filled with water when gas is being used, it will be seen that at no time is there a large volume of gas present.

When the gas is being consumed, and the pressure lightened, the water column forces the water to a higher level, where it again comes in contact with oxylith, generates more gas, whose volume lowers the water level and forces it back through the pipe into the upper vessel. This process continues until the entire volume of oxylith has been exhausted. When the gas is not being used generation ceases.

The saturator is attached to the standpipe, and its contents saturated with 88 test gasoline—lower grades must not be used—or preferably sulphuric ether. The gas is led from the valve shown in the lower section of the pipe to the burner, giving pure oxygen. The other stop-cock of the burner is connected by rubber tubing to the valve at the top of the saturator, which then feeds gaso-oxygen, or ether-oxygen.

The oxygen produced by this means is over 99 per cent pure; that bought in tanks is usually 89 per cent pure.

The light is at least as bright as when obtained from gases taken from gas tanks under high pressure.

Although the maximum pressure of the gases contained in the American gas tanks is 225 pounds, the pressure actually required at the burner tip is less than one pound.

We can unreservedly recommend this outfit, because we consider it safe and extremely practical. Its compactness, when packed for carriage, and light weight offer a great advantage over the heavier and bulkier types of gas-making outfits.

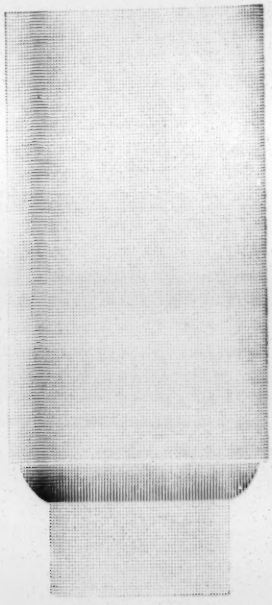
The running expenses are about the same as the cost of gases bought in tanks, and economy is not claimed for it, at the present price of oxylith. The chemical is imported from France, and the inventor upholds the price, to which duty and carriage must be added.

Oxylith Gas-Making Outfit—Continued.

THE DIMENSIONS AND WEIGHT OF THE OUTFIT.

Height when set up, from floor to top of water supply vessel, 44 inches. Height of oxygen compartment, 15 inches. Diameter of oxygen compartment, 9 inches.

The dimensions of the carrying case which holds the complete outfit, including saturator, when packed for carriage, are 10x10x24 inches. Total weight of outfit, packed in case, 30 pounds.



Lime Cylinder, 1¼ inch diameter. Original size.

PRICES.

The Oxylith Gas-Making Outfit for lime light complete, including saturator, wrench, tongs, funnel, and complete instructions, without chemicals . . . $37.50

Oxylith Oxygen Compound per box of 24 cakes, in sealed can, sufficient for two hours' run . . . 1.35

One gallon 88 per cent test Gasoline in can with wood jacket for shipping . . . 1.00

Ten gallons 88 per cent test Gasoline, in can . . . 3.50

(Ten gallons can be shipped by freight at small expense.)

Sulphuric Ether, in one pound can sealed . . . 1.00

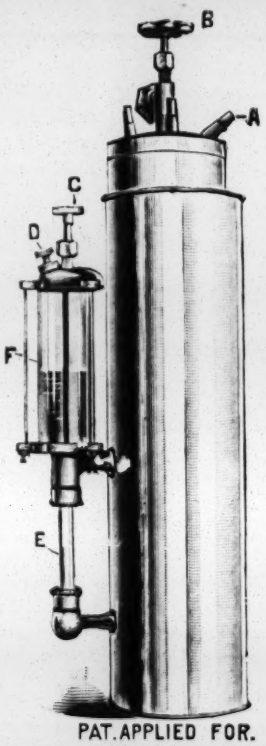
(Ether is recommended because it can be obtained in any well-stocked drug store. 88 per cent test gasoline is obtained with difficulty.)

Lime Cylinders, ¾-inch diameter, hard, per dozen, in tin canister 75

Lime Cylinders, 1-inch diameter, medium hard per dozen in tin canister . . . 1.00

Lime Cylinders, 1¼-inch diameter, medium hard, reduced at bottom to fit ordinary lime cup, per dozen, in tin canister . . . 1.80

The same, per half dozen, in tin canister . . . 1.00



PAT. APPLIED FOR.
Improved Saturator No. 3.

No. 130D. The Eclipse Gas-Making Outfit for Lime-Light Gases. Price, $43.00.

This style of outfit has been in use during the past two years and consists of:

1 tank to hold oxygen.
1 double needle valve.
1 retort and connections.
1 pressure gauge.
1 wrench.
Can for chemicals.
Gasoline Saturator.

The exhibitor places his chemical in the iron retort, applies heat and the resultant gases pass through the wash bottle into the oxygen tank. The retort is then disconnected, the gasoline saturator attached, and the outfit is ready for use with the instrument.

It is necessary that the gasoline used be 88 degrees—a lesser degree does not give off the gas readily and is attended with some danger.

The tank used with this outfit is of light construction and should not be filled over 100 pounds pressure; it is tested to 200 pounds.

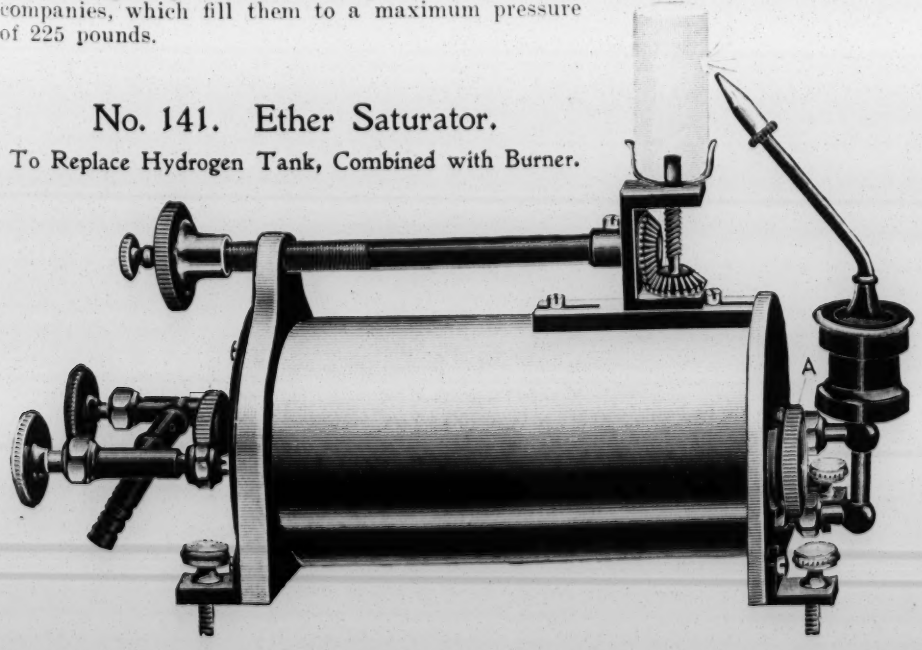
This outfit when properly manipulated is unattended with danger; but as improper use may cause damage, we sell it only at customer's risk.

No. 130C. Gas-Making Outfit for Lime-Light Gases. Price, $55.00.

This outfit is the same as No. 130 D, excepting that we substitute a heavy Scaiffe steel tank, best quality, tested to 600 pounds pressure. This tank is of the same quality as those used by the calcium light companies, which fill them to a maximum pressure of 225 pounds.

No. 141. Ether Saturator.

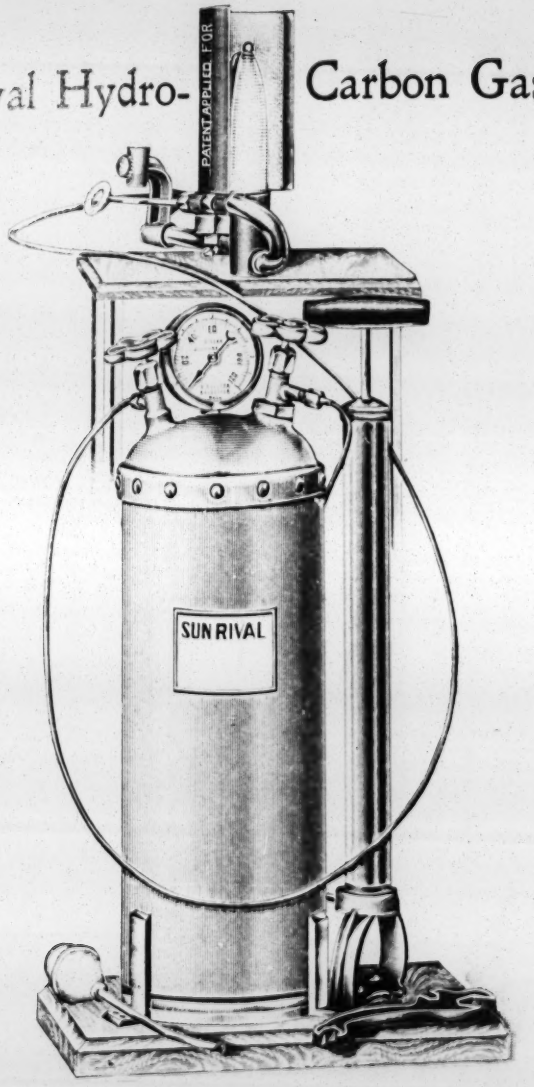
To Replace Hydrogen Tank, Combined with Burner.



This is an imported saturator, made in Paris. It combines the burner with saturator body; ether is placed in the reservoir. When a stream of pure oxygen is allowed to flow into the nozzle with proper regulation, the lime light is produced. This saturator is placed in the body of the kinetoscope or lantern and can be used with oxygen bought in tank, or any oxygen-making outfit.

No. 141. French Ether Saturator, with burner combined. **Price**.....**$30.00**

Sun Rival Hydro-Carbon Gas Outfit.



Patent applied for.

There are several makes of apparatus on the market for the production of a vapor light from kerosene or gasoline to be used in the stereopticon. Of these we list the "Sun Rival" because it is cheaper and the more efficient. It is not of our own manufacture.

It employs ordinary stove gasoline which is placed in the reservoir. Air pressure is forced into the tank by means of a hand force pump, a limited flow is established to the burner, vaporization takes place and supplies the mantle with the gas.

The apparatus is safe, durable, simple, and economical. The tank holds two quarts of gasoline, sufficient for 10 exhibitions. The mantles used are the ordinary kind which can be purchased from grocers and in general supply stores.

We are frequently asked whether the vapor lights are better than acetylene. In our judgment there is small difference; but we prefer the acetylene outfit with best burner.

The tank measures 5x13 inches, and weighs with the burner, connections, etc., but nine pounds. The outfit is packed in a neat carrying case which is provided with hasp and handle.

No form of vapor light will project a satisfactory moving picture.

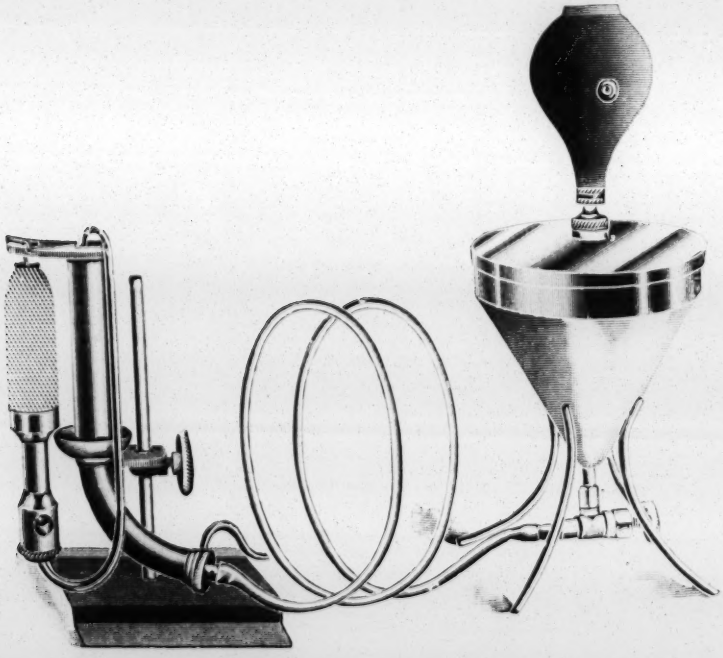
PRICES.

The Sun Rival Hydro-Carbon Gas Outfit, including tank, air pressure gauge, foot pump, burner, flexible metal connecting tube, asbestos lined light shield, two gas mantles, carrying case and complete printed instructions. **Complete** $18.00

Extra Gas Mantles, each ..... .15

Alcohol Vapor Light Outfit.

We introduce herewith a new form of vapor light outfit which we import from Paris. A comparison of weight and bulk with others of its kind will show that this has great advantages. It is so small and practical that a comparison between this and other outfits of the same class becomes almost ridiculous. The operation is simple in the extreme. About seven ounces by weight of wood alcohol are poured into the supply tank, a rubber bulb is screwed into the top and this is squeezed three or four times to furnish the requisite air pressure. On opening the needle valve at the bottom of the alcohol cup a small stream of alcohol is forced through the rubber tube to the burner. At the beginning a quantity of alcohol is poured into the small cup at the burner and lighted to heat the metal. When the alcohol



Alcohol Vapor Light Outfit. Total weight 20 ounces.

from the supply tank comes into contact with the metal, generation of vapor begins. An ordinary gas mantle is used and when a match is applied to the mantle, the light is produced.

On account of its extreme simplicity, light weight, and bulk, we recommend this outfit for use with magic lanterns in place of oil lamps and hydro-carbon light outfits. It is particularly useful for lodge work and general exhibition purposes when exhibitors do not wish to use electric or calcium light.

The weight of the alcohol supply tank, needle valve, and connections is 14 ounces; the weight of the lamp and base is 12 ounces; total weight of the Alcohol Vapor Light Outfit, 1 pound, 10 ounces. Bulk: the complete outfit can be packed in the lamp house of a magic lantern.

The best known of the vapor light outfits, which uses kerosene, weighs, with supply tank, lamp and base, and carrying case, 27 pounds. Size of carrying case is 28½x8½x11 inches.

The Alcohol Vapor Light Outfit can be used with any of our magic lanterns or those of other makes that are of standard pattern.

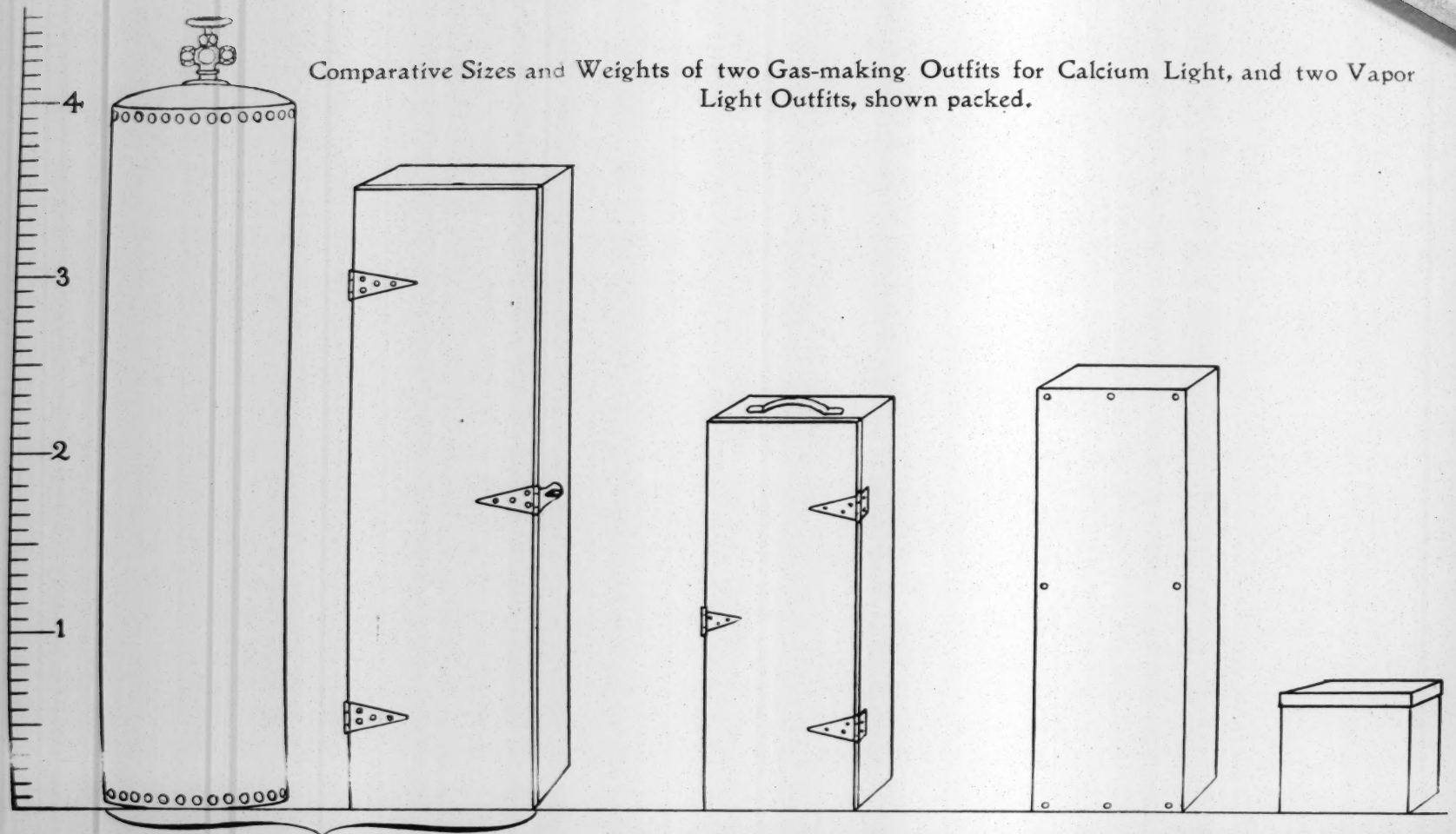
PRICES.

The Alcohol Vapor Light Outfit, including alcohol supply tank with needle valve, bulb for pressure, rubber tubing, and burner with stand..... $10.00

Wood alcohol, per pint in can 25

Wood alcohol can be obtained in any well-stocked drug store.

Comparative Sizes and Weights of two Gas-making Outfits for Calcium Light, and two Vapor Light Outfits, shown packed.

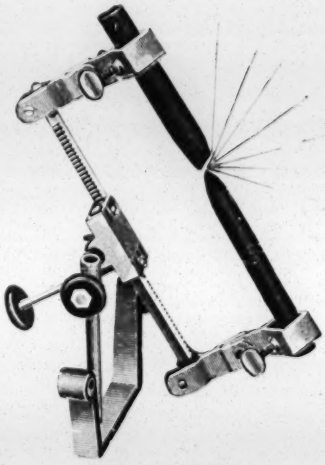


"Bright White Light" outfit

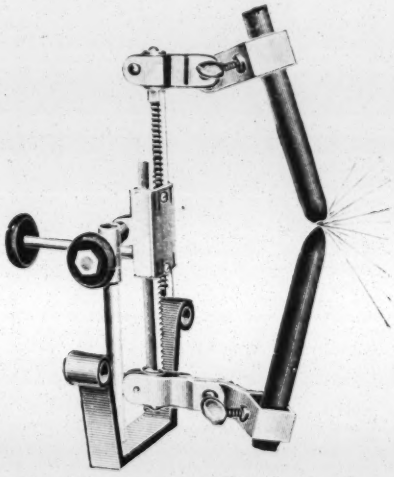
Alcohol vapor light outfit

No. 136. Economic Electric Arc Lamp for Stereopticon Work, Spot Lights, Etc.

Price.....$4.00



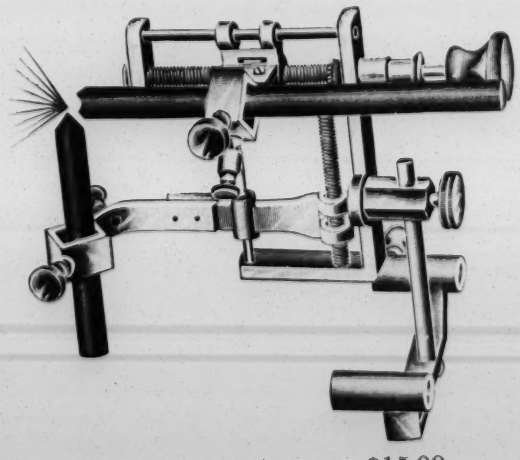
No. 136. Economic Electric Arc Lamp.
In position for direct current.



No. 136. Economic Electric Arc Lamp
In position for alternating current.

This is an efficient lamp, compact, easily handled, built with adjustments for both direct and alternating current. Has quick feed, can be placed in instrument at any angle desired.

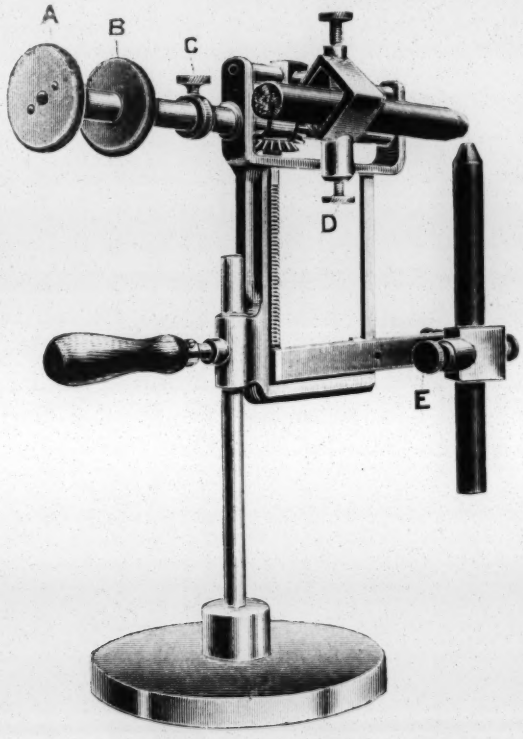
No. 131. Right Angle Arc Electric Lamp.



Price.....$15.00

No. 137. **Adjustable Rheostat** (resistance coil).....$5.00
No. 138. **Adjustable Resistance Coil, Edison Make**.....10.00
For direct current, 110 volts; or alternating, 52 or 104.

Right Angle Electric Lamp.

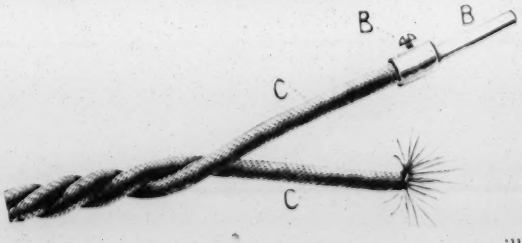


This cut shows a convenient form of electric lamp for use in stereopticons with a small lamp house. It can be used on either alternating or direct current. When thumb screw C is tightly set, turning either A or B will operate both carbons together. If thumb screw C is loosely set, either carbon can be operated separately. In other words, both carbons can be operated together, or each one separately, as desired. A moves the top carbon, and B the lower one. The carbon holders can be adjusted so as to give the carbons any angle desired, and will accommodate either large or small carbon.

Price **$8.50**

Stand for electric lamp, shown in cut, not included in the price.

Electric Wire Tips or Terminals.



B shows wire attached to a terminal ready for use, and C shows appearance of wire when tip is not used. To use the tip, the insulation should be removed from the wire that the set screw B may come in contact with the base wire. This tip will be found not only a great convenience but will insure perfect contact, and full strength of the current will be obtained.

Price, each ..... **$0.10** **Price, per dozen** **$1.00**

Experience having shown that automatic or self-registering lamps are unsatisfactory for projection work, in that they are complicated, not easily controlled, high priced and bulky, we do not recommend them. Prices will be quoted on application.

Remarks on the Use of Electric Arc Lamps in Magic Lanterns.

The positive wire is connected with the upper carbon; the negative with the lower. The following is a simple rule to determine which is the positive: Attach the wires either way, make connections by bringing carbons together, then separate them from $^{1}/_{16}$ to $^{3}/_{8}$ inches. After having burned about a minute, put out the flame. The carbon which is hottest and shows the red color the longest is the positive. If this should be the lower carbon, reverse the wires.

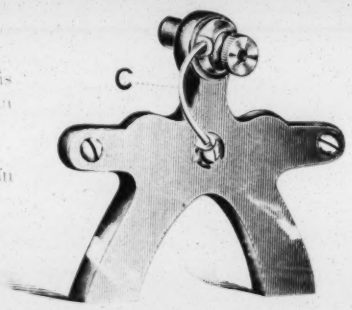
The direct current consumes the positive carbon twice as fast as the lower, therefore the upper carbon should be somewhat heavier to preserve the center when burning. The alternating current consumes both carbons equally, and therefore they should be of the same size. Cored carbons should be used for lantern work.

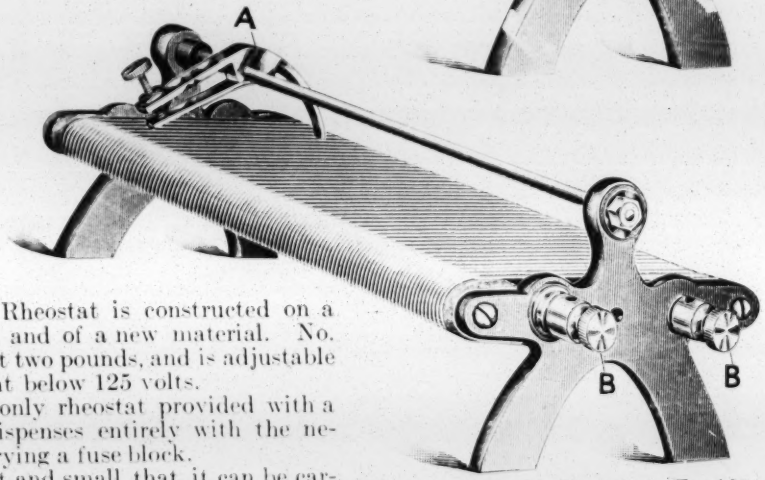
New Rheostats.

A is sliding contact or "cut out," by which adjustment is made for the different currents, and the intensity of the light can be increased or decreased as desired.

B B are binding posts for attaching the electric wire.

C in small cut is fuse wire which takes the place of a porcelain fuse-block.





No. 1. The Baby Rheostat. For 125 Volts or Less.

The Baby Rheostat is constructed on a new principle, and of a new material. No. 1 weighs about two pounds, and is adjustable for any current below 125 volts.

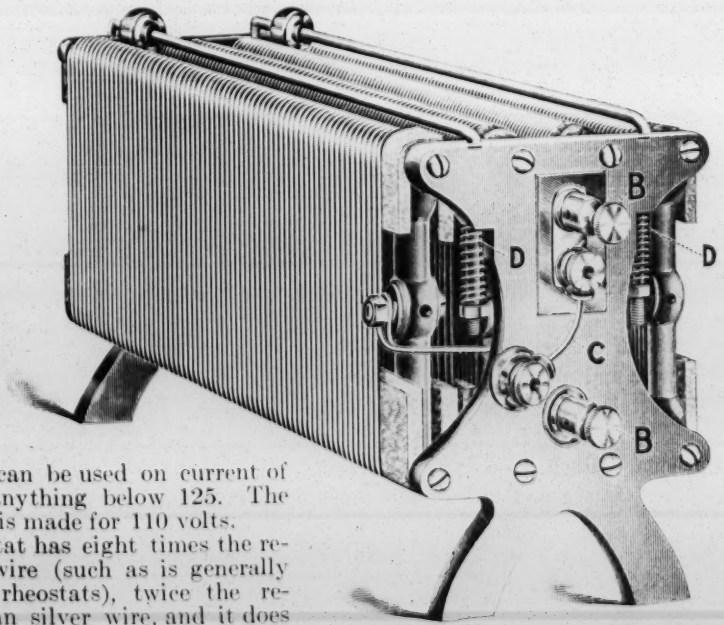
This is the only rheostat provided with a fuse, which dispenses entirely with the necessity of carrying a fuse block.

It is so light and small that it can be carried in the overcoat pocket.

Every traveling exhibitor using electricity knows the importance of a good Rheostat and the convenience of having one that is small, light, and substantial.

The material of which this rheostat is made does not lose any of its conducting power, nor does it deteriorate in value by constant use. Many electric plants now being installed are for 125 volts, and this rheostat can be used on current of this voltage, or anything below 125. The ordinary rheostat is made for 110 volts.

The baby rheostat has eight times the resistance of iron wire (such as is generally used in making rheostats), twice the resistance of German silver wire, and it does not absorb the heat like other wire.



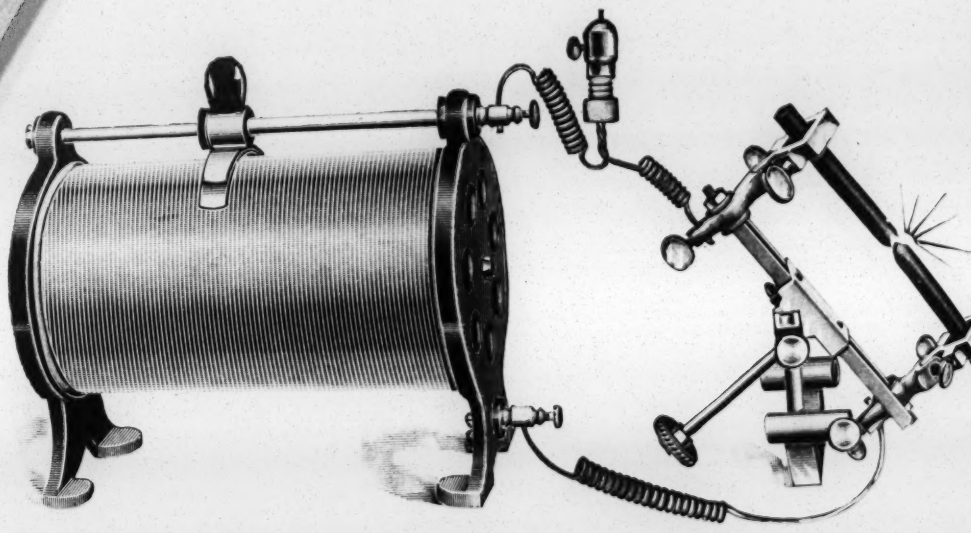
No. 2. The Baby Rheostat. For 220 Volts or Less.

Prices.

Baby Rheostat No. 1, for current of 125 volts or less, and consuming 12 to 15 amperes of current	$7.00
Baby Rheostat No. 2, same voltage, but using 10 to 25 amperes of current	9.00
Baby Rheostat No. 3, for current of 220 volts or less, and using 12 to 15 amperes of current	23.00

Electric Arc Light Attachment.

To be Used with Incandescent Light Socket.



The Socket Electric Arc Attachment is used for the production of an arc light of moderate power by connecting the arc lamp with an ordinary incandescent socket, the current passing through resistance. This is made possible by using a special rheostat, which allows the passage of about 3½ amperes.

This system does not work well on an alternating current.

Any stereopticon arc lamp may be used with carbons ¼-inch diameter. It is the rheostat which makes it possible to draw the arc light from an incandescent socket, not the lamp.

The light produced is about 350 candle power; better illumination cannot be obtained through an incandescent socket. This is particularly well adapted for home use; it is convenient, clean, always ready, and no labor required to start or stop.

Rheostat (resistance coil) for Socket Electric Arc Attachment, 15 feet of wire and plug for socket. **Price** $10.00
(Electric lamp is not included. Any of the lamps listed in this catalogue can be used.)
Carbons, ¼-inch diameter, per dozen ..... .60

Incandescent Electric Light Bulb.

For Lantern Work.

Our new lamp with filament of new design, to give a better light than has hitherto been obtained with incandescent lamps. To be used without rheostat, by direct connection with the ordinary socket. Price each, 100 candle power, with plug, 10 feet of cord, socket and metal support for lamp $5.00

In ordering, give the following information: If for 52 or 104 volts alternating,

ACETYLENE

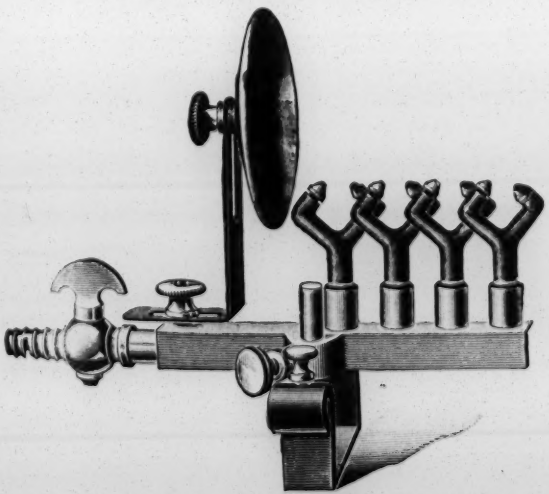
ITS USE IN STEREOPTICONS AND MAGIC LANTERNS.

WHAT IS ACETYLENE? Acetylene is a gas, resembling house gas, but producing a flame that is much more brilliant.

HOW IS ACETYLENE PRODUCED? Acetylene is generated by the contact of a chemical (calcic carbide) with water. This is a hard substance, that is sold commercially in lumps like stove coal. It is as safe to handle as so many pieces of stone, **but it must be kept dry when stored.**

HOW CAN ACETYLENE BE ADAPTED TO THE NEEDS OF THE LANTERNIST? Acetylene is adapted to the needs of the magic lantern operator by means of a gas generator, which produces the gas during the exhibition. It is not manufactured before an exhibition, but while the lecture is going on. By a simple device, there is sufficient gas being generated to supply the lantern for any period of time desired, the operator controlling the supply. A burner specially designed to give a maximum amount of light is used in the lantern.

IS THERE DANGER IN HANDLING ACETYLENE? With proper apparatus, such as is described herein, there is absolutely no danger in the manufacture and use of acetylene in lanterns, provided the operator exercises the same degree of common sense that he uses with his ordinary illuminating gas at home.



THE CHALLENGE ACETYLENE GAS BURNER

FOR MAGIC LANTERNS.

PRICE..... $0.25

This Acetylene Gas Burner is unquestionably the best on the market. As shown in view above, it has eight patented tips; these are set at an angle in four sets of two tips each, the gas issues from each set at an upward and inward angle, meeting to form one flame. The lamp, therefore, gives four flames, so arranged as to give the maximum degree of illumination for projection.

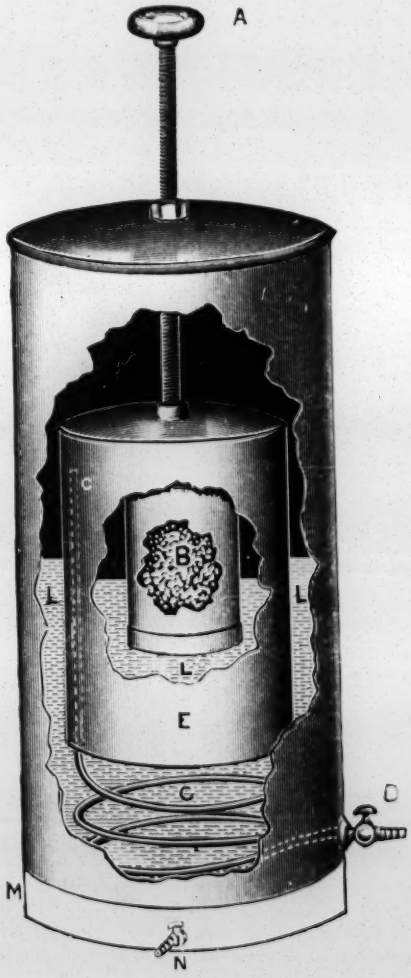
A Reflector, highly polished, is attached to each burner, and is adjustable.

Price of Rubber Tubing.....per foot, 10 cents.

THE ACETYLENE GAS BURNER IS ADAPTABLE TO ANY OIL LIGHT LANTERN THAT HAS A HOOD TO ENCLOSE THE LIGHT.

The Challenge Acetylene Gas Generator No. 160.

Price, $8.00.



It is absolutely necessary that acetylene gas generators have certain qualities primarily involving safety, and, secondarily, efficiency. It is therefore proper to use but one kind, and that the best that can be constructed. We believe that the saving of a few dollars in the manufacture of such an article as an acetylene gas generator at the expense of safety is a fatal error.

Our Challenge model for lantern work has been in general use during the past three years; has received the most thorough test among exhibitors who travel from city to city, in churches, halls, schools, lodge rooms, etc. It has frequently been used by lanternists who were wholly without previous experience in the handling of such apparatus, without hitches of any kind. We have continually experimented with a view to developing further the meritorious features of the generator, but after constructing model after model, one after another was rejected in favor of our present pattern, which now marks the standard.

The Challenge Acetylene Gas Generator cannot be improved by the addition of any parts or elaborations. To rob it of any of its features impairs its efficiency.

The Challenge Acetylene Gas Generator—Continued.

It is safe; not only safe when properly handled, but safe under any circumstances. We cannot conceive of any condition, of an error on the part of an amateur, that could cause an accident. This view is confirmed by the experience of three years, during which time we have never received a complaint as to the efficient working and absolute safety of this apparatus.

The generation of the gas is at all times absolutely under the control of the operator. This faculty is possessed by no other model on the market. Generation can be increased or diminished or stopped at will. This is due to spindle A, which controls the basket containing the carbide, lowering or raising it in the water; by lowering the basket pressure can be obtained. By raising it pressure can be diminished, and if raised sufficiently the carbide is taken out of the water entirely and the generation ceases. This, therefore, enables the operator to shut down his lantern if desired, and start up again instantaneously, merely by turning the spindle A to right or left.

Two other essential features of the generator are, first, the spiral coil C, whose end projects above the water, and through which the gas is lead to the bottom of the generator, in which there is a separate compartment M, cut off from the upper part of the generator and the water supply by means of a false bottom. The spiral coil serves to cool the gas in its passage to this lower compartment, and as this has a large surface equal to the diameter of the generator, the gas is further cooled by contact with the water chamber. The cooling of the gas is one of the most important elements in obtaining a pure white light.

This compartment also serves the purpose of catching the water which is condensed during the passage of gas; disposition of condensation is an important problem which is here solved simply and well.

This combination of carbide control, spiral coil and bottom compartment accomplish the desired objects better than any other system that has ever been devised.

The gas when it reaches the burner is cool and dry; at no time is the generator itself even warm. This fact will be appreciated by those who have used other generators, with their habit of boiling over, hot generation, leaking gases and general sloppiness.

The weight of the Challenge Acetylene Generator No. 160 is 11 pounds; the dimensions are as follows: Height, 19 inches; diameter, 8½ inches.

Directions for operating are very simple and accompany each generator. It can be used with any acetylene burner or acetylene stereopticon on the market.

The merits of this generator have been so well recognized that some of its features have been copied, but in order to economize in the manufacture the copyists have discarded the carbide control, as well as the coil at the bottom, which at once introduces an element of danger, as generation is not under the control of the operator, therefore unsafe, and the gas reaches the burners in an impure condition, lessening the illumination. All other parts are cheapened.

The Challenge Acetylene Gas Generator—Continued.

We can supply such a generator at $4.50 to customers that are willing to take chances. In this case, however, we do not warrant the generator and waive all responsibility.

Price of Calcic Carbide, 5 lbs., with canister $0.60
Price of Calcic Carbide, 10 lbs., with canister 1.00

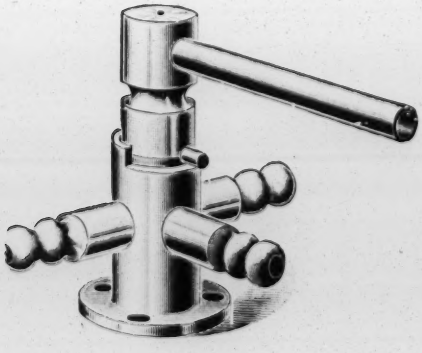
A traveling lecturer, with a supply of carbide of calcium, is free to go anywhere and give a first-class exhibition, without external sources of supply. The light weight and compactness of the generator enables him to carry it easily in traveling.

Full directions accompany each generator.

Acetylene Light Outfit for Stereopticon or Dissolving Lanterns.

Dissolving Key.

Price of Dissolving Key for Acetylene Light.....$4.50



The acetylene light can be used in dissolving lanterns. By means of a dissolving key the gas can be turned from one instrument into another as easily as the lime light.

Customers who find the lime light too expensive or troublesome in their dissolving stereopticons can substitute the acetylene outfit, as follows:

Two Acetylene Gas Burners.
One Acetylene Gas Generator.
One Acetylene Dissolving Key.
Ten Feet of Rubber Tubing.

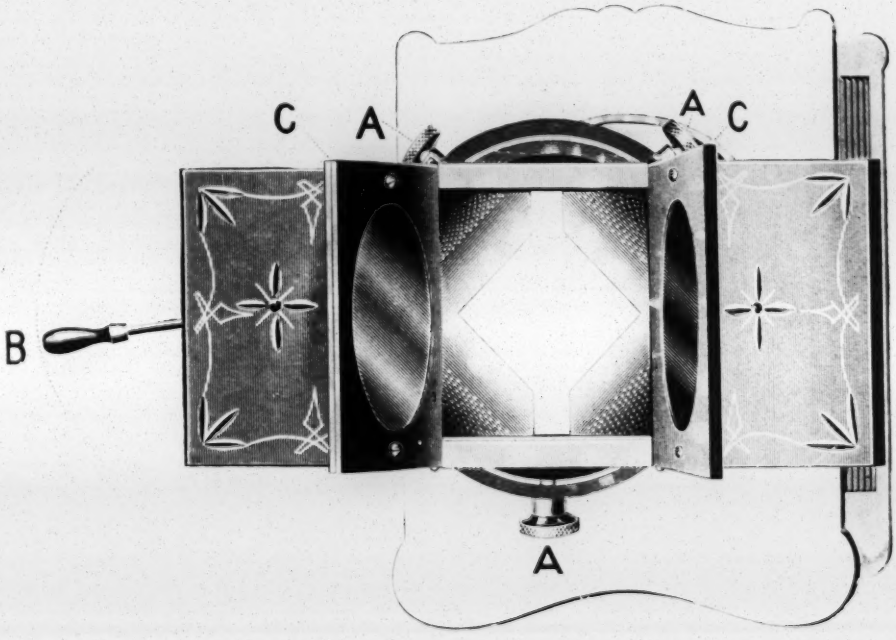
Price $23.00

Acetylene Outfit to Replace Light in Your Own Lantern.

We will furnish the Acetylene Gas Generator, the burner, six feet of rubber tubing, a wooden base to fit customers' magic lantern if desired, with a supporting rod to hold the burner.

Price $15.00

Eureka Single Dissolver.



The Eureka Dissolver is to be attached to a single magic lantern, and is intended to produce a dissolving effect as closely resembling that of the double lantern as possible.

With adjustable thumb screw A, it is attached to the front of the objective lens. By moving the lever B controlling the dissolving shutters, one picture will gradually disappear and another will gradually replace it. There is always light on the curtain, and at no time during the change is the curtain dark. The dissolving can be done slowly or quickly as desired and used equally well on electric or calcium light.

When dissolving slowly, the picture gradually fades away, while the other picture gradually grows brighter until the full illumination is obtained. C and C are dissolving tinters, by means of which a scene may be dissolved from daylight to sunset and from sunset to night.

PRICES.

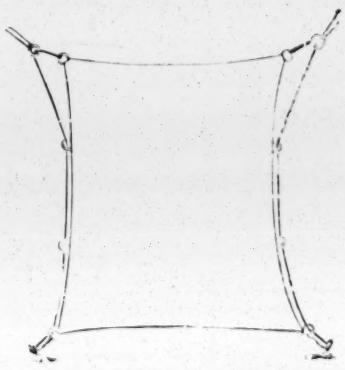
Eureka Single Lantern Dissolver No. 1	$10.00
Eureka Single Lantern Dissolver No. 2	13.50

No. 1 Dissolver is adjusted to fit any lens the diameter of rim of front end of objective not exceeding 3⅜ inches. The No. 1 Dissolver will fit 1-1, 1-½ or 1-½ size Darlot or Bausch & Lomb lens.

No. 2 Dissolver will fit objective lens, diameter of whose front ring exceeds 3⅜ inches. This will include 2-3 and 4-4 size Darlot or Bausch & Lomb lens. Un-

Curtains for Stereopticon Use.

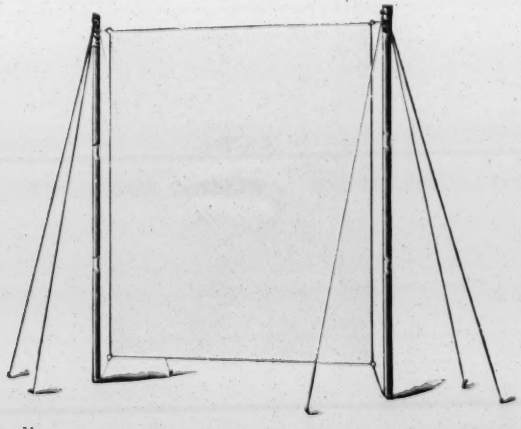
Made of the Finest Quality Sheeting with Loops and Rope.



30 feet square	$15.00	15 feet square	$6.00
24 feet square	12.00	12 feet square	4.50
20 feet square	10.00	10 feet square	3.50
18 feet square	8.00	8 feet square	2.00

Screw two small screw-rings into the wall or into the window frame, one on each side of the hall, near the ceiling, and two others in the floor, one on each side. Then support the screen by the cord passing through the loops on the upper side of the screen and through the upper screw rings, bringing the ends of the cord down and securing them to the rings in the floor, to which can also be attached cords from the loops on the bottom and sides of the screen to steady it.

Portable Adjustable Extension Curtain Frame.



Price, $1\frac{1}{2}$ inches in diameter, per section $0.50

Price, 2 inches in diameter, per section ..... .75

A practicable Portable Extension Curtain Frame that can be adapted to all sizes of screens is often useful to the traveling exhibitor. We furnish a portable sectional frame constructed as follows:

It is composed of the required number of sections, each section being three feet in length, one and one-half inches in diameter, of tough, thoroughly seasoned whitewood. Two of the end sections have a sharp-pointed brad that sticks into the floor so that it cannot slip or get out of position; the other two end sections each have a pulley let into the body of the section through which is carried the screen rope, and is attached to a small screw-eye in the floor in a line with the face of the screen, and at the proper distance from the screen; then two guy ropes at each side of the screen, one extending forward and one backward, serve to hold the screen immovably in place. This device answers admirably for screens up to twenty feet square. Larger screens than this require a heavier frame.

Use $1\frac{1}{2}$ inch poles for 12 foot screens, 2 inch for curtains over 12 to 20 feet.

Opaque Curtains on Spring Rollers.

These curtains, being opaque, hold the light better than ordinary stereopticon screens. As they cannot be folded, however, they are mounted on spring rollers, and usually permanently fastened in position like window shades. They are best adapted for lodges, halls, private houses, and other places; but are somewhat impractical for traveling exhibitors. When not in use they are rolled up like window curtains and out of the way.

PRICES OF OPAQUE CURTAINS.

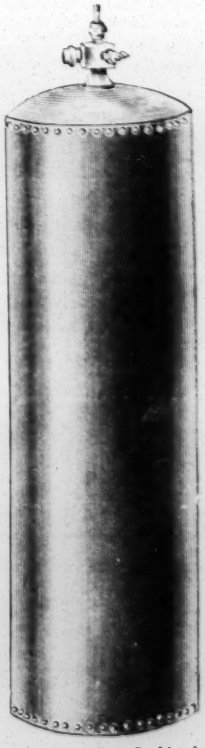
Opaque Curtain on spring roller, 6 feet square	$4.50
Opaque Curtain on spring roller, 8 feet square	6.00
Opaque Curtain on spring roller, 10 feet square	15.00
Opaque Curtain on spring roller, 12½ feet square	35.00

We carry the 8 foot and 10 foot sizes in stock; 6 foot and 12½ foot are made to order only and require three weeks' time.

Cylinders.

Contents of Cylinders in Cubic Feet.

PRESSURE IN LBS.	50s SIZE 12x48	40s SIZE 12x42	35s SIZE 12x36	25s SIZE 10x34
5	1.11	0.91	0.78	0.56
15	3.34	2.74	2.35	1.68
25	5.56	4.58	3.92	2.80
35	7.79	6.40	5.49	3.92
45	10.01	8.24	7.06	5.04
55	12.23	10.08	8.63	6.16
65	14.46	11.89	10.20	7.28
75	16.68	13.73	11.77	8.40
85	18.90	15.56	13.34	9.52
95	21.12	17.39	14.88	10.64
105	23.34	19.22	16.48	11.76
115	25.56	21.05	17.95	12.88
125	27.79	22.88	19.52	14.00
135	30.01	24.72	21.09	15.12
145	32.24	26.55	22.66	16.23
155	34.46	28.38	24.23	17.35
165	36.69	30.21	25.80	18.47
175	38.91	32.04	27.37	19.56
185	41.15	33.87	28.94	20.70
195	43.38	35.71	30.41	21.83
205	45.61	37.54	32.18	22.95
215	47.83	39.37	33.75	24.08
225	50.06	41.20	35.32	25.15



No. 151. Scaiffe Cylinder for Lime Light Gases. Capacity 50 Feet.

We handle only the well known Scaiffe cylinders; the only cylinders manufactured that have stood the test of time. They are made from the best open hearth steel selected for this particular use, and the greatest care is exercised at every stage of their manufacture. Each cylinder is tested to 600 pounds hydrostatic test, and is unqualifiedly guaranteed.

Oxygen tanks are always painted red; hydrogen tanks black.

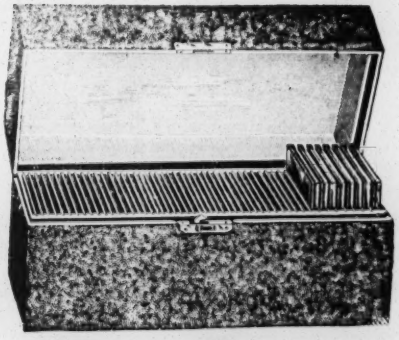
Capacity is figured at the standard pressure of 225 pounds to the square inch.

The cylinders mounted with Patent Double Needle Valve No. 145.

PRICE AND WEIGHT EACH.

Capacity.	Size.	Weight.	Price.
50 feet	12x48 inch	95 pounds	$22.50
40 feet	12x42 inch	85 pounds	21.25
35 feet	12x36 inch	75 pounds	20.00
25 feet	10x34 inch	65 pounds	18.75

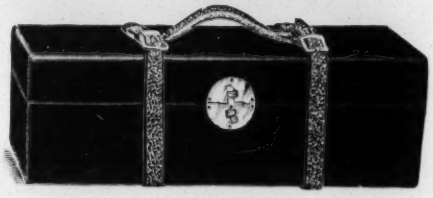
Carrying Cases For Slides.



No. 50. Slide Box for 50 Slides. Cloth covered, very light and durable, with clasp for fastening cover; cardboard partitions to separate slides.

Outside dimensions: Height, 4½ inches; length, 10¼ inches; width, 4½ inches.

Price ..... **$1.00.**



No. 75. Slide Box for 75 Slides. Finely finished wood box, cloth covered, with cardboard partitions in single row to hold 75 slides, with two straps and well finished leather handle.

Outside dimensions: Height, 4½ in.; length, 14 in.; width, 4½ in.

Price $1.75

No. 100. Slide Box for 100 Slides. Cloth covered, has substantial leather strap and cardboard partitions; the interior is arranged in two rows of 50 each.

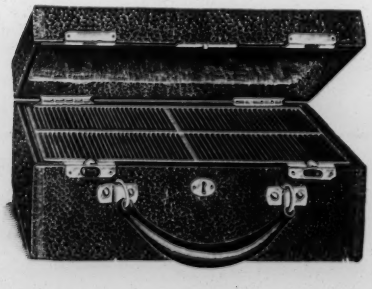
Outside dimensions: Height, 4½ in.; length, 10¼ in.; width, 8 in.

Price $2.00

No. 100A. Slide Box for 100 Slides. This is made of wood, cloth covered, cardboard partitions, two rows of 50 each; with straps, clasps, and well finished handle.

Outside dimensions: Height, 4½ in.; length, 10¼ in.; width, 8 in.

Price $2.75



No. 120. Slide Box de Luxe. The handsomest, strongest, and most practical slide box yet devised. Size is: Height, 5 in.; length 11¼ in.; width, 9 in. Compartments separated by cardboard partitions; two rows of 60 each, with padded inside for better care of slides. Is made of wood, leather covered; has two clasps, and in addition lock and key, with leather handle for carrying. **Price** $4.75

Carrying Cases for Stereopticon Objectives.

These cases are handsomely constructed, with compartments for objectives, lined with velvet, leather covered, with handle, clamp, lock, and key.

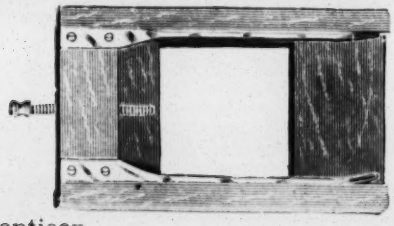
No. 90. Leather covered case to hold two half-size and two quarter-size stereopticon objectives. **Price** **$6.00**

No. 91. The same, to hold two half, or two quarter-size objectives. **Price** **$4.00**

No. 92. The same, to hold two 4-4 objectives. **Price** **$6.00**

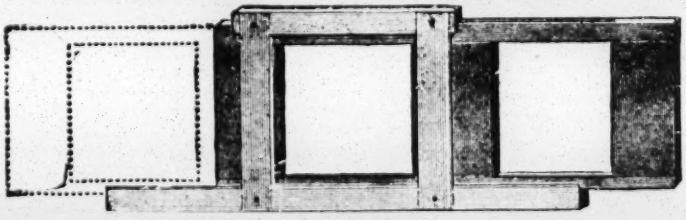


No. 137. Slide Carrier.



For Dissolving Stereopticon ..... Price, each, $0.75

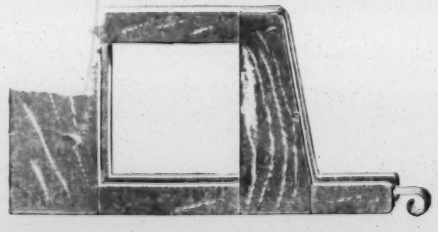
No. 135. Slide Carrier.



rice, $0.50.

e, for use with single lantern. The carrier is
d into place need not be removed during the
tely in the compartments at the right and left

Centering" Slide Carrier.



For Dissolving Lantern ..... Price, $2.00

For both English and American Slides.

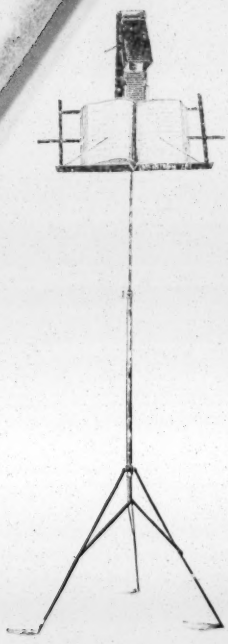
No. 138. Dissolving Slide Carrier.



For Single Lantern ..... Price, each, $1.25

This is a new slide carrier, and the advantages it has over the double carrier are: First, the slides are all fed from the side on which the operator stands, that is, the slides are all put in and taken out of the carrier on the same side; second, the unpleasant feature of seeing the change on the curtain is almost entirely overcome. The appearance on the screen is more pleasing than when using the double slide carrier.

The Lecturer's Reading Stand.

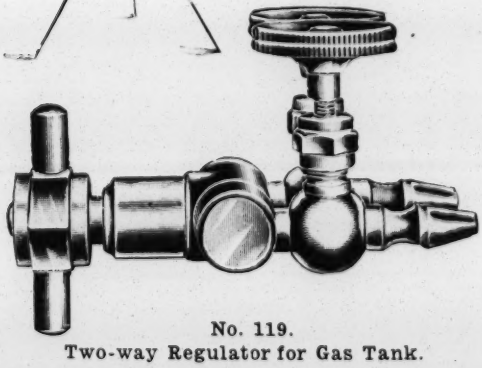


The Lecturer's Reading Stand is a very useful and portable accessory for any lecturer's outfit. It is made of japanned iron, and the book support can be adjusted to any convenient angle or height. It is also arranged to hold Lecturer's Reading Lamp, the hood of which prevents the light from being diffused, and concentrates it upon the page of the lecture. The stand when folded is very compact.

No. 127. Price, stand only $1.50
No. 128. Price, stand and oil Lamp 3.50

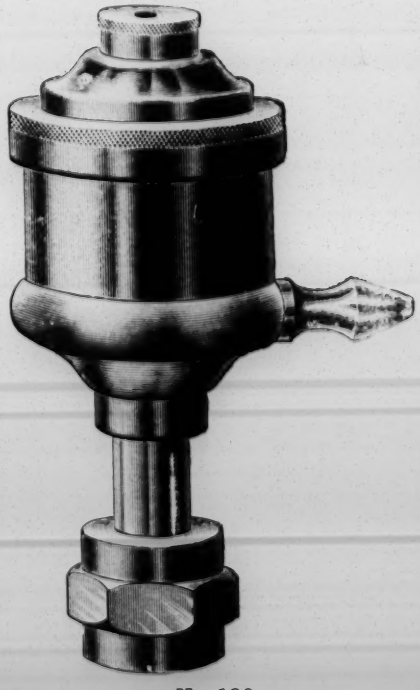
Regulators to Control the Flow of Lime Light Gases Taken from Tanks.

Our system of regulators will be found very useful to control the pressure at which the gases are received from the tanks, and before they reach a dissolving key or lime light burner. These are made in two forms, the one having a single nipple and the other double. They are screwed on to the tanks, and the tank valves are opened without regard to pressure. The flow of gas



No. 119.
Two-way Regulator for Gas Tank.

No. 118.
One-Way Regulator for Gas Tank.



is then regulated with the fingers at the needle valves of the regulator. These allow of very fine adjustment, and the amount of gas received by the burners is easily controlled by the operator.

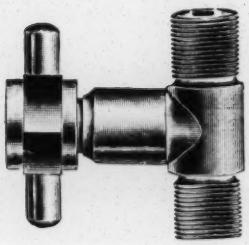
No. 118. Price of one-way regulator to be attached to gas tank, each $2.50
No. 119. Price of two-way regulator to be attached to gas tank, each.... 6.50

Automatic Pressure Regulators.

These Regulators automatically control pressure of the gas delivered from the cylinders, maintaining a uniform pressure at the jet, whether the cylinders are full or nearly empty. When used the cylinder valves are opened wide and the proper adjustment of gases (by the stop-cocks on jets or dissolving key) is made but once during the entire lecture or entertainment. With pressure regulators and low pressure key, results like those produced by the high-pressure key are obtained.

No. 126. Price, nickel plated, complete, per pair $15.00

as Tanks, Etc.



No. 122. T coupling for gas tank; to make double connections of high pressure key hose, etc.
Price, each . . . $2.00

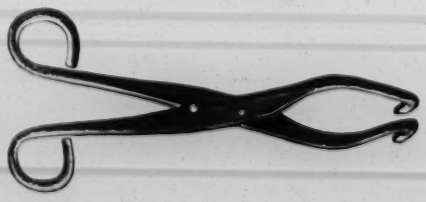
Pressure Gauge.

For Ascertaining the Cubic Feet of Compressed Gas in a Cylinder.



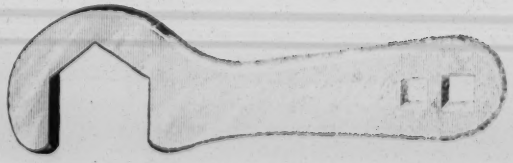
No. 118.

Lime Tongs.



No. 124. Lime Tongs.
Price, each $0.75

Cylinder Wrench.

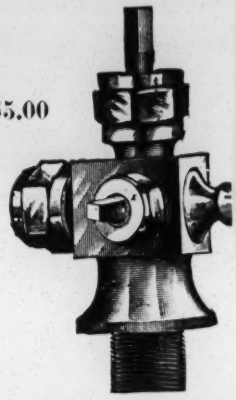


No. 125. Cylinder Wrench, drop forged, nickel plated steel wrench, 13 inches long, ⅞ inches thick, round corners, will not cut the packet.
Price, nickel plated $0.60

No. 152. PATENT VA

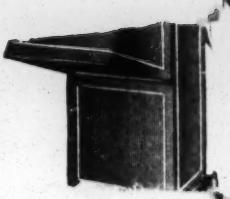
For High Pressure Lime Lig

Price, $5.00

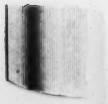


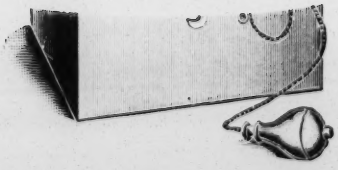
There being two needles
brium of the gases is easily acc
The side spindle being for the fine adjust
ment, and the flow from cylinder con-
trolled by the main or top one. With
this valve your light can be SET hours
before your entertainment begins, thus
avoiding all adjusting after your audi-
ence is seated. Do all your *regulating*

to procure a reading lamp which projects the light upon the printed or written lecture, without spreading the rays, and does not break the darkness of the room.









No. 157. ELECTRIC ANNUNCIATOR OR LECTURER'S SIGNAL.

Price complete.....$10.00

It consists of 125 feet of conducting wire, running from the operator to the lecturer. The latter holds a push button in his hand, which he presses when the view is to be changed. Two dry cells furnish a current, and a small buzzer placed at the other end of the wire, near the operator gives the signal.



No. 154.

LECTURER'S READING LAMP.

To Burn Kerosene.

Price.....$1.00



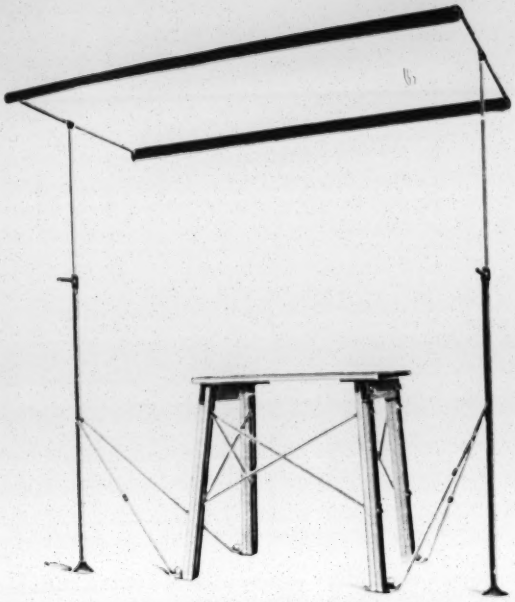
No. 155.

Canister containing Lime Cylinders. Twelve in box.

PRICE

Per canister....$1.00

Table or Stand for Kinetoscopes and Stereopticons.



Showing Table or Stand for Stereopticon or Kinetoscope; also Skeleton Frame and Braces for canopy cloth set in position. The side braces form part of canopy frame, and are not included with table when sold separately.



Showing table collapsed for transportation. Rods for skeleton frame separately collapsed.

Simple as it may appear, it has been a difficult matter to design a table or stand that is absolutely rigid for the support of projecting instruments. Tables that might be considered ordinarily firm are not rigid enough to prevent jarring, particularly with moving picture machines; the turning of the crank imparts more or less motion to the table, and the apparatus consequently imparts unsteadiness to the picture projected upon the curtain. Tripods, whether heavy or light, are unsatisfactory for the same reason.

We offer for sale a new design which was invented by an experienced exhibitor, who uses both the kinetoscope and the stereopticon, placing them side by side. We can recommend this stand for its extreme rigidity, as well as other features that will commend themselves to exhibitors; it is collapsible, and packs in a small space; the top can be elevated on a level, its height from the floor ranging from a minimum of 2½ feet to a maximum of 3½ feet, or it can be tilted to any desired angle. It is substantially built of wood and metal braces, black finish.

Many exhibitors wish to inclose their apparatus from public view. This serves the double purpose of preventing light which radiates from the machine from reaching the audience, and in preserving the mystery as to how the pictures are produced. For this purpose we furnish a canopy which can be easily attached to the table, is rigid when in place, and can be easily detached. The cloth cover is quickly mounted and easily taken down.

PRICES.

No. 101. Table or stand for moving picture machine or stereopticon; size of top 18x30 inches; height 30 inches, extensible to 42 inches; can be inclined at any desired angle. Collapses for packing into 18x30x6 inches.
Price of Stand only, without Cabinet Frame.....$10.00

Skeleton Cabinet Frame; sections of light iron tubing; dimensions when in place: length 70 inches; width 44 inches; height from floor 76 inches. When collapsed packs in 40 inch length. **Price of Cabinet Frame**.... 8.00

Cloth Covering for Cabinet, extending to the floor, covering four sides, price of cloth covering for cabinet..... 8.00

Price of Complete Stand, Skeleton Cabinet Frame, and Cloth Covering 24.00

Cosmorama or Panorama Outfit.

For Public Exhibitions and Peep Shows.

Cosmorama or panorama lenses are round, double-convex lenses of the best quality, of which the 6-inch is generally preferred, being large enough to permit the observer to use both eyes, which is not so easy with lenses of less diameter.

PRICES OF COSMORAMA LENSES.

Double Convex Lens, 7 inches in diameter, each	$3.00
Double Convex Lens, 6 inches in diameter, each	2.50
Double Convex Lens, 5 inches in diameter, each	2.00
Double Convex Lens, 4 inches in diameter, each	1.50
Price of Mountings, to attach lenses to partition, each	.30

The purpose of the Cosmorama Lens is to enlarge a picture, usually a finely-colored print, in such a way that the actual scene stands forward prominently, endowed with all the shapes and forms of reality, much enlarged, instead of being flat like a picture.

This effect is produced by means of a partition that separates the pictures from the observer and places all the pictures in darkness except for a bright light which is cast directly on them by specially designed lamps.

Directions for Arranging the Cosmorama Lenses and Pictures in a Museum, a Wagon or Other Available Location.

Mount the lenses in a partition or screen, according to the conditions present, placing them about three feet apart and two feet distant from the picture, and at the proper height from the floor to allow a person standing to look through them with ease. If desired, a narrow shelf may be added, raised about two feet from the floor. A powerful light should be cast on the pictures; for this purpose our three-wick lamps as listed in this catalogue are best adapted.

Where the Cosmorama is to be a permanent fixture the partition is generally extended to the ceiling of the room. For a traveling exhibition the above details can be altered at will.

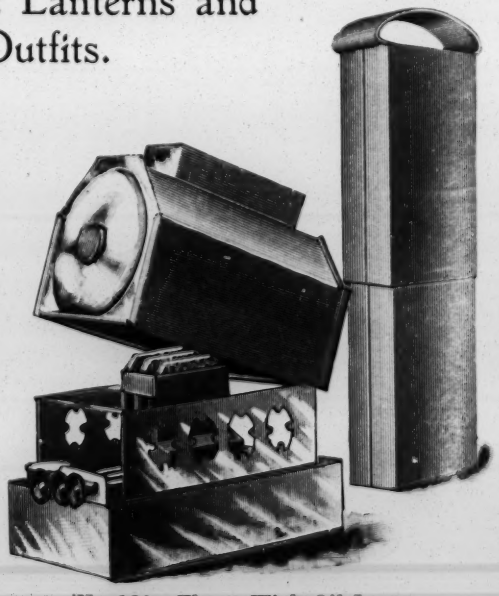
Cosmorama pictures can be furnished in great variety, ranging in price from 20 cents each to $2.50, according to the size. As stocks vary considerably it is desirable that the customer allow us to select subjects, he specifying the particular kind of view, whether religious, portrait, Civil war, Spanish-American war, etc.

Oil Lamps for Magic Lanterns and Cosmorama Outfits.

The three and four-wick lamps distribute the light uniformly over the screen making all portions of the picture sharp and distinct. The rising current of the air thoroughly oxygenates the surfaces, their cumulative heat producing combustion, and the free draft aids the rapid escape of the resulting gases up the collapsible chimney. The light will remain steady and unchanged for two hours and more without requiring the slightest attention.

PRICES.

No. 120. 3-Wick Oil Lamp	$3.25
No. 121. 4-Wick Oil Lamp	3.90
No. 122. Extra wicks for lamps, per doz.	.50
No. 123. Annealed Glasses for lamps, each	.25



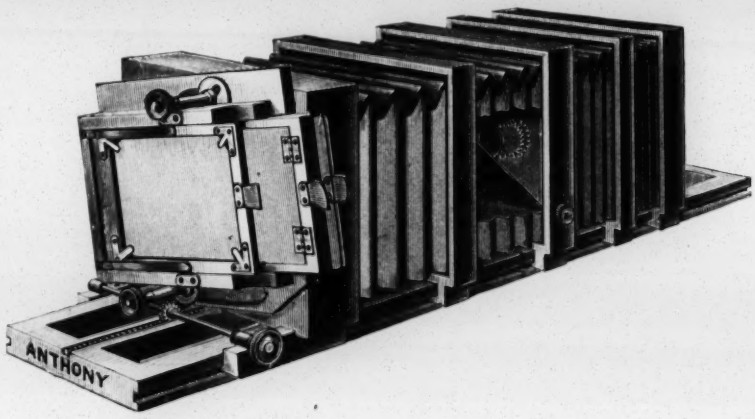
[No. 120. Three-Wick Oil Lamp.

Lantern Slide Camera.

For copying 4 x 5 negatives, or smaller, on 3¼ x 4 or 3¼ x 4¼ plates, for use in the lantern. This camera, made with special reference to transparency work, is provided with an oscillating frame carriage for ground glass and plate holder, to facilitate the adjustment of picture on plate.

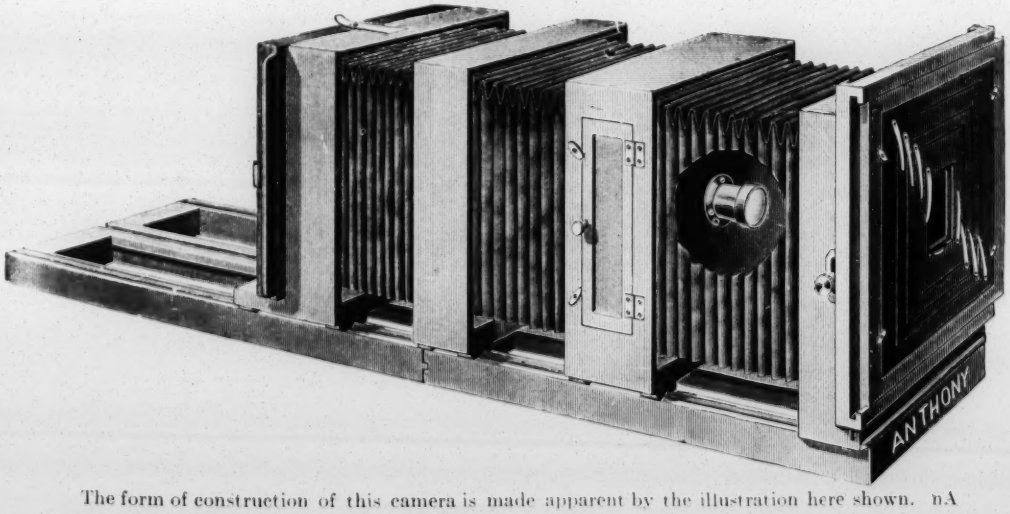
It is well made, light, and simple of construction, and unsurpassed for excellence and convenience.

An important feature in this camera, found in no other, is that the center-board with lens can be used in the end of the camera, converting it at once into an extra long copying camera. This will be found very advantageous in enlarging small pictures by one operation.



Price	$12.00
Special Holders, extra, 3¼ x 4, or 3¼ x 4¼	1.50

Climax Enlarging, Reducing and Copying Camera.



The form of construction of this camera is made apparent by the illustration here shown. nA important feature found in no other is that the center-board with lens can be used in the end of the camera, converting it at once into an extra long copying camera. This will be found very advantageous in enlarging small pictures by one operation. These cameras are all fitted with the Benster or Screen Holder, with wooden slide and silver-saving bottle.

	With Benster Holder.	With Lined Screen Holder.
8 x 10, with 5⅓ foot bed	$38.00	$53.00
10 x 12, with 6 foot bed	54.00	70.00
11 x 14, with 7 foot bed	65.00	84.00
14 x 17, with 8 foot bed	84.00	103.00
17 x 20, with 9 foot bed	100.00	120.50
18 x 22, with 9 foot bed	110.00	132.50
20 x 24, with 10 foot bed	124.00	148.00

Gelatine Sheets for Stage Color Effects.

We carry in stock the finest imported gelatine sheets for stage color effects, in 10 colors. These are as flexible as they can possibly be made, do not split like the domestic article, and give universal satisfaction. They are in use in Keith's theaters, the Orpheon, the Dearborn, and many others. We have no inferior grades.

Price of Gelatine Color Sheets, 18x21 inches, per dozen $1.80

Samples mailed on receipt of 2c. postage.

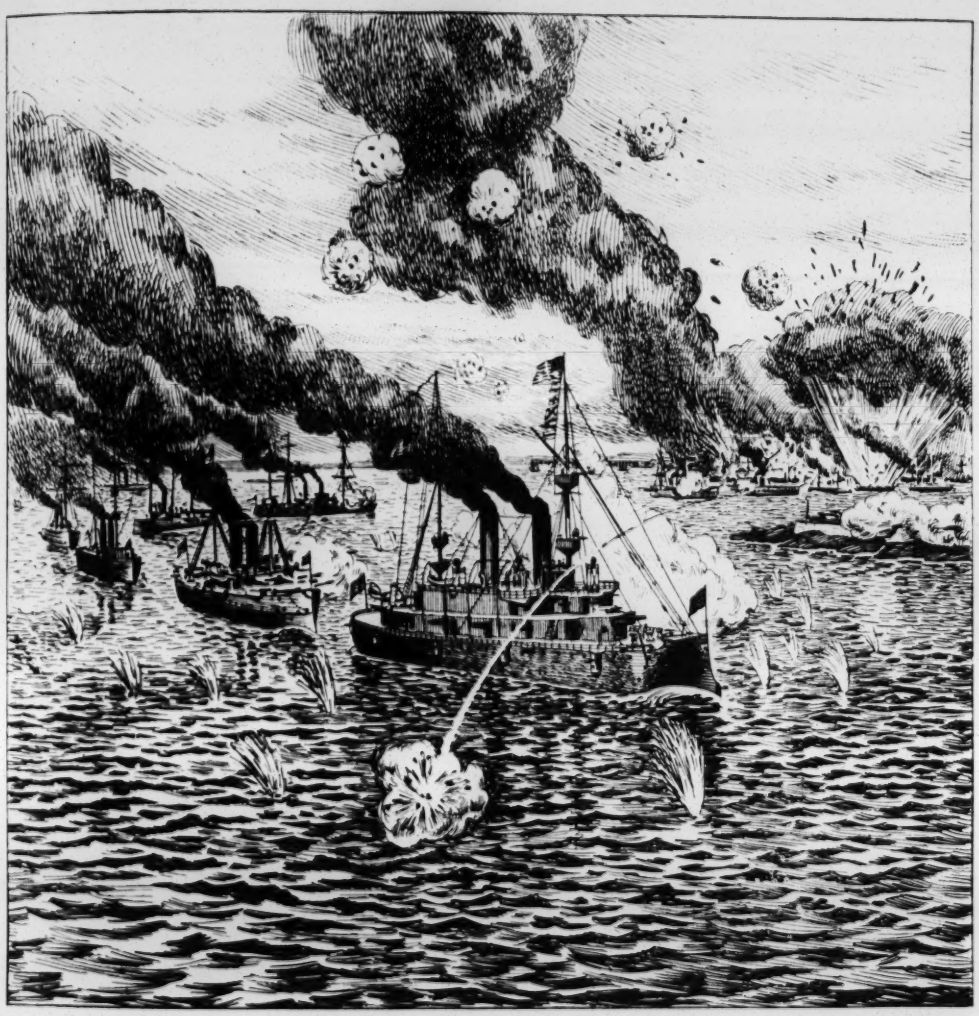
Gelatine Slide Tinters for Stereopticon Use.

These consist of two standard size glass magic lantern slips, 3¼x4 inches, between which is laid a sheet of gelatine, matted, and bound together. Ten colors can be furnished.

Price, each Tinter Slide $0.15
Price, per set of 10 different colors 1.50

Miscellaneous Supplies for the Magic Lantern.

Lime Cylinders for oxyhydrogen jets, carefully prepared from selected limestone, ⅞-inch diameter, packed in lime dust, in air-tight, screw-cap tin canisters, containing 12 cylinders, per canister $1.00
The Same, Bird limes, ¾-inch diameter, per canister of 12 ..... .75
Special Limes, diameter 1¼ inches, reduced at bottom to fit ordinary lime cup, per dozen in canister 1.80
The Same, 6 in canister 1.00
Chemicals for making oxygen, ready mixed, 10 pounds in canister 1.75
Ether, 1 pound in sealed can 1.00
Gasoline, 88, 1 gallon in can with wood jacket 1.00
Gasoline, 88, including can, 10 gallons 3.50
India Rubber Tubing, per foot ..... .10
Plain Glass Slides, 3¼x4 inches, for covering square views, advertising slides, etc., per dozen ..... .25
Black Paper Mats, 3¼x4 inches, square opening, per dozen ..... .10
Black Binding Papers, gummed, per 100 ..... .20
Sensitized Photo Plates, 3¼x4 inches, for making slides ..... .55
Calcic Carbide, per 10-pound can 1.00
Calcic Carbide, per 5-pound can ..... .60
Cylindrical Records for phonograph, each ..... .50
Cylindrical Records for concert phonograph, each 1.00
Oxylith, chemical for making oxygen, per box for about 2 hours' run 1.35



No. 200. Poster Cut of Naval Battle.

Reduced in Size. Size of Original, 11x11 Inches.

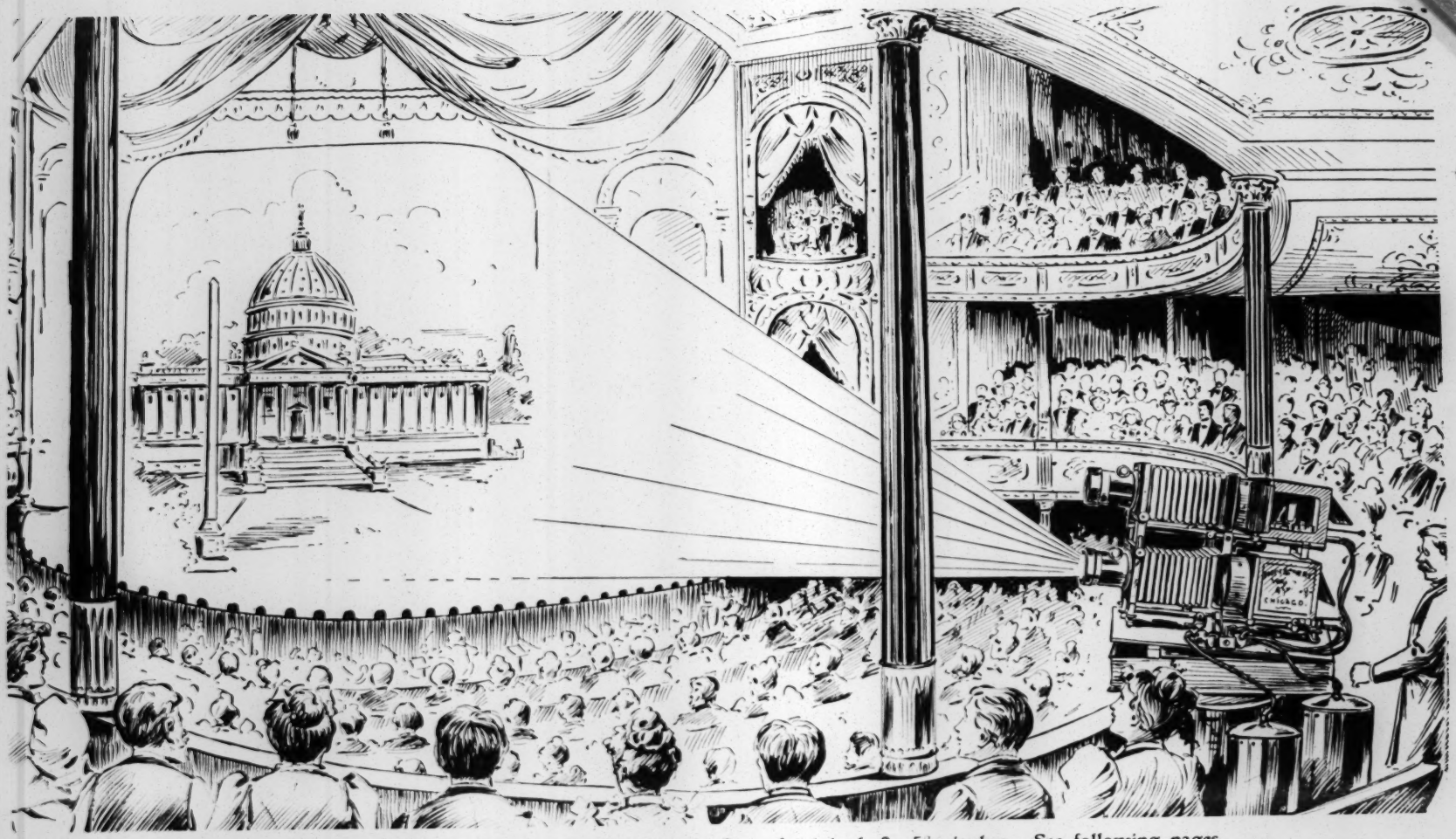
Posters with this cut printed to order only, in lots of 1,000 or more, with customer's wording if preferred.

Price of Posters with above illustration (11x11 inches in size):

Size of poster, 18x24 inches, black letters on colored paper, per 1,000	$6.00
Per 2,000	10.00
Per 100	1.00
Same illustration, poster 24x36 inches, black letters on colored paper, per 1,000	12.00
Same illustration, poster 24x36 inches, printed in two colors on tinted paper, per 1,000	15.00

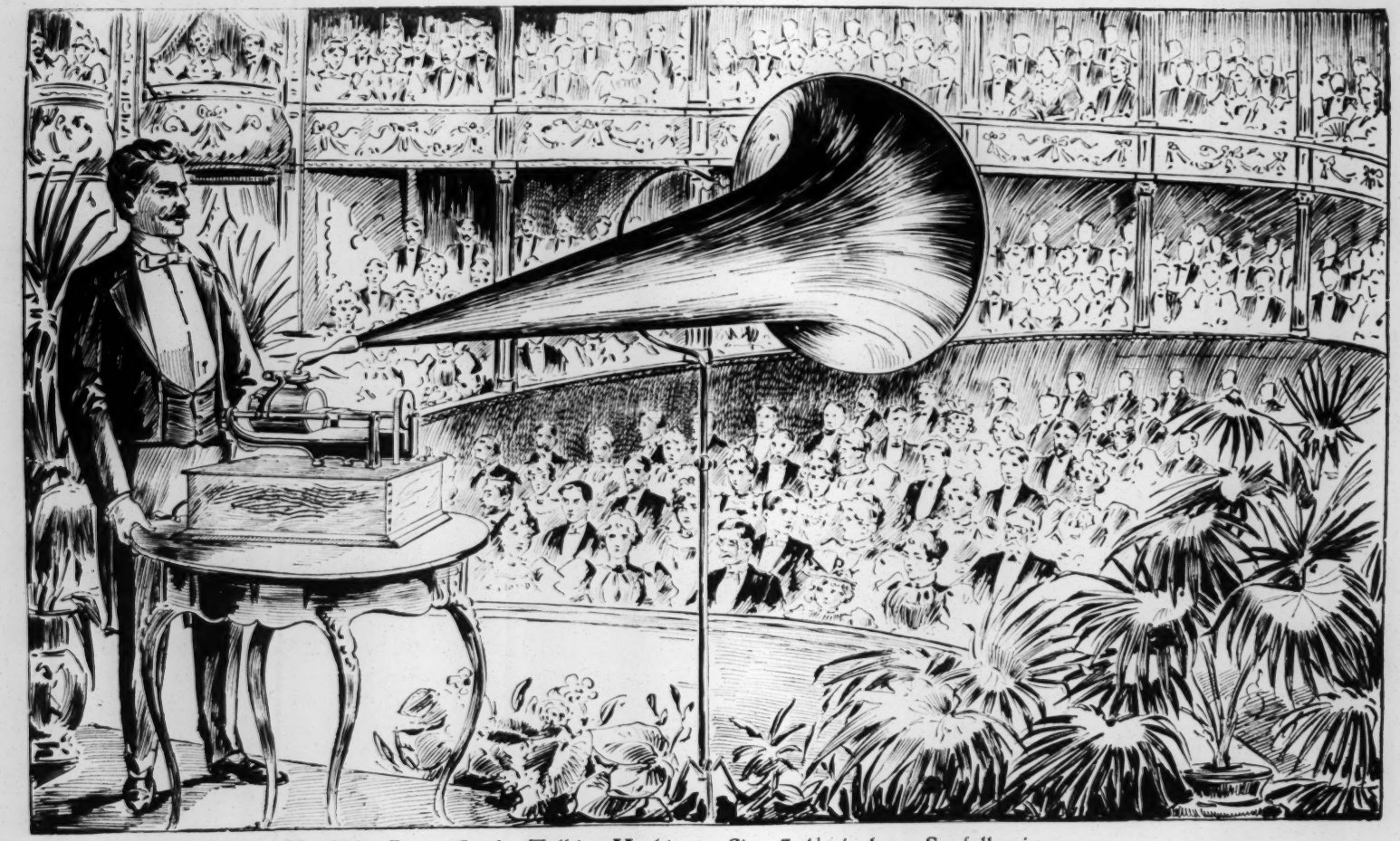
This Cut may be used in Combination with Others Listed.

Samples mailed on request, inclosing 2-cent stamp.

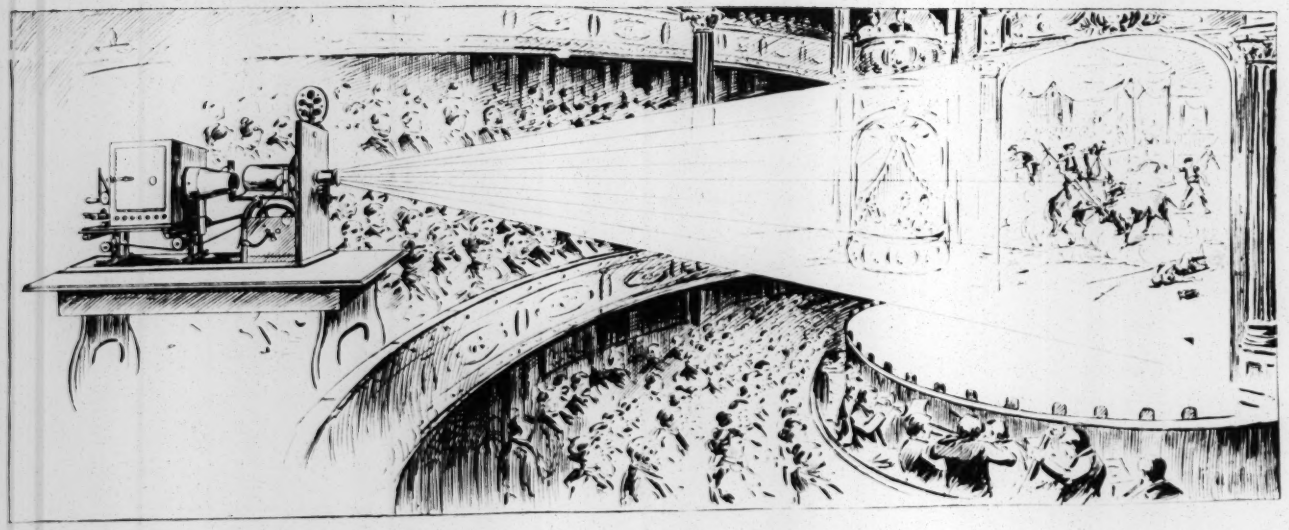


No. 203. Poster cut for Stereopticon Exhibition. Size of original, 8 x 5 1/4 inches. See following pages.

No. 203. Poster Cut for Stereopticon Exhibition. Size of original, 8 x 5¼ inches. See following pages.



No. 204. Poster Cut for Talking Machines. Size, 7x4½ inches. See following pages.



No. 205. Poster Cut for Moving Pictures.

Reduced Size. Size of Original, 12 x 5 Inches.

Posters covering the following five combinations, 18x24 inches in size, black lettering on colored paper.

A—Advertising Moving Pictures only, showing cut No. 205.

B—Advertising Stereopticon Views only, showing cut No. 203.

C—Advertising Stereopticon and Moving Pictures, showing cuts Nos. 203 and 205.

D—Advertising Stereopticon, Moving Pictures and Talking Machine, showing cuts Nos. 203, 204, 205.

E—Advertising Stereopticon and Talking Machine, showing cuts Nos. 203 and 204.

Samples sent on request and receipt of two cent stamp.

Prices of Posters which we Keep in Stock.

Series A, B, C, D, E.

18x24 in., per 100	$0.75
18x24 in., per 250	1.50
18x24 in., per 500	3.00
18x24 in., per 1,000	6.00
18x24 in., per 2,000	10.00

Posters A, B, C, D, E will be specially printed on order in **Size 24x36 inches,** black letters on colored paper, per 1,000, $12.00.

Size 24x36, in two colors, lettering red and black on colored paper, printed to order, per 1,000, $15.00.

Dodgers, 6x9 inches, per 1,000, $2.25.

In offering advertising posters at these prices we enable customers to save a large part of the cost. The cuts used in illustrating cost $25.00 each, while our prices cover only the bare cost of paper and printing in large quantities.

Admission Tickets.

Per 200	$0.40
Per 500	.75
Per 1,000	1.25

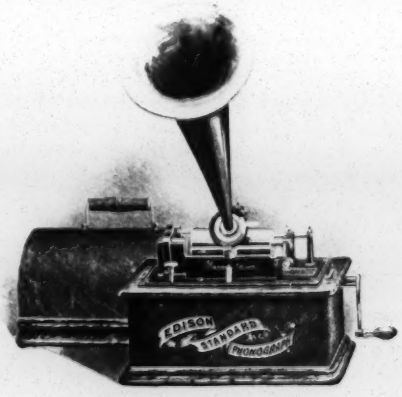
Edison Phonographs.

The New Edison Moulded Phonograph Records are of such efficiency that we recommend the purchase of a machine that takes the standard size records in preference to the large concert machine.

We select three of the Edison Phonographs as representing a full line for public exhibitions or home use.

The **Standard, Home,** and **Triumph Phonographs** have the new style cabinet and carrying cover. The wood is antique oak with handsome edge moldings, all highly polished. The body box has a hinged cover, to which the entire phonograph mechanism is firmly fastened, and which may be turned back, thus permitting instant and convenient inspection of the motor at all times. An automatic catch holds the body box cover open. When the carrying cover is in position its fastenings extend through slots in each end of the body box cover and are securely locked to the ends of the body box by strong pivot latches.

The Standard Phonograph.



The Standard Phonograph.

The Standard is built with the same careful precision that characterizes all phonographs. Made of iron, steel, and brass, with nickeled and polished mandrel. Black enamel and gilt finish. It has the new style cabinet. Actuated by a spring motor.

Will record, will shave off. Plays the Standard Records. Fitted with a speaker clamp screw for instant interchange of speakers.

Every Standard phonograph includes free of charge a Model C Reproducer, a sapphire shaving knife, a 14-inch horn, a camel's hair chip brush, a winding crank and an oak carrying case. Full printed directions with each machine.

These parts are essential to a perfectly equipped and complete talking machine outfit. The Standard is shipped only complete as above. The only change we make is to substitute a speaking tube for the 14-inch horn, if so desired.

Price of Standard Phonograph, as described $20.00

The Home Phonograph.



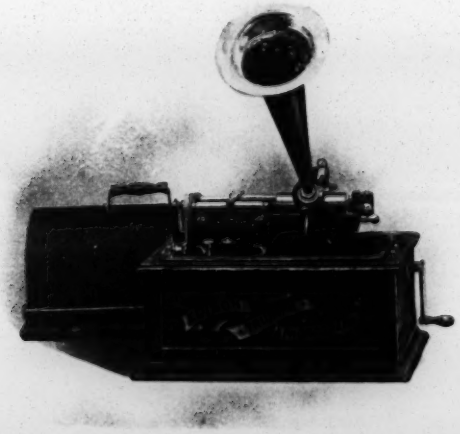
The Home Phonograph.

A complete talking machine that has always given general satisfaction. It plays the standard size records. It is simple in construction and easy to operate. It is equipped with a spring motor that differs from the larger motors only in not running so long with a single winding. It has the new style cabinet.

Made of steel, iron, and brass throughout. Finished in black enamel and gilt. Mandrel is nickel plated and polished. Will record, will reproduce, will shave off. Fitted with a speaker clamp screw for instant interchange of speakers. Every Home Phonograph includes free of charge a Model C Reproducer, an Edison recorder, a sapphire shaving knife, and oak body box, oak cover, a 14-inch horn, a winding crank and a camel's hair chip brush. Full printed directions packed with each machine.

Price of Home Phonograph, as described..... $30.00

The Triumph Phonograph.



The Triumph Phonograph.

Actuated by powerful triple springs which drive the machine through fourteen standard records with a single winding. Winds noiselessly, regulates perfectly. Simple, but effective construction, and in every respect a high grade machine.

Removable steel bushings, belt tightener and other useful devises. Has the new style cabinet. Finished in black and gilt enamel, with nickel plated and polished mandrel. Fitted with a speaker clamp screw for instant interchange of speakers.

Every Triumph Phonograph includes, free of charge, a Model C Reproducer, an Edison Recorder, a sapphire shaving knife, oak body box, oak cover, a 14-inch horn, a winding crank, and a camel's hair chip brush. Full printed directions packed with each machine.

The Triumph Phonograph is shipped only complete as above. The only change we make is to substitute a speaking tube for the 14-inch horn, if so desired.

Price of Triumph Phonograph, as described..... $50.00

STANDARD VIEWS
FOR THE
STEREOPTICON
— AND —
MAGIC LANTERN



2008C. **THE WATER BABIES.** Colored, Price $1.00.

Including a number of novelties, as well as a series of popular subjects.

Unless otherwise stated, all slides included in the following list are of standard size, $3\frac{1}{4}$ x 4 inches; they are photographs on glass, with protecting cover glass, matted and bound.

In ordering slides, customers are requested to give page number and price, to avoid confusion, many of the views being listed in several qualities at different prices.

A complete descriptive list of Edison moving picture films will be sent on application.

Rental of Slides.

We rent slides listed in sets at 5 cents per slide for use at one lecture or exhibition. We will, however, allow 5 days time to cover transportation when necessary, time to be figured from the day the slides leave our office until they are received in return. Slides that are out longer than 5 days will cost one cent per slide per day extra.

Rental charge for chromatropes and mechanical slides 25 cents each.

No rental charge can be made for less than $1.00.

Value of slides must be deposited with us in advance, or written guarantee by bank must be furnished. To insure prompt shipment send cash with order to cover full price of slides, which will be returned after deducting the rental.

Renter must pay transportation charges both ways and be responsible for all damages done to slides while out of our possession. After slides are returned the charges will be deducted from the deposit and balance returned.

Those who anticipate renting slides should place their order several days in advance. We exercise all due precaution in packing goods, and our responsibility ceases when goods are delivered to transportation company.

Sets cannot be broken for rental.

As some of the slides wanted may be out of stock, give second choice.

Slides must not be defaced or marked in any manner, by the addition of labels, stars, numbers, etc.

Varying Prices for Stereopticon Views.

It will be noted that stereopticon views of similar styles, and sometimes of the same subject, are listed at different prices. There are various reasons for this apparent discrepancy.

All slides, excepting some special effects, comics, chromatropes, etc., are made in uniform style: photographs on glass 3¼ inches high, 4 inches long, and they may be plain or colored.

The best standard size slides usually sell at 40 cents each plain, $1.00 colored; others 25 cents plain, 50 cents colored. Those that sell at 25 cents are either not of the finest grade photographically or may be made from copies, or are otherwise not in the same class with the best slides.

Views for the Stereopticon Made to Order.

We make views to order, standard size, unmounted, 3¼x4 inches, or mounted in wood 4x7. Any photograph, newspaper print, book plate or drawing can be copied. Plain black and white prints make better slides than colored prints. These slides can be colored if desired.

PRICES.

Slides to order, uncolored, 3¼x4 inches, from photograph, including negative and one slide, each $0.75
Slides to order, colored, 3¼x4 inches, from photograph, etc., each..... 1.50
Slides, colored, coloring only, each 75 cents and..... .50

Public Announcements With the Stereopticon.

Election Bulletins, Advertisements, stage Notices, Etc.

We are in constant receipt of letters of inquiry seeking information as to the proper manner of making advertising slides to be projected in public places, against the outer walls of buildings, or in theatres and halls, by means of a steoreopticon. We have given much thought and labor to this subject and have evolved several methods that will answer this purpose satisfactorily.

For the purpose of projecting announcements of temporary interest, that is to say, written matter which is to be frequently changed, such as election bulletins, stage announcements, etc., we recommend our new system of

Typewriter Bulletins

for which we furnish a transparent flexible material, which is manufactured for us in Germany. These plates are made in standard slide size, 3¼x4 inches. They are placed in the typewriter and the announcement written in the ordinary way as it would be on paper.

We furnish a prepared powder which is sprinkled on these announcements to intensify the letters; the flexible plate is then placed between two glass slips of the regular lantern slide size and placed in the carrier of the stereopticon like an ordinary slide.

The merit of this system lies in the fact that the letters are clear cut, and when projected on the curtain are very legible; at the same time the compactness of the writing enables the operator to show much more matter upon his curtain than is possible when the announcements are written in ink. This method has been used with great success by the "Chicago American" for its election and other stereopticon bulletins, which paper has the exclusive rights in Chicago.

Prices of Specially Prepared Election Bulletin and Advertising Plates for use with Typewriter, per dozen, 50c; per hundred..... $2.50
Prepared Powder for Intensifying Typewriter Letters, per ounce ..... .20

Plain Glass Slips For Announcements.

Exhibitors that wish to prepare announcements either for advertising or other purposes in the simplest manner can do so by purchasing ordinary plain glass slides, standard size slide, 3¼x4 inches, and a bottle of liquid India ink. Announcements can be written on these plates with an ordinary pen and are to be placed in a slide carrier in the same manner as ordinary slides.

Price of Plain Glass Slips, 3¼x4 Inches, for Advertising and Announcements, per dozen $0.25
Liquid India Ink, per bottle ..... .25
Hair Line Writing Pen for Writing Announcements on Glass, with Holder, each ..... .05

About the Coloring of Stereopticon Views

As many buyers of stereopticon slides are unfamiliar with the subject of their coloring, we offer a few words of explanation.

All stereopticon views that are sold colored are colored by hand. This applies to every grade—good, bad and indifferent. There is no mechanical process by which slides can be colored.

The vast difference that exists between various colored slides is due to the expertness or inefficiency of the colorist. A high-class slide colorist is an artist; a cheap colorist is a mechanic. The one works for effect on his slides, putting in every tint that his experience and artistic sense suggest; giving talent and often genius to the work; throwing his individuality and his ideas into his brush. His product is as different from that of other colorists as are the paintings of a Meissonier from those of a dauber. It is the work of such colorists that distinguishes the slides of Stoddard, Burton Holmes and other careful lecturers from those of men who sacrifice everything to cheapness. The other class of artists, often consisting of unpracticed girls, who perform their labor for a small sum per week, is worked under pressure, lacks the artistic sense as well as the ability to handle a brush properly, and is expected to turn out a fixed quantity of slides per day, as a brick layer is expected to lay a certain number of bricks. They begin and end as apprentices to the trade.

There are various grades of merit between the two extremes; but the vast majority of colored slides that are sold at a very cheap price are of the apprentice variety. When one colored slide is offered at 50c and another at $1 there is a difference in quality between them. When one dealer offers his "best" colored slides at 50 cents, it is a safe premise that his best is another dealer's worst.

The highest price that can be asked for coloring a slide is cheap when one considers the character of the work and the value of the artist's time; current prices for good coloring are made possible only by the experience and rapidity that the colorist gains by devoting his energies exclusively to such work. A good colorist can do much more work and infinitely better than a poor slide painter, in a given time. But his pay is much higher.

The coloring of slides that are listed in the catalogue is cheaper for the best quality than that of special slides colored to order, because the colorist is familiar with the one, while the other usually calls for extra effort and time.

Slides used for coloring are the same as those sold plain; the coloring has been added to the plain side. A first quality plain slide will make a better colored slide than a second quality, even though the coloring be the same. A good negative will make a better slide than a poor one; a wet plate or collodion slide is more transparent and sparkling than a dry plate, but is more difficult to make in the first place and requires special knowledge for coloring. Only expert colorists can color wet plate slides.

Business Advertisements.

Price, per Colored Slide, 75 cents each.



No. 75. Advertising Slide for "Restaurant." Other designs can also be had for same subjet.

We have gone to considerable expense in preparing sets of designs to be used for business advertising in connection with a stereopticon which will be found original and very attractive. The life of good advertising lies in arresting the attention of the passer-by. The stereopticon views that we have prepared for this purpose accomplish the object in a striking manner. Each slide has a blank space in which the name and address of the particular business to be advertised is written, which is done by means of an ordinary writing pen and liquid India ink. The letters when so written dry rapidly.

Each of these slides is made attractive either by some appropriate cartoon, comic drawing, or fancy lettering.

We have sought in our list of titles to cover practically every business that is apt to be advertised. Customers that wish to cover special lines which are not found in the list printed below are requested to inform us of the kind of business that they desire to advertise, and we will make up special slides to fill the requirements.

These views are sold colored only in order to make them more attractive and effective and customers can feel assured that announcements made with these slides will attract the attention of everybody within sight of the curtain.

We can furnish small blue print photographs of advertising slides, about 250 views, each of which can be had in colored slide form. Price of complete set of blue prints, 25 cents.

Business Advertisements—Continued.

We can furnish illustrated advertising slides for the following lines of business. Special slides made to order from our own design.



No. 11. Advertising Slide of "Clothing." Other Designs of Same Subject on Hand.

List of Special Advertising Slides, with Cartoon, Comic Drawing or Fancy Lettering on Each; Blank Space for Name and Address.

Standard Lantern Slides, 3¼x4 Inches. Price per Slide, colored, 75c.

1 Art Gallery.
2 Boots and Shoes.
3 Blacksmith.
4 Business College.
5 Buffet.
6 Barber Shop.
7 Bric-a-Brac.
8 Books.
9 Balloon.
10 Bakery.
11 Clothing.
12 Confectionery.
13 Cigars and Tobacco.
14 Cafe.
15 Crockery.
16 Contractor.
17 Coal Yard.
18 Coal and Wood.
19 Cards.
20 Consumption Cure.
21 Catarrh Cure.
22 Chiropodist.
23 Clocks.
24 Department Store.
25 Detective Agency.
26 Dray.
27 Diamonds.
28 Delicacy Store.
29 Deafness Cured.
30 Dentist.
31 Entertainment.
32 Expressing.
33 Eye and Ear Specialist.
34 Farm Seed.
35 Farming Implements.
36 Furniture.
37 Fair.
38 Florist.
39 Frames.
40 Grocery.
41 Gas Fixtures.
42 Grocery and Market.
43 Hats and Caps.
44 Harness and Saddlery.
45 Hotel.
46 Hardware.
47 Haberdasher
48 Insurance Agency.
49 Ice Cream Parlor.
50 Kidney Cure.
51 Live Stock.
52 Liquors.

Business Advertisements—Continued.

53 Livery Stable.
54 Laundry.
55 Loan Office.
56 Lunch Counter.
57 Lumber Yard.
58 Millinery.
59 Market.
60 Musical Instruments.
61 Manicuring Parlor.
62 Moving Van.
63 News Stand.
64 Oyster House.
65 Opticians.
66 Physicians.
67 Ploughs, etc.
68 Pianos.
69 Plumbing.
70 Pawn Broker.
71 Patrol.
72 Printing Company.
73 Portraits.
74 Photographic Studio.
75 Restaurant.
76 Real Estate.
77 Refreshments.
78 Soda Fountain.
79 Specialists.
80 Surgical Instruments.
81 Stationery.
82 Santa Claus.
83 Toys.
84 Wind Mills.
85 Watches.

Price of Special Advertising Slides, with Original Designs, Sold Colored Only, 75c Each.

On receipt of sufficient remittance to cover express charges we will ship a quantity of these slides C. O. D., with the privilege of selection in the express office. This will enable customers to select the most appropriate slides for their purpose. On some lines of business we have from 3 to 6 different slides covering the same subject.

Special Views.

Standard Size, 3¼ x 4 inches, Beautifully Colored. Price, $1.00 Each.

No. 2001M. Our Banner in the Sky. A handsomely colored woodland scene, showing a hill in the background, the sky shows stars and clouds that are naturally arranged to represent the stars and stripes of an American flag.

No. 2002M. State Street, Chicago, at Night, beautifully illuminated, taken during the Fall Festival, showing a myriad of electric lights. A beautiful effect.

No. 2003K. The Eagle Perched on Shield, draped with American flag. A new design showing an eagle replete with life, perched on a shield with the American colors.

No. 2004K. A Series of Flower Studies, in vases, etc., 30 slides in the series. It is difficult to describe these beauties. They will be sent C. O. D. for inspection and selection on request and receipt of express charges.

No. 2005K. A Series of Grotesque Slides, sometimes projected on skirt dancers. They include butterflies, snakes, owls, dragons, frogs, birds, etc. Price, handsomely colored, $1 each; colored and background blacked out, $1.25 each. Will be shipped under same conditions as No. 2004K series.

No. 2006M. The English and American Flags, with graceful folds flung to the breeze; on one slide, staffs crossed.

No. 2007M. Uncle Sam.

No. 2008C. Water Babies.



Movable Comic Views.

Size of Slides, 4x7 Inches.

Highly Colored, with Fantastic Life-like and Unexpected Motions to the Figures.

The Movement is produced by a portion of the Figure being painted on a glass plate which is quickly drawn to one side, giving the illusive effect.

Price 55c Each. $6.00 per Dozen.

Movable Comic Views—Continued.

11 Bull Tossing Dog.
22 Boy and Gunpowder Barrel.
57 Girl Skipping.
59 Tailor and Goose.
60 Vesuvius in Eruption.
65 Sailor Dancing.
72 Blacksmith at Work.
81 Man Swallowing Rats.
81a Goodnight in Wreath of Flowers.
93 Boy Riding Pig.
124 Fisherman Tossed by Bull.
136 Magic Rose Plant.
144 Irishman Dancing.
147 Woman With Growing Nose.
150 Magician and Ghost.
154 Boy Bird's-Nesting.
166 Farmer Carrying Pig.
169 Lovers in Boat.
245 Man Shaving, and Cat.
248 Organ Man and Monkey.
259 Man and Lions.
262 Boy and Sugar Cask.
282 Woman Shaving Man.
297 Domestic Shower Bath.
300 Trespasser and Bull.
315 Cook and Flying Goose.
333 Shoeing Horses.
335 Man and Donkeys' Tails.
336 Elephant Tossing Keeper.
340 Robbing the Eagle's Nest.
353 "Don't You Wish You May Get It?"
354 Boy Letting off Cannon.
370 Flying Trapese Performance.
395 Pure Milk from the Pump.
399 Nearing Shore (Dog with Child in Water).

These Movable Comic Views add Life and Humor to any kind of a Stereopticon Exhibition. They will fit any Magic Lantern that takes Standard Views.

Illustrated Song Slides.

The great popularity of stereopticon views specially posed to illustrate popular songs, which are used in practically every high-class vaudeville theater in the country, has created a demand for these slides which is constantly increasing. They are largely used by public singers to give added interest to the words of their songs, as well as to illustrate poems, etc., when recited in public.

As new song sets are being constantly made up, we do not print a list of titles in this catalogue, but send separate up-to-date list on request.

Shipments.

We cannot always ship slides immediately upon receipt of order. The older sets are not carried in stock, and the demand for new ones is so great that we cannot always keep them on hand. We make ever effort to ship slides immediately.

Slides are securely packed, and no allowance will be made for breakage. If slides do not arrive in good order, make complaint to the express company, also notify us and we will do the same.

Every slide sent out is inspected, and should be free from imperfections, spots or blemishes of any kind.

Sacred Songs. (No Title Slides).

Price, 50 Cents Each Slide, Colored.

Abide With Me—12 slides Rec.
God Be With You Till We Meet Again —5 slides.
Holy City—17 slides Rec.
Jesus Lover of My Soul—9 slides Rec.
Lead Kindly Light—4 slides Rec.
Nearer My God to Thee—12 slides Rec.
New Born King—12 slides Rec.
Ninety and Nine—6 slides Rec.
Onward, Christian Soliders—4 slides.
Pull for the Shore—6 slides.
Return, O Wanderer—3 slides.
Rock of Ages—12 slides Rec.
Stand Up for Jesus—8 slides Rec.
Tell Me the Old, Old Story—5 slides.
The Great Physician—7 slides.
The Lost Chord—9 slides.
Throw Out the Life Line—5 slides.
Work for the Night is Coming—6 slides.
Yield Not to Temptation—6 slides Rec.
Where Is My Wandering Boy To-night —6 slides Rec.
From Greenland's Icy Mountain—12 slides.
Let the Lower Lights Be Burning—4 slides.

Songs That Never Grow Old.

Price, 50 Cents Each Slide, Colored.

Swanee River—8 slides Rec.
Old Kentucky Home—6 slides Rec.
Old Oaken Bucket—3 slides Rec.
Old Black Joe—6 slides Rec.
Marching Thro' Georgia—12 slides Rec.
Red, White and Blue—4 slides Rec.
Yankee Doodle—6 slides Rec.
The Bridge—4 slides.
America—9 slides Rec.
Old Kentucky Home—6 slides Rec.
Tenting on the Old Camp Ground—5 slides Rec.

Skirt Dance and Serpentine Dance Slides.

These are made in finest style, colored by our most expert artist. **Price, each, 80 cents; if ordered blacked out**, 20 cents extra. (The same subjects, finished in usual commercial style, are elsewhere listed in this catalogue at 50 cents each, colored). **In ordering**, please specify grade wanted, with price.

Angel.
Butterfly.
Clouds (various).
Demon.
Dragon.
Dove.
Fairy.
Flags, all Nations.
Roses.
Lilies.
Owl.
Peacock with Tail Spread.
Portraits, Washington, Lincoln, etc.
Plaid Designs, a variety of 12.
Rainbow.
Sheaf of Wheat.
Spider in Web.
Snake.
Sky, with Stars.
Sunburst.
Various Wall Paper Designs.
Witch in Sky.
Eagle Perched on Shield.
American and English Flags Crossed.

The Good Night Chromatrope.

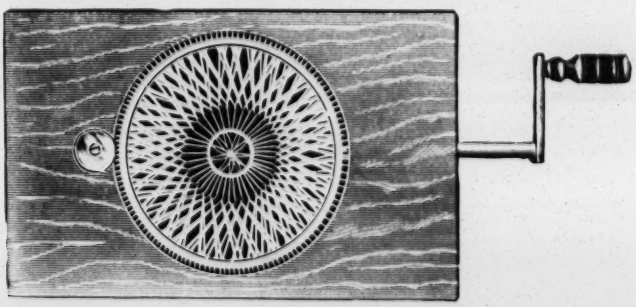


This chromatrope has two circular glass discs containing highly colored designs which revolve in opposite directions when the chromatrope is turned, and a third disc containing the words "Good-Night," which remains at rest. We can furnish this chromatrope with various designs on the glass discs. This produces a striking effect upon the curtain.

Good-Night Chromatrope, mounted in wood frame, 4x7 inches, best quality. **Price** $3.50

Good-Night Chromatrope, mounted in wood frame, 4x7 inches, second quality. **Price** 1.75

Geometrical Chromatrope.



These slides are singularly curious, the effect being very similar to that of the kaleidoscope. The pictures are produced by brilliant designs painted upon two circular glasses and the glasses made to rotate in different directions. An endless variety of changes in the pattern is caused by turning the wheel—sometimes slowly, then quickly—backward and forward. Size, 4x7 inches.

These chromatropes are most frequently used by skirt dancers as well as by exhibitors to offer variety to the audience. The brilliant colors and changing figures are invariably greeted with applause.

Geometrical Chromatrope, selection from 30 different designs, best quality.
Price each $3.00

We are pleased to offer a new chromatrope made up in cheaper style than our best quality, but very effective. We can furnish this in twelve different patterns. They are standard size, wood mounted, with rack work, as shown in illustration.

Chromatrope, standard size 4x7 inches, second quality. Price, each $1.75
Price per set of six different patterns 10.00

CHOICE COLORED SLIDES WITH MOTION.

These may be used in a Single Lantern, and produce very beautiful and novel effects by giving revolving, slip, or eccentric motions to the scene.

No. 1. THE DANCING SKELETON. (A new and very striking effect) $3 75
By a peculiar Mechanical arrangement the Skeleton is made to bow with his head in his hand, to dance, etc., in a most LIFELIKE manner. Music may be used, and the figure be made to dance to jig time with the most mirth-provoking effect.

No. 2. CASTLE ON LAKE MAGGIORE, ITALY. (Very beautiful) 3 00
An Italian night scene. A boat, containing a Lover, glides over the moonlit waters; he serenades his mistress in the Castle, after which she glides out upon the balcony.

No. 3. BOMBARDMENT OF FORT SUMTER. The Ironsides throwing shell 3 00

No. 4. VIEW OF OLD RUINS—which, by being turned round, changes to Portrait of an Old Woman 3 00

No. 5. HOLLAND WIND-MILL, with Revolving Fans 3 00

No. 6. FOUNTAIN 3 25

No. 7. NEWTON'S DISC; revolving slides with prismatic colors, for recomposing white light. (Beautiful effect) 3 50

No. 8. RAT CATCHER, man sleeping, awakes and swallows one rat after another in quick succession. (Very laughable) 3 25

No. 9. MOUNT VESUVIUS—Eruption; throws out Fire and Smoke; good for one lantern 3 00

No. 10. MOVING WATERS. Represents the Waters moving in the Moonlight. (A very beautiful and natural effect) 2 25

No. 11. GOOD NIGHT IN WREATH. A Wreath of Flowers, in which appears a Sleepy Child in her night-gown, holding a candle. She disappears and is succeeded by the words "Good Night." (Excellent for closing) 2 25

No. 12. ROTATION OF EARTH ON ITS AXIS. Showing the cause of day and night 3 00

No. 13. THE EARTH'S ROTUNDITY. Proved by a ship sailing around the Globe and a line drawn from the eye of an observer placed on an eminence 3 00

No. 14. THE DANCING SAILOR. A new and striking effect, having a motion similar to the Dancing Skeleton 4 00

No. 15. CURTAIN SLIDE. Represents the rolling up of a curtain 3 00

No. 16. SWISS WATER-MILL. Wheel revolves 3 00

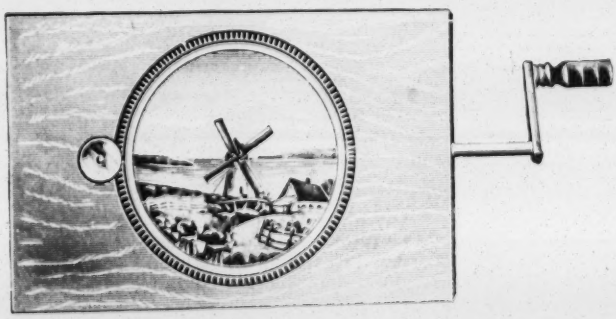
No. 17. THE AQUARIUM, in which Fish move about 3 50

No. 18. THE BEE-HIVE, surrounded by flying Bees 3 50

ASCENSION—Horizontal lever, 4x7 ..... 3 50

Rack Work Slides for Stereopticon.

Slides with Motion.



No. 7. Rack Work Slide.

These views are not as fine quality as the higher-priced slides of the same character which we list, but are in most cases satisfactory. They are standard size with motion, and very effective on the curtain. We can furnish the following titles.

No. 1. Aquarium with moving fish.
No. 2. Mount Vesuvius in eruption.
No. 3. Man eating rats.
No. 4. The light house.
No. 5. Bee hive with bees flying.
No. 6. Cascade with water falling.
No. 7. The windmill.

Price of Rack Work Slides $1.75
Price of the Complete Set of Seven 11.00

SETS OF DISSOLVING VIEWS

The following views are among the most beautiful that can be made, calling for the highest capacity in both photographer and colorist. They are best adapted for use with a dissolving stereopticon, which projects sets of slides in such a manner that the one fades away as the other appears, with no visible moving out of the field of view, to the right or left.

In the following list we include some strikingly handsome effects that are new and have never been previously attempted. These consist of two or more slides of the same subject worked up with various color effects by our most expert artist. Photographically they are of the highest excellence, being originals, made from original negatives. Standard size, 3¼ by 4 inches.

Set of two Dissolving Views, colored in finest style.....$2.00
Set of three Dissolving Views, colored in finest style..... 3.00
Sold singly, each slide..... 1.00

Set No. 1. A STREET SCENE IN ST. PIERRE BEFORE THE VOLCANIC ERUPTION. This set consists of 3 slides, duplicates of the same subject, colored to produce effects as follows:

A. Looking down the street, daylight, showing houses on both sides, natives in the street; in the background, at the end of the street, can be seen the volcano Mt. Pelee, inactive.

B. The same scene changed to twilight; in the background the volcano is beginning to pour out its stream of fire, smoke and ashes; the sky is darkening, and the air is charged with gases.

C. The scene changes. Mt. Pelee close at hand, pouring out its deadly volley; an awful scene, whose grandeur is unsurpassed.

The negatives from which the slides were made were taken before the disaster, and are genuine. The fire and volcanic effects are produced by the colorist.

Set No. 3. THE RIVER AT ST. PIERRE BEFORE THE ERUPTION.
A. Shows the river, city wall and houses; daylight.
B. The same at night.

Set No. 3. THE HARBOR OF ST. PIERRE BEFORE THE ERUPTION.
A. Shows the harbor, shipping and the city in background, by daylight.
B. The same at night, showing the moon and lights twinkling on shipboard and in the city.

Set. No. 4. AN OCEAN STEAMER.
A. The Ocean Steamer by Day.
B. The Ocean Steamer at Twilight.
C. The Ocean Steamer at Night.

Set No. 5. NIAGARA FALLS.
A. The Falls by Day.
B. The Falls by Twilight.
C. The Falls at Night.

Set No. 6. THE CAPITOL AT WASHINGTON.
A. The Capitol by Day.
B. The Capitol at Night.

Set No. 7. THE RHINE: CATHEDRAL OF COLOGNE.
A. The Cathedral by Day.
B. The Cathedral at Night.

Set No. 8. PANORAMA ACROSS THE RHINE FROM THE SPIRE OF COLOGNE CATHEDRAL.
A. Panorama by Day.
B. Panorama at Night.

Set No. 9. THE RHINE: STOLZENFELS CASTLE.
A. The Castle by Day.
B. The Castle at Night.

Set No. 10. BINGEN ON THE RHINE.
A. Bingen and the National Monument by Day.
B. The same at night.

Set No. 11. THE RHINE: HEIDELBERG CASTLE.
A. The Castle by Day.
B. The Castle at Night.

Set No. 12. ATHENS: VIEW OF THE ACROPOLIS.
A. The Acropolis by Day.
B. The Acropolis at Night.

Set No. 13. HOLLAND: OLD WIND MILL AT HAARLEM.
A. Old Wind Mill by Day.
B. Old Wind Mill at Night.

Set No. 14. HAARLEM: DELFT.
A. A Rare Bit of Old Holland at Delft.
B. The same at night.

Set No. 15. IRELAND: BLARNEY CASTLE.
A. The Blarney Castle by Day.
B. The Blarney Castle at Night.

Set No. 16. IRELAND: CORK. DUNLUCE CASTLE.
A. Dunluce by Day.
B. Dunluce at Night.

Set No. 17. IRELAND: KILLARNEY.
A. Lakes of Killarney by Day.
B. Lakes of Killarney at Night.
C. Lakes of Killarney by Twilight.

Set No. 18. LAKES OF KILLARNEY: OLD WEIR BRIDGE AT THE MEETING OF THE WATERS.
A. The Bridge by Day.
B. The Bridge at Night.

Set No. 19. IRELAND: MUCKROSS. MUCKROSS ABBEY.
A. Muckross Abbey by Day.
B. Muckross Abbey at Night.

Set No. 20. ITALY, ROME: CASTLE OF ST. ANGELO.
A. Castle by Day.
B. Castle by Night.

Set No. 21. ROME: ST. PETER'S CATHEDRAL.
A. The Cathedral by Day.
B. The Cathedral at Night.

Set No. 22. ROME: COLOSSEUM.
A. The Colosseum by Day.
B. The Colosseum at Night.

Set. No. 23. NEW YORK: BARTHOLDI STATUE OF LIBERTY.
A. The Statue by Day.
B. The Statue by Twilight.
C. The Statue at Night.

Set No. 24. NEW YORK: BROOKLYN BRIDGE.
A. Bridge by Day.
B. Bridge at Night.

Sets of Dissolving Views.

Finely Colored. Each View Mounted in Slider 4 x 7 Inches.

Note.—The following views have been selected and executed with great care, so as to produce the best effects. **The dissolving effect** can only be produced by a pair of Dissolving View Lanterns or Stereopticons.

In Sets of Two Slides, $3.00 per Set.

Angel of Peace.—1. A city by night, the crescent moon shining down upon it. 2. An angel appears in the sky bearing a child to the land of everlasting peace.

Birth of Venus.—1. Morning on the surging sea. 2. The foaming waves break and the figure of Venus appears surrounded by cherubs.

Christ Walking on Waters.—1. Apostles seated in boat. 2. Christ appears walking on the sea.

Dance of the Wood Nymphs.—1. A mountain glen, the full moon shining through the trees. 2. A group of dancing Wood Nymphs.

Early to Bed and Early to Rise. (Direct photographs from life.)—1. "A torchlight procession" of five little children in their nightdresses, each carrying a lighted candle. 2. "All aboard for dreamland"—the five children comfortably tucked in bed.

Flight of Aurora.—1. Clouds with the rosy tints of early morn. 2. Aurora with her attendant train, scattering flowers before the chariot of the Sun—Guido's great masterpiece.

Good Night.—1. A figure of a beautiful girl with a candle in her hand, the light of which is thrown on her face. 2. The words "Good Night" appear.

Grand Canal, Venice.—1. Day view, showing palaces, gondolas, etc. 2. Same by moonlight.

Jerusalem; in Her Grandeur and in Her Fall (from Selous's celebrated paintings).—1. The holy city as seen in the time of Christ, with temple crowning Mt. Moriah. 2. As seen at the present day, with the Mosque of Omar on the site of Solomon's temple.

Look Not Upon the Wine.—1. A beautiful woman with cup of wine in her extended hand. 2. As we gaze upon her, she becomes transformed into a ghastly skeleton, and serpent appears in the cup, illustrating the words of Solomon. Prov. xxiii. 31.

Simply to Thy Cross I Cling.—1. A dark and stormy sea; waves dashing against a stone cross; a wreck in the distance. 2. The wreck fades away, and the figure of a woman appears clinging to the cross.

Soul's Advent.—1. A beautiful moonlight scene. 2. A group of cherubs and angels bringing to earth the spirit of a new-born child.

Matterhorn Mountain, Switzerland.—1. Day. 2. Moonlight.

Meeting of the Waters, Killarney.—1. Day. 2. Moonlight.

U. S. Capitol, Washington.—1. Day. 2. Night.

In Sets of Two Slides, One of which Has Movement.

Balloon Ascent.—1. Bird's-eye view of a landscape. 2. Balloon ascending.....$5.00

Cleopatra's Barge.—1. Sunset on the Nile. 2. Cleopatra's barge sailing along.....$4.00

Fountain.—1. A beautiful design of a sculptured fountain. 2. Water in motion—realistic imitation.....$6.00

Ocean Steamer.—1. View of a harbor. 2. Steamer putting out to sea.....$3.50

Serenade.—1. Moonlit street in Venice, brilliantly illuminated castle. 2. The serenader appears sailing in a gondola and playing a guitar; a lady appears on the balcony of the castle. (Music can be used with effect)..$4.00

Water Mill in the Alps.—1. In summer, the wheel revolving. 2. In winter, the wheel stopped by the ice.....$4.50

In Sets of Six Slides.

Nearer My God to Thee.—1. E'en though it be a cross. 2. My rest a stone. 3. Steps unto Heaven. 4. Angels to beckon me. 5. Cleaving the sky. 6. Nearer to Thee.....$9.00

The Atlantic Steamer (one slide movable).—1. Sunset on the ocean. 2. Night. 3. Storm. 4. Flashes of lightning. 5. Ship on fire. 6. Flame and smoke rising.....$11.00

Flight of a Soul.—1. A female figure borne to Heaven by angels. 2. Disappears in a beautifully tinted cloud. 3. Reappears higher in the sky. 4. Again disappears in a cloud. 5. Appearing still higher in the sky. 6. Fades away entirely in another cloud.....$9.00

Set of Twelve Slides.

The Rock of Ages (a new set of this popular closing piece, improved and enlarged).—1. The shipwreck. 2. The angry sea. 3. The Rock of Ages. 4. Flashes of lightning. 5. Rainbow. 6. The helping hand. 7. Simply to Thy Cross I Cling. 8. Angels beckoning. 9. Angel crowns faith. 10. Ascension to Heaven. 11. Heaven. 12. Safe in the Arms of Jesus.....$18.00

Note.—Nos. 2, 3, 7, and 10 of above form the set of 4 slides. Nos. 3 and 7 of above form the set of 2 slides of "Simply to Thy Cross I Cling."

The Destruction of St. Pierre.

Owing to the appalling calamity that occurred at St. Pierre, on the Island of Martinique, due to the wholly unexpected eruption of the volcano of Mount Pelee, there has been a great demand for lantern slides showing views of the districts affected by the various eruptions, and we accordingly list herewith slides that we can furnish in connection with this subject.

Slides of other volcanoes, etc., will also have much greater attraction for the public than ever before on account of the intense interest aroused by the recent eruptions.

We wish to emphasize the fact that the following slides are original photographs, collodion plates, the negatives for which were made before the calamity and are of the very highest quality. They are not to be confounded with cheap slides made from drawings, copied photographs and other duplicated forms.

Price 40c each slide, uncolored; colored in finest style, $1.00 each.

MARTINIQUE.
Saint Pierre.

(The City of St. Pierre was wholly wiped out by the eruption of Mount Pelee May 8th, 1902. The number of deaths is variously estimated at from 30,000 to 50,000. Practically none of tne inhabitants escaped.

This calamity ranks with the eruption of Mount Vesuvius, which destroyed Pompeii and Herculaneum.)

1. Harbor of St. Pierre.
2. City of St. Pierre viewed from the harbor.
3. Street in St. Pierre.
4. The River.
5. A Road in a Suburb.

FORTE-DE-FRANCE.

(Forte-de-France is a city on the Island of Martinique near St. Pierre, which practically escaped the ravages of the volcanic eruptions and was the nearest point of refuge.)

6. Statue of Empress Josephine, who was born on the Island of Martinique.
7. House in which Empress Josephine was born.
8. An Old Stairway.
9. Native Divers.
10. An Octoroon; afterward one of the victims of St. Pierre.

ST. VINCENT.

(St. Vincent is a British colony near the Island of Martinique and also suffered severely from volcanic eruptions. It is estimated that 1,600 people on the Island were killed. Its principal city is Kingstown)

11. Harbor of Kingstown.

ACTIVE, DORMANT AND EXTINCT VOLCANOES.

(Scientists are still at a loss to explain volcanic eruptions; although various theories have been advanced, none of them have been accepted as satisfactory. Volcanoes may be classed as Extinct, Dormant, and Active.)

The following are the most prominent of the extinct and dormant volcanoes:

12. Mount Shasta, California.
13. Mount Tacoma, Washington.
14. Crater near Columbia, Washington.
15. Popocatapetl, Mexico.
16. Mt. Chimborazo, South America.
17. Fujiyama, Japan.

ACTIVE VOLCANOES.

18. Crater of Mt. Etna, Italy.
19. Mt. Vesuvius and Naples, Italy.
20. Eruption of Mt. Vesuvius, showing crater.
21. Mt. Vesuvius, Pompeii.
22. Lava Stream of 1858, Mt. Vesuvius.
23. Mauna Loa, Hawaii.
24. Crater of Kilauea, Hawaii.
25. Lake of Fire, Kilauea, Hawaii.
26. Steam Cracks, Kilauea, Hawaii.
27. Vesuvius in Eruption, 1872.

VOLCANIC FORMS THE RESULT OF PREHISTORIC ERUPTIONS.

28. Petrified Forest, Big Canyon, Ariz.
29. Palisades, Hudson River, N. Y.
30. Falls cut through Lava Beds, Idaho.
31. Giant's Causeway, Ireland.
32. Crater Lake, Hawaii.
33. Punch Bowl, Hawaii.

It is advised that slides of volcanoes be bought colored. When these are colored in the best style the effects are very beautiful.

If desired we can furnish any of these slides in duplicates or triplicates, colored in such a way as to produce different light effects. That is to say, a beautiful effect is produced by coloring one slide of Mt. Vesuvius or any other mountain scene to show daylight effects; another copy of the same slide to show twilight, and a third of the same slide to show night.

When these are used with a dissolving stereopticon the result in changing from one lantern slide to the other is simply a change in the coloring, the slide itself apparently remaining on the curtain. In this case, daylight fades into twilight, and twilight into night.

Secret Society Views.

Round Views, mounted in square wood holder, 4x7 inches, colored, $1.50 each.

The most convenient, impressive and economical mode of illustrating the ceremonies of Secret Societies. The lists give the views generally in demand, though other views can be made to order from any engravings or designs that may be furnished. **(Price of such special views, finely colored, $2.00 each; uncolored, $1.00 each.)**

Masonic.

Entered Apprentice Degree.

1. Holy Bible, Square, Compass and Warrant.
2. Ancient Lodge in Valley.
3. Form of Lodge.
4. Supports of Lodge.
5. Jacob's Ladder.
6. Furniture of Lodge.
7. Ornaments of Lodge.
8. Lights of Lodge.
9. Jewels of Lodge.
10. Tabernacle in Wilderness.
11. St. John Baptist and St. John Evangelist.
12. Masonic Tenets.
13. Points of Entrance.
14. Chalk, Charcoal and Clay.

Fellow-Craft Degree.

15. Pillars of the Porch.
16. Five Orders of Architecture.
17. The Five Senses.
18. Seven Liberal Arts.
19. Scene at the Waterfall.
20. Corn, Wine and Oil.
21. Allusion to the Letter G.

Master Mason's Degree.

22. Building Solomon's Temple.
23. Marble Monument (uncolored, $1.00).
24. Ancient Grand Masters.
25. Entered Apprentice's Lodge.
26. Fellow-Craft Lodge.
27. Master Mason's Lodge.
28. Three Steps.
29. Pot of Incense.
30. Bee-hive.
31. Book of Constitutions Guarded by Tyler's Sword.
32. Sword Pointing to Naked Heart; All-Seeing Eye.
33. Anchor and Ark.
34. Forty-seventh Problem (uncolored, $1.00).
35. The Hour Glass.
36. The Scythe.
37. Emblems of Mortality.

Royal Arch Chapter.

38. Map of Country between Jerusalem and Babylon.
39. The Tower of Babel.
40. Hanging Gardens, Babylon.
41. Handwriting on the Wall.
42. Babylon Taken by Cyrus.
43. Source of River Euphrates.
44. Ruins of Anath.
45. Ruins of Rabba.
46. Country of Mesopotamia.
47. Sandy Desert.
48. Ruins of Palmyra.
49. Ruins near Damascus Gate.
50. Forests of Lebanon.
51. Quarries of Zeredathah.
52. Jerusalem in Ruins.
53. Tabernacle of Zerrubbabel.
54. Burning Bush, with Moses.
55. Burning Bush, without Moses.
56. Clay Ground and Succoth of Zeredathah.
57. Bringing Logs to Joppa.

Commandery.

58. Angel at Sepulchre.
59. The Marys at Tomb.
60. Ascension of Christ (with lever ascension movement to the figure, ($3.50).

Prelate.

61. Valley of Dry Bones.
62. The Crucifixion.
63. Body of Christ in Tomb.
64. Resurrection of Christ.
65. The Cross.
66. The Pilgrim.
67. The Knight.
68. The Penitent.
69. Christ on the Cross.
70. Death on the Pale Horse.
71. Human Skull (uncolored, $1.00).
72. John at Patmos.
73. Faith at the Cross (uncolored, $1.00).
74. Cross and Crown of Glory with motto.

Odd-Fellows.

Initiatory Degree.

1. All-Seeing Eye.
2. Three Links.
3. Skull and Cross Bones.
4. The Scythe.

Motto—From Darkness to Light.

First Degree.

5. Bow, Arrow and Quiver.
6. Bundle of Sticks.

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8. Heart and Hand.
9. The Globe.
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Third Degree.

12. Scales and Sword.
13. The Bible.
14. The Hour Glass.
15. The Coffin.

Motto—Truth the Imperial Virtue.

Encampment Emblems.

16. The Three Pillars.
17. The Tent.
18. The Pilgrim's Scrip, Sandals and Staff.
19. The Altar of Sacrifice.
20. The Tables of Stone, etc.
21. Altar of Incense.

Daughters of Rebecca.

Rebecca at the Well.
Mother of Samson.
Hannah.
Esther implores Ahasuerus.
Ruth.
Ruth and Naomi.
Sarah.
Miriam.
Queen Elizabeth.
Cleopatra.
Catharine de Medici.
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The list follows the chronological order adopted by M. Tissot.

A. Our Lord Jesus Christ.
1. Zacharias and Elizabeth.
2. The Vision of Zacharias.
270 The Annunciation.
3. The Virgin Mary in Her Youth.
4. The Visitation of Elizabeth and Mary.
5. The Magnificat.
6. Joseph Seeks a Lodging in Bethlehem.
7. The Adoration of the Shepherds.
8. The Presentation of Jesus in the Temple.
9. The Wise Men Journeying to Bethlehem.
10. The Wise men and Herod.
11. The Wise Men Present Their Gifts.
12. The Massacre of the Innocents.
13. The Flight into Egypt.
14. The Sojourn in Egypt.
15. The Return from Egypt.
16. Jesus and His Mother at the Fountain.
17. Jesus Sitting in the Midst of the Doctors.
18. Jesus Found in the Temple.
19. The Youth of Jesus.
20. The Voice Crying in the Wilderness.
21. The Winnower.
22. John the Baptist and the Pharisees.
23. John the Baptist Sees Jesus from Afar.
24. The Baptism of Jesus.
25. Jesus Taken Up into a High Mountain.
26. The Temptation in the Wilderness.
27. St. John the Evangelist.
28. Angels Came and Ministered Unto Him.
29. The Calling of Andrew and John.
30. The Calling of Peter and Andrew.
31. The Calling of James and John.
32. Nathanael Under the Fig Tree.
33. The Betrothed of Cana.
34. The Marriage of Cana of Galilee.
35. Jesus Goes Up to Jerusalem.
36. Christ Talks with Nicodemus.
37. The Man with an Infirmity of Thirty and Eight Years.
38. An Angel Troubled the Waters.
39. Jesus and the Woman of Samaria at Jacob's Well.
40. And They Led Him Unto the Brow of the Hill.
41. Healing of Peter's Mother-in-law.
42. In the Villages the Sick were brought unto Him.
43. "Thou Fool! this Night Thy Soul Shall be Required of Thee."
44. Jesus Went Out Into a Desert Place.
45. Jesus Teaching in the Synagogue.
46. The Healing of the Ruler's Son.
227. Jesus Preaching from a Boat.
47. The First Miraculous Draught of Fishes.
48. Jesus Healing the Lame and the Blind on the Mountain.
49. The Healing of Leper at Capernaum.
50. Jesus Teaching the People by the Seashore.
51. The Calling of Matthew.
52. The Parable of the Piece of Silver.
273. Jesus Sat at Meat with Matthew.
53. Christ Healing the Withered Hand.
54. The Pharisees and Herodians Take Counsel Against Jesus.
55. The Ordaining of the Twelve Apostles.
56. The Two Women at the Mill.
57. "And When Ye Come Unto an House, Salute It."
58. Christ Sleeping During the Storm.
59. Christ Stilling the Tempest.
60. And All the City Gathered Together at the Door.
61. The Two Men Possessed with Unclean Spirits.
62. The Legion of Evil Spirits Drive the Swine into the Sea.
63. The Raising of Jairus' Daughter.
64. Jesus Preaching by the Seaside.
65. Christ Healing the Blind and Dumb Man.
66. She Only Touched the Hem of His Garment.
67. Lord, I Am Not Worthy.
68. The Man with an Unclean Spirit in the Synagogue.
69. Raising of the Widow's Son at Nain.
70. Healing of the Canaanite's Daughter.
71. The Sick Waiting for Jesus to Pass By.
72. The Sower.
73. Christ Eating in the House of the Pharisees.
74. Christ Bids His Disciples to Rest Awhile.
75. The Palsied Man Let Down Through the Roof.
76. The Sermon on the Mount.
77. Lazarus at the Rich Man's Door.
78. The Dumb Man Possessed of the Devil Healed at Capernaum.
79. Christ's Exhortation to the Twelve Apostles.
80. Herod.
81. The Miracle of the Loaves and the Fishes.
82. The People Seek Christ to Make Him King.

Tissot's Life of Christ—Continued

83. Christ Going Out Alone Into a Mountain to Pray.
84. Christ Walking on the Sea.
85. Peter Walks Upon the Sea.
86. "Ye Seek Me, Not Because Ye Saw the Miracles, but Because Ye Did Eat of the Loaves."
87. Christ Reproving the Pharisees.
88. The Pharisees and Sadducees Come to Tempt Jesus.
89. The Healing of the Crooked Woman, Ill for Eighteen Years.
90. The Transfiguration.
91. Healing of the Young Man, Possessed of a Devil, at Mount Tabor.
92. Christ Sending Out the Seventy Disciples, Two by Two.
93. "The First Shall be Last."
94. Jesus and the Little Child.
95. "Get Thee Behind Me, Satan."
96. Mary Magdalen Before Her Conversion.
97. Mary Magdalen Repentant.
98. Jesus Passing Through the Villages, on His Way to Jerusalem.
99. "The Rich Young Man Went Away Sorrowful."
100. The Healing of Ten Lepers.
101. Christ at Bethany, in the House of Martha.
102. Mary at the Feet of Jesus.
103. The Lord's Prayer.
104. But No Man Laid Hands on Tim.
105. The Women Saken in Adultery, Jesus Writing Upon the Ground.
106. "And Jesus Was Left Alone , the Woman Standing in the Midst."
107. Christ Preaching Near the Treasury.
108. The Blind Man Washes in the Pool of Siloam.
109. The Blind Man Tells His Story to the Jews.
110. The Good Samaritan.
111. "Then Took They Up Stones to Cast at Him.
112. Jesus Walking on Solomon's Porch.
113. The Pharisee and the Publican.
114. The Wise Virgins.
115. The Foolish Virgins.
271. "Jesus Wept."
116. The Raising of Lazarus.
117. The Prodigal Son Asking Alms.
118. The Return of the Prodigal Son.
119. "Suffer Little Children to Come Unto Me."
120. Zaccheus in Sycamore Tree.
121 Healing of Two Blind Men at Jericho.
122. "The Ass Tied, and the Colt with Her."
123. Jerusalem from the Mount of Olives.
124. "And Beholding the City, He Wept Over It."
125. The Procession in the Streets of Jerusalem.
126. The Children's Hosannas in the Temple.
127. The Chief Priests Take Counsel Together.
128. Christ Driving Them Out that Sold and Bought from the Temple.
129. Jesus Forbids the Carrying of Loads in the Temple.
130. The Healing of the Lame in the Temple.
131. The Gentiles Ask to See Jesus.
132. The Voice from Heaven During Holy Week.
133. The Chief Priests Ask, "By What Authority Doest Thou These Things?"
134. Jesus Points to the Corner Stone.
135. The Tribute Money.
136. The Pharisees Question Jesus.
137. "Woe Unto You, Scribes and Pharisees!"
138. "Jerusalem! Jerusalem!"
139. The Widow's Mite.
140. "Master, See What Manner of Stones and What Buildings Are Here."
141. Christ Foretelling the Destruction of the Temple.
142. The Alabaster Box of Very Precious Ointment.
143. The Jews Conspire Together.
144. Judas Goes to the Chief Priests and Betrays His Master.
145. The Man Bearing a Pitcher.
146. The Jews' Passover.
147. Judas Dipping His Hand in the Dish.
148. Jesus Washing His Disciples' Feet.
149. The Communion of the Apostles.
150. The Last Discourse of Our Lord.
151. But Peter Said Unto Him: "Although All Shall Be Offended, Yet Will Not I."
152. "My Soul Is Exceeding Sorrowful Unto Death."
153. The Agony in the Garden.
154. "Could Ye Not Watch with Me One Hour?"
155. Judas, and with Him a Great Multitude with Swords and Staves.
156. The Judas Kiss.
157. They Went Backward and Fell to the Ground."
158. Christ Healing the Ear of Malchus.
159. The False Witnesses.
160. The First Denial of Peter.
161. The Second Denial of Peter.
162. Annas and Caiaphas.
163. The High Priest Rends His Clothes. Jesus Is Condemned to Death.
164. Jesus Turned and Looked at Peter.
165. Peter Went Out and Wept Bitterly.
166. Christ Buffeted and Mocked in the House of Caiaphas.
167. Jesus in Prison.
168. The Morning Judgment of Jesus.
169. Judas Repents and Returns the Money.
170. Jesus Led from Caiaphas to Pilate.
171. Pilate Questions Jesus.
172. The Message of Pilate's Wife.
173. Jesus Led Back from Herod to Pilate.
174. The Scourging.
175. The Scourging on the Back.
176. The Crown of Thorns.
177. "Ecce Homo!"
178. "Let Him Be Crucified!"
179. Pilate Washes His Hands.
180. The Holy Star.
181. The Forum; Site of the Gabbatha. Jesus Hears His Death Sentence.
182. The Judgment on the Gabbatha.
183. The Inscription on the Cross.
184. "And They Put Him On His Own Raiment."
185. Christ Bearing the Cross.
186. Christ Falls Beneath the Cross.
187. Simon the Cyrenian Compelled to Bear the Cross with Jesus.
188. The Procession Nearing Calvary.
189. The Holy Women Stand Afar Off.
190. Jesus Stripped of His Raiment.
191. The Wine Mixed with Myrrh.
192. The First Nail.
193. Nailing of the Feet.
194. The Raising of the Cross.
195. The Wedging of the Cross.
196. Head of Jesus on the Cross.
197. The Pardon of the Penitent Thief.
198. "And They Parted His Raiment and Cast Lots."
199. "And Sitting Down, They Watched Him There."
200. What Our Saviour Saw from the Cross.
201. The Weeping Mother at the Cross.
202. "Eloi, Eloi, lama Sabacthani!"
203. "I Thirst!" The Vinegar to Jesus.
204. "It Is Finished."

Tissot's Life of Christ—Continued

205. The Death of Jesus.
206. The Crowd Leave Calvary, Smiting Their Breasts.
207. The Earthquake at the Crucifixion.
208. Confession of the Centurion.
209. "One of the Soldiers with a Spear Pierced His Side."
210. The Pagan Temple Built by Hadrian on the Site of Calvary.
211. Jesus Alone on the Cross.
212. Joseph of Arimathea Begs the Body of Christ from Pilate.
213. The Body Taken from the Cross.
214. The Anointing Stone.
215. Jesus Carried to the Tomb.
216. The Resurrection.
217. Mary Magdalen and the Women at the Tomb.
218. Mary Magdalen Tells the Disciples that the Body of Christ is No Longer in the Tomb.
219. Peter and John Run to the Tomb.
220. Christ Appears to Mary Magdalen.
221. Christ appears to Peter.
222. Christ Appears to the Holy Women.
223. Jesus Joins the Disciples on the Road to Emmaus.
224. He Appeared to the Eleven as They Sat at Meat.
225. Christ Appears to the Disciples on the Edge of the Sea.
226. Peter Casts Himself Into the Sea.
227. The Second Miraculous Draught of Fishes.
228. Christ Eating With His Disciples After the Resurrection.
229. "Feed My Lambs."
230. The Ascension from the Mount of Olives.
231. The Ascension.

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2. Director of the Chorus.—Jacob Rutz.
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4. Tableau—Adoration of the Cross.
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6. Christ—¾ figure.
7. Christ—Full figure.
8. Christ—Full figure. Arm uplifted.
9. Mary, Mother of Jesus. Bust. Anna Flunger.
10. Mary, Mother of Jesus, ¾ figure.
11. Mary, Mother of Jesus, full figure.
12. Martha. Maria Schwalb.
13. Mary Magdalene. Full figure. Bertha Wolf.
14. Mary Magdalene. ¾ figure.
15. The Captain.
16. John. Peter Rendl.
17. Peter. Thomas Rendl.
18. Judas. John Zwink.
19. Andrew. Aloys Gerold.
20. Thomas. Anton Mayer.
21. Matthew. Joseph Albrecht.
22. Bartholomew. Joseph Rutz.
23. Thaddeus. Joseph Kurz.
24. Philip. Tobias Zwink.
25. Simon. Martin Hochenleitner.
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30. Rabinth. Edward Albe.
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35. Veronica.
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37. Joseph, of Arimathea. Andreas Braun.
38. Annas. Martin Oppenreider.
39. Barabbas.
40. Nathanael. George Breitsamter.
41. Pilate. Sebastian Bauer.
42. Caiaphas. Sebastian Lang.
43. Herod. Rochus Lang.
44. Moses. Tobias Zwink.
45. Nicodemus. Wilhelm Rutz.
46. Oziel. Dom Klammer.
47. Prologus. Joseph Mayer.
48. Tableau—Farewell of Tobias.
49. The Farewell at Bethany.
50. Christ and Mary.
51. Simon, of Bethany. Franz Steinbacker.
52. Christ Riding on the Ass, John Leading.
53. Christ on the Mount of Olives.
54. Christ and Mary Magdalene.
55. Christ Blessing His Disciples.
56. Preparing for the Last Supper.
57. The Last Supper. Christ Sitting.
58. The Last Supper. Christ Standing and Blessing the Cup.
59. Tableau—Joseph Sold by His Brethren.
60. Judas Before the Great Council, Receiving the Blood Money.
61. Entry Into Jerusalem, and the Dispersing of the Dealers.
62. Christ in the Garden of Gethsemane.
63. Christ and Judas.
64. Judas Betraying Christ with a Kiss.
65. Christ Before Caiaphas.
66. Tableau—Samson Mocked by the King of the Philistines.
67. Christ Before Herod.
68. Christ Before Pilate.
69. Christ Condemned.
70. The Scourging.
71. Christ at the Scourging Pillar. Anton Lang.
72. Christ Mocked by the Soldiers.
73. Christ Crowned with Thorns.
74. Ecce Homo. Anton Lang.
75. Bearing the Cross.
76. Tableau—Moses Elevating the Brazen Serpent.
77. Mary Magdalene Anointing Christ.
78. Peter Denies Christ.
79. The Crucifixion.
80. "It Is Finished."
81. Tableau—Cain's Remorse.
82. Judas and the Dealers.
83. The Descent from the Cross.
84. Christ in the Lap of Mary.
85. Pieta.
86. The entombment.
87. The Resurrection.
88. Tableau—Adam Earning His Bread.
89. Apotheosis. Ascension.
90. Tableau—"Suffer Little Children."

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11 Adam and Eve driven out of Eden. (Tableaux.)
12 Adoration of the Cross—The Redemption.
13 Christ and John approaching Jerusalem.
14 Christ entering Jerusalem.
15 Oziel. Representative of the Sanhedrim.
16 Merari. Representative of the Sanhedrim.
17 Parting of Tobias with his Mother. (Tableaux.)
18 Simon of Bethany.
19 Mary Magdalene anoints Christ's feet.
20 Christ blessing Mary Magdalene.
21 The Parting at Bethany.
22 Martha.
23 Lazarus.
24 Christ's Farewell to His Mother.
25 Christ sends Peter and John to prepare for the Passover.
26 The Request for the Upper Chamber. (Street Scene.)
27 Judas bargains with the Scourged Traders.
28 The Last Supper.
29 Judas before the Sanhedrim receiving the blood money.
30 Christ Praying in the Garden.
31 Christ's Agony in the Garden.
32 Christ's Betrayal.
33 Christ's Arrest.
34 Judas.
35 Annas, the High Priest.
36 Christ before Caiaphas.
37 Caiaphas.
38 Peter's Denial.
39 Peter.
40 Christ Mocked by the Soldiers.
41 Christ before Herod.
42 Herod.
43 The Scourging of Christ.
44 Crowned with Thorns.
45 Christ before Pilate.
46 Pilate.
47 Ecce Homo.
48 Barabbas.
49 The Roman Centurion.
50 Simon of Cyrene.
51 The Crucifixion.
52 Descent from the Cross.
53 The two Marys and John at the foot of the Cross.
54 Mary alone with the dead Christ.
55 The Resurrection.
56 Mary.
57 John.
58 The Ascension.
59 The Monument by King Ludwig.
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19 Christ Raising the Daughter of Jairus.—Richter.
20 Christ Walking on the Waters.—Richter.
21 The Miracle of the Loaves and Fishes.—Dubufe.
22 The Transfiguration.—Raphael.
23 Parable of the Prodigal Son.—The Carousal.—Dubufe.
24 Parable of the Prodigal Son.—The Swineherd.—Dubufe.
25 Parable of the Prodigal Son.—The Return.—Dubufe.
26 Christ Blessing Little Children.—Eastlake.
27 Mary Magdalene Washing Feet of Jesus.—Barrias.
28 Christ and the Rich Young Man.—Lejeune.
29 Parable of the Lilies.—Lejeune.
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31 Christ's Entry into Jerusalem.—Dubufe.
32 The Poor Widow's two Mites.—Barrias.
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34 Christ Weeping over Jerusalem.—Eastlake.
35 The Last Supper.—DeVinci.
36 The Agony in the Garden.—Van Arwin.
37 Christ Rejected.—Lauffer.
38 Christ Bearing the Cross.—Veronese.
39 Christ Arriving at Mt. Calvary.—Steuben.
40 The Crucifixion.
41 Golgotha "It is finished."—Gerome.
42 The Descent from the Cross.—Rubens.
43 The Body of Jesus Laid in the Tomb.
44 Christ Risen Dawn.—Thomson.
45 The Resurrection of Christ.—Van Arsdale.
46 The Marys at the Tomb.—Blackhurst.
47 Christ Meeting Mary.—Blackhurst.
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4 Art Thou Weary, Art Thou Languid?—First Good Friday. By Delaroche,
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22 Hark! The Glad Sound.—Christ Tempted. By S. Cornicelius.
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30 I Need Thee, Precious Jesus.—The Souls Awakening. By J. Sant.
31 In the Cross of Christ I Glory.—The Shepherd of Jerusalem. By P. R. Morris.
32 In the Hour of Trial.—Christ in Gethsemane. By Hofmann.
33 I Think When I Read that Sweet Story of Old.—Christ the Good Shepherd. By W. T. C. Dobson.
34 It Came Upon the Midnight Clear.—Christmas Angels and Bells. By Blashfield.
35 Jerusalem, My Happy Home.—Hypatia. By Seifert.
36 Jesus, I My Cross Have Taken.—The Arrest of Jesus.
37 Jesus Keep Me Near the Cross.—Mary at the Cross. By Delaroche.
38 Jesus, Lover of My Soul.—Christ and Peter. By Ad. Schwartz.
39 Jesus Shall Reign Where'er the Sun.—Pilate's Wife's Dream. By Dore.
40 Just as I Am Without One Plea.—The Prodigal Son. By Franz Molitor.
41 Laborers of Christ, Arise.—The Good Samaritan. By K. Siemenroth.

Favorite Hymns—Continued.

42 Lord, I Hear of Showers of Blessing.—The Walk to Emmaus. By Plockhorst.

43 Love Divine, All Love Excelling.—St. Cecelia and the Angels. By H. Lauenstein.

44 More Love to Thee, O Christ.—The Rich Young Ruler and Christ. By Hofmann.

45 Morn's Roseate Hue Has Decked the Sky.—First Easter Dawn. By J. K. Thomson.

46 My Country 'Tis of Thee.—Dr. S. F. Smith Under the American Flag.

47 My Faith Looks Up to Thee.—Augustine and Monica. By Ary Scheffer.

48 My Hope is Built on Nothing Less.—The Lighthouse on the Rocks. By G. Ames.

49 My Jesus, as Thou Wilt.—Jesus in Gethsemane. By Jalabert.

50 My Jesus, I Love Thee.—"Ecce Homo." By Guido Reni.

51 My Soul Be on Thy Guard.—Martyrs in the Colosseum. By Dore.

52 Nearer, My God, to Thee.—Jacob's Dream. By Murillo.

53 Not All the Blood of Beasts.—The Scape-Goat.

54 Now the Day is Over.—The Angelus. By Millet.

55 O Come, All Ye Faithful!—In Bethlehem. By Bouguereau.

56 O Day of Rest and Gladness.—The Lord's Day. By Scheurenberg.

57 O, For a Heart to Praise My God.—The Golden Stair-Case. By Sir E. Burne-Jones

58 O God, Beneath Thy Guiding Hand.—The Pilgrim Exiles. By Boughton.

59 O God, Our Help in Ages Past.—Daniel Praying for Jerusalem.

60 Oh, Could I Speak the Matchless Worth.—The Good Shepherd. By Kehren.

61 Oh, for a Closer Walk with God.—An Evening at Nazareth. By Paul Leroy.

62 O Jesus Thou Art Standing.—The Light of the World. By Holman Hunt.

63 Onward Christian Soldiers.—The Christian Soldiers. By Dore.

64 O Thou My Soul, Forget no More.—Diana or Christ? By Edwin Long.

65 O, Worship the King.—Let the Sea Praise Him. By L. James.

66 Our Father's God, to Thee.—Landing of the Pilgrim Fathers. By Charles Luce.

67 Responsive Readings of Scripture for Praise Service.

68 Rock of Ages.—Rock of Ages. By Johannes A. Oertel.

69 Saviour, Like a Shepherd Lead Us.—The Good Shepherd. By Plockhorst.

70 Savior, Source (Come Thou Fount) of Every Blessing.—Children's Hosannas. By Plockhorst.

71 Shepherd of Tender Youth.—Shepherding the Sheep. By G. Truesdell.

72 Sing, Oh Sing, This Blessed Morn.—The Babe in the Manger.

73 Sinners Turn, Why Will Ye Die?—Christ Weeping Over Jerusalem.

74 Scatter Sunshine (Y. P. S. C. E. Hymn).—The Raising of Jairus' Daughter. By Steinle.

75 Souls in Heathen Darkness Lying.—Statue of Christ. By Thorwaldsen.

76 Stand Up! Stand Up for Jesus.—Daniel in the Lion's Den. By Briton Riviere.

77 Sun of My Soul, Thou Savior Dear.—Evening: Sheep Coming Home. By Chaigneau.

78 Take My Life and Let It Be.—The Widow's Mite. By Bida.

79 The Day of Resurrection, Earth Tell It.—Women at the Tomb. By Bouguereau.

80 The Morning Light is Breaking.—Dr. S. F. Smith Under the American Flag

81 There is a Fountain Filled With Blood.—The Crucifixion. By Munkacsy.

82 There is a Green Hill Far Away.—Whereon They Crucified Him. By P. R. Morris.

83 There's a Friend for Little Children.—Christ and the Children. By Plockhorst.

84 Thy Life Was Given for Me.—"It is Finished." By A. Durer.

85 Welcome, Happy Morning!—The Resurrection. By Naack.

86 We May Not Climb the Heavenly Steeps.—Christ, the Consoler. By Plockhorst

87 When I Survey the Wondrous Cross.—The Cross Bearer. By L. Thiersch.

88 While Shepherds Watched Their Flocks.—The Nativity. By H. Le Rolle.

89 With Broken Heart and Contrite Sigh.—The Prodigal Son. By Dubufe.

90 Ye Christian Heralds Go Proclaim.—The Ascension. By Hofmann.

A Christmas Hymn.

Price, per set of 6, uncolored, $1.50; colored, $3.00. (This set not rented.)

1 "Had Rome been growing up to might."
2 "The Senator to haughty Rome."
3 "Within that province far away."
4 "How calm a moment may precede."
5 "A thousand bells rang out."
6 "For in that stable lay."

Hymns.

Price, per slide, uncolored, 25 cents; colored, 50 cents.

1 Almost Persuaded.
2 Antioch—Joy to the World.
3 Ariel—O Could I Speak.
4 Arise, My Soul, Arise.
5 At the Cross.
6 Beautiful Beckoning Hands.
7 Beulah.
8 Blessed Assurance.
9 Blessed Be the Name.
10 Bringing in the Sheaves.
11 Christ Receiveth Sinful Men.
12 Close to Thee.
13 Come, Said Jesus' Sacred Voice.
14 Come Thou Fount.
15 Come to Zion's Gate.
16 Come Ye Disconsolate.
17 Come Unto Me.
18 Congregational Hymn as with Gladness.
19 Coronation.
20 Do the Right.
21 Eternal Life My Cry.
22 Gloria Patri.
23 Glory, Glory, Hallelujah.
24 Glory to His Name.
25 God Bless Our Sunday School.
26 God Gave Us Each a Talent.
27 God Speed the Right.
28 Haven of Rest.
29 Heavenly Call.
30 He Died for You and Me.
31 His Loving Kindness.
32 Hold the Fort.
33 Home of the Soul.
34 Prayer. Nofield.
3 A Chapter from the Bible.
4 California Big Trees.
5 "Mother of the Forest."
6 Fallen Big Tree.
7 Yosemite Valley, General View.
8 Sentinel Rock.
9 Cathedral Rock.
10 Glacier Point.
11 Nevada Falls.
12 Half-Dome and Washington Column.
13 Washington Column, North Dome and Royal Arches.
14 North Dome.
15 Three Brothers.
16 Cap of Liberty.
17 Reflections. Cathedral Rock and Merced River.
18 Reflections. Domes and Arches.
19 Vernal Falls.
20 Yosemite Falls, distant view.
21 Yosemite Falls, nearer view.
22 Yosemite Falls, Lower Plunge.
25 Yosemite Sunshine.
26 Prince Agency, Arizona, Huts.
27 "Sitting Bull."
28 Prince Agency, Men.
29 Cliff Dwellers, Palace.
30 Snake Dance, Rattle Snake Order.
31 Snake Dance, Antelope Order.
32 Square Building and Round Tower.
33 Mexican Sacrificial Stone.
34 Alaska, Totem Poles.
35 Hawaii, Date Palm Avenue.
36 Hawaii, Scenery.
37 Hawaii, Crater of Kilauea.
38 Hawaii, Wooded Idol.
39 South Sea Idol.
40 Solomon Islands Idol.
41 Stonehenge, Salisbury Plain.
42 Fetich, Africa.
43 Witch Doctor, Congo.
44 Human Sacrifice, India.
45 The Last of the Girondists.
46 Col. Robert G. Ingersoll.

Life of Our Saviour.

48 Slides with Lecture. Slides 3¼ x 4 inches. Made in Finest Style.

Price, per Set, Uncolored, $19.00; Colored, $47.00.

1 The Annunciation to the Virgin.
2 The Angel Appearing to the Shepherds.
3 The Babe of Bethlehem.
4 The Magi guided by the Star.
5 The Adoration of Magi.
6 The Presentation in the Temple.
7 The Flight into Egypt.
8 The Shadow of the Cross.
9 The Return to Nazareth.
10 Jesus disputing with the Doctors.
11 St. John preaching in the Wilderness.
12 The Baptism of Christ.
13 Christ tempted by the Devil.
14 Christ and the Samaritan Woman.
15 Christ preaching on the Sea of Galilee.
16 The Sermon on the Mount.
17 Christ healing the Sick.
18 Christ raising the daughter of Jairus.
19 Christ Walking on the Waters.
20 The Miracle of the Loaves and Fishes.
21 The Transfiguration.
22 Parable of Prodigal Son—Carousal.
23 Parable of Prodigal Son—Swineherd.
24 Parable of Prodigal Son—Return.
25 Christ blessing the little children.
26 Mary Magdalen washing feet of Jesus.
27 Christ and the rich young man.
28 The Parable of the Lilies.
29 Christ the outcast of the people.
30 Christ's entry into Jerusalem.
31 The Poor Widow's two mites.
32 Christ, the Good Shepherd.
33 Christ Weeping over Jerusalem.
34 The Last Supper.
35 The Agony in the Garden.
36 Christ Rejected.
37 Christ bearing the Cross.
38 Christ arriving at Mt. Calvary.
39 The Crucifixion.
40 Golgotha, "It is finished."
41 The Descent from the Cross.
42 The Body of Christ laid in Tomb.
43 First Easter Dawn.
44 The Resurrection of Christ.
45 The Marys at the Tomb.
46 Easter Morning.
47 The Journey to Emmaus.
48 The Ascension of Christ.

Edison Moving-Picture Films.

The Passion Play.

Prices are now reduced from 25 cents per foot to the regular rate of $7.50 per 50 feet, or 15 cents per foot. There are 22 films included in the Passion Play proper, and 4 scenes of Oberammergau, making 26 in all. Total length of complete set, about 2,150 feet.

THE BIBLE.

A Series of Ten Sermons by Rev. J. T. Ladd.

FIRST.—WHY DO WE HAVE THE BIBLE? The sermons under this division portray vividly the need of a divine relation, by showing that man is not able to get a correct idea of the character of God or of human duty from nature, or civilization, or the non-Christian faith.

SECOND.—HOW WE GOT THE BIBLE. These sermons treat of the production, preservation, discovery, and present places of deposit of important Hebrew and Greek manuscripts; of ancient versions and modern translations, and of their publication and circulation.

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Why Do We Have the Bible?

SERMON I.

Price per Set of 46 Slides, Uncolored, $11.50; Colored, $23.00.

1 The Angelus. Millet.
2 Prayer. Holfeld.
3 A Chapter from the Bible.
4 California Big Trees.
5 "Mother of the Forest."
6 Fallen Big Tree.
7 Yosemite Valley, General View.
8 Sentinel Rock.
9 Cathedral Rock.
10 Glacier Point.
11 Nevada Falls.
12 Half-Dome and Washington Column.
13 Washington Column, North Dome and Royal Arches.
14 North Dome.
15 Three Brothers.
16 Cap of Liberty.
17 Reflections. Cathedral Rock and Merced River.
18 Reflections. Domes and Arches.
19 Vernal Falls.
20 Yosemite Falls, distant view.
21 Yosemite Falls, nearer view.
22 Yosemite Falls, Lower Plunge.
23 El Capitan.
24 Bridal Veil Fall.
25 Yosemite, Indian Camp.
26 Prince Agency, Arizona, Huts.
27 "Sitting Bull."
28 Prince Agency, Men.
29 Cliff Dwellers, Palace.
30 Snake Dance, Rattle Snake Order.
31 Snake Dance, Antelope Order.
32 Square Building and Round Tower.
33 Mexican Sacrificial Stone.
34 Alaska, Totem Poles.
35 Hawaii, Date Palm Avenue.
36 Hawaii, Scenery.
37 Hawaii, Crater of Kilauea.
38 Hawaii, Wooded Idol.
39 South Sea Idol.
40 Solomon Islands Idol.
41 Stonehenge, Salisbury Plain.
42 Fetich, Africa.
43 Witch Doctor, Congo.
44 Human Sacrifice, India.
45 The Last of the Girondists.
46 Col. Robert G. Ingersoll.

Why Do We Have the Bible?

SERMON II.

Price per Set of 50 Slides, Uncolored, $12.50; Colored, $25.00.

1 Mosque of Omar, Jerusalem.
2 Great Mosque, Damascus.
3 Source of the Jordan, Baniar.
4 Obelisk, Heliopolis, Egypt.
5 Obelisk and Temple, Luxor.
6 Karnak, general view.
7 Step Pyramid.
8 Entrance to Apis Tombs.
9 Tombs of Apis.
10 Osiris, Hathon and Isis.
11 Pyramids of Gizeh.
12 Pyramid Road.
13 Pyramids and Sphinx.
14 Sphinx and Pyramids.
15 Pyramids and Excavated Tombs.
16 Climbing Cheops.
17 Entrance to Cheops.
18 Great Gallery, Cheops.
19 King's Chamber, Cheops.
20 Chamber of Mummies, Scene of find of 1881.
21 Mummies of the Kings.
22 Mummy of Rameses II.
23 Mummy of Sethi I.
24 Thesion, Athens.
25 Parthenon, full view.
26 Parthenon, front view.
27 Hall of Venus de Milo, Louvre.
28 Theater of Dionysus.
29 Mars Hill.
30 Socrates.
31 Temple of Olympian Zeus, Athens.
32 Approach to Acropolis, Athens.
33 Rome, Forum.
34 Rome, Forum, another view.
35 Fort of St. Angelus, Rome.
36 Appian Way, Rome.
37 Caesar.
38 Nero.
39 Wild Beasts and Victims in Colisseum.
40 Pompeii, general view.
41 Temple of Jove, Pompeii.
42 Temple of Venus, Pompeii.
43 Pantheon, Pompeii.
44 Temple of Isis, Pompeii.
45 Baalbec, general view.
46 Baalbec, ruins.
47 Baalbec, quarry.
48 Baalbec, Temple of Great Stones.
49 Thomas Paine.
50 Schweinfurth.

Why Do We Have the Bible?

SERMON III.

SUBJECT.—Do the living non-Christian faiths give us correct information of the character of God and of the duty and destiny of man?

Price per Set of 60 Slides, Uncolored, $15.00; Colored, $30.00.

1 Mohammed.
2 Great Mosque at Mecca.
3 Constantinople.
4 Cairo.
5 Pearl Mosque, Agra, India.
6 Dancing Dervishes.
7 Women Out for Air.
8 Massacre at Trebizond, 1895.
9 Burial Pit at Erzeroum.
10 City of Oorfra.
11 Gregorian Church, Oorfra.
12 Pastor of Church, Oorfra.
13 The Grand View from Darjeeling.
14 Elephanta Caves.
15 Great Hall in Madura Temple.
16 Krishna.
17 Ganesa.
18 A Tree as a god.
19 Cows as gods.
20 Stone Bull.
21 Idols on the Walls.
22 Hole in the Wall.
23 Family God.
24 Mud Image, a god.
25 Kali.
26 Benares.
27 Bathing in the Ganges.
28 On the Ghats, Benares.
29 Burning Ghats.
30 A Wayside Worshiper.
31 Temple Interior.
32 Yogis.
33 Swinging Ceremony.
34 Sutti.
35 Monkey Temple, Benares.
36 Mr. Gauri Sanker.
37 Fakirs.
38 Spot where the Prince became Buddha.
39 Tope at Sarnath.
40 Buddha on a Snake.
41 Buddha in a Temple.
42 Laughing Buddha.
43 Buddhist Priest.
44 Confucius.
45 A Shinto Priest.
46 Pagoda, West China.
47 Pagoda, Hankow.
48 Roadside Shrine.
49 Confucian Temple, Nanking.
50 Temple at Nagasaki.
51 Japanese Bronze gods, Tokio.
52 Temple of 33,333 gods.
53 A God in the Temple of the Bubbling Well, Canton.
54 A Prayer Wheel.
55 Chinaman with long nails.
56 A Dead Pilgrim.
57 Joseph Smith.
58 Brigham Young.
59 Temple and Tabernacle, Salt Lake City.
60 A Mother of the Sioux Messiah.

Why Do We Have the Bible?

SERMON IV.

An outline of Bible teachings on the character of the true God and on the duty and destiny of man.

Price per Set, Uncolored, $14.00; Colored, $28.00.

1 "Hear, O Israel: the Lord our God is one Lord."
2 Joshua Commands the Sun to Stand Still. Dore.
3 Mount Carmel.
4 The Angel Destroys the Hosts of Sennacherib. Dore.
5 House in which Dewey was born, Montpelier, Vt.
6 Dewey's Fleet in Manila Bay.
7 Destruction of Spanish Fleet in Manila Bay.
8 Admiral Dewey.
9 Dewey's Letter.
10 The Feasts of Belshazzar. Schopin.
11 "The Lord is Righteous."
12 "God is Love."
13 The Prodigal Son, Scripture.
14 The Prodigal Son, the Riotous Living.
15 The Prodigal Son, a Swineherd.
16 The Prodigal Son, the Father's Welcome.
17 John 3:16.
18 Christ Coming from the Praetorium.
19 The Crucifixion. Hitton.
20 Death of Christ. Dore.
21 The Body of Christ laid in the Tomb. Jalabert.
22 The Resurrection of Lazarus. Dore.
23 Elijah in the Fiery Chariot. Dore.
24 Easter Morning. Thomson.
25 Easter Morning. Mary sees the Master.
26 Christ at Emmaus.
27 The Transfiguration.
28 The Ascension.
29 Atonement of Christ. Bible Reading.
30 Scripture; Acts 16:30-31.
31 Ecce Homo. Bellini.
32 Hymn. Jesus Lover of My Soul.
33 Hebrews 13:8.
34 Matthew 11:28.
35 I will never leave thee nor forsake thee.
36 Daniel in the Lion's Den. Dore.
37 The Three Youths in the Fiery Furnace. Dore.
38 Christ the Comforter. Tissot.
39 Blessed are the Pure in Heart. Chas. Laudelle.
40 Revelation 22:14.
41 The Ten Commandments.
42 Matthew 22:36-40.
43 Matthew 7:12.
44 The Good Samaritan. Luke 10:30-32.
45 The Good Samaritan. Luke 10:33-35.
46 The Good Samaritan. Illustration.
47 Blessed are they that mourn for they shall be comforted. Chas. Laudelle.
48 Mater Dolorosa. Murillo.
49 God shall wipe away all tears from their eyes.
50 Angel shows Jerusalem to John.
51 Heaven. Bible Reading.
52 Heaven.
53 1st Timothy 4:8. Godliness, etc.
54 Romans 8:28.
55 Wesley's Death.
56 Christ. Thorwaldsen.

How We Got the Bible.

SERMON V.

Price per Set, Uncolored, $12.25; Colored, $24.50.

1 The Rosetta Stone.
2 Tomb of Tih.
3 Strangers coming into Egypt.
4 Karnak, Gateway.
5 Battle Scene.
6 Egyptian Brickmaker.
7 Unbaked Brick.
8 Statue of Rameses II.
9 Inscription from the Tomb of Rameses III.
10 Judgment Scene from the Papyrus of Ani.
11 The Four Genii of Amenti.
12 Temple or Denderah.
13 Prisse Papyrus.
14 Clay Tablet from Tell el Amarna.
15 The Logia.
16 Irrigation of Egypt.
17 The British Museum.
18 National Library, Paris.
19 Palace of Sennacherib.
20 Plan of Babylon.
21 Walls and Hanging Gardens, Babylon.
22 Ruins of Babylon.
23 Six Sided Cylinder.
24 Extracts from the Annals of Sennacherib.
25 Account of the Building of the Walls and Temple of Babylon.
26 Cylinder of Cyrus.
27 Birr Nimroud.
28 Process of Removing Slabs.
29 Jewish Captives.
30 Jehu, son of Omri.
31 Engraved Cylinder and Seal.
32 Ruins of Sur Shushan.
33 Sardanapalus and Altar.
34 Assyrian Account of the Creation.
35 Assyrian Account of the Deluge.
36 Fragments of a Cylinder of Sargon.
37 Cylinder of Esarhaddon.
38 Ruins of Persepolis.
39 Names, English, Cuneiform and Hebrew.
40 Names of Assyrian, Babylonian and Persian Kings mentioned in the Bible.
41 Coins.
42 Greek Coins.
43 Marks on Jewish Temple foundation Stone.
44 The Moabite Stone.
45 Fountain of the Virgin, Jerusalem.
46 Panorama of Jerusalem.
47 Jerusalem north from Jacob's Wall.
48 Pool of Siloam.
49 Siloam inscription.

How We Got the Bible.

SERMON VI.

Price per Set of 86 Slides, Uncolored, $21.50; Colored, $43.00.

1 Mount Serbal.
2 Mount Serbal.
3 Sinai Range, from the West.
4 The Law Proclaimed on Mount Sinai.
5 Moses Descends from Sinai.
6 David shows Saul that he has spared him. Dore.
7 Solomon's Reception of the Queen of Sheba.
Amos. **Dore.**
9 Micah Exhorts Israel to repent
10 Isaiah. Dore.
11 Isaiah sees Babylon Destroyed.
12 Daniel. Dore.
13 Jeremiah dictates his Prophecies to Baruch.
14 Ezekiel Prophesying. Dore.
15 Visions of Ezekiel. Dore.
16 Visions of Zechariah.
17 Triumph of Mordecai.
18 Esther Confounds Haman.
19 Nehemiah and His followers at the Gates of Jerusalem. Dore.
20 Ezra shows the Tablets of the Law. Dore.
21 Hebrew Pentateuch.
22 The Book of the Law.
23 The Arch of Titus. Rome.
24 Procession of Roman Soldiers carrying the seven branched candlesticks, the table of showbread and the silver trumpets taken at the capture of Jerusalem by Titus.
25 Samaria, Colonnade.
26 Nablous and Mount Gerizim.
27 Top of Mount Gerizim. Samaritan Encampment.
28 Samaritan Priest.
29 Sacrificial Lambs.
30 Samaritan Priest.
31 Samaritan Pentateuch. Rolls.
32 Samaritan Pentateuch. Texts.
33 St. Matthew. Thorwaldsen.
34 St. Peter.
35 St. Paul.
36 Ephesus.
37 Ephesus.
38 Ephesus.
39 Ruins of Theater. Ephesus.
40 Paul at Ephesus.
41 Athens, Acropolis, Thesion, Mars Hill.
42 Corinth.
43 Phillipi.
44 Paul in Prison.
45 John at Patmos.
46 Codex. Sinaiticus.
47 Sinai. Wady El Ithen.
48 Convent of St. Catherine.
49 Library of St. Petersburg.
50 Rome.
51 The Papal Blessing.
52 Pope Leo XIII.
53 The Vatican Library.
54 Codex. Vaticanus.
55 Alexandria.
56 Landing of Alexandria.
57 Codex Alexandrinus.
58 Codex Ephraemi. 4th Century.
59 Codex Bezae.
60 Codex Regius
61 Bethlehem. Grotto of the Nativity.
62 Tomb of St. Jerome, Bethlehem.
63 Old Latin Gospels.
64 Syriac Books of the Pentateuch.
65 Gothic Gospel.
66 The Lindisfane Gospels.
67 Coptic Gospel.
68 Armenian Gospel.
69 Arabic Book of Job.
70 Anglo-Saxon Gospel.
71 Death of Bede.
72 Durham Cathedral.
73 Aelfric's Pentateuch.
74 Ethiopic Octateuch.
75 Smyrna.
76 Nero Burning Rome.
77 Nero's Torches.
78 Roman Catacombs. General Plan.
79 A Gallery. Catacombs.
80 Tomb of Lannus. Martyr.
81 Sketch of Painting. Catacombs.
82 Christian Martyr.
83 Refusal to Worship Diana.
84 Den of Wild Beasts.
85 Removal of Body by Friends.
86 Martyr Spirit Borne to Heaven by Angels.

How We Got the Bible.

SERMON VII.

Price per Set of 90 Slides, Uncolored, $22.50; Colored, $45.00.

1 Iona Cathedral.
2 St. Gregory and English Slave Children.
3 Introduction of Christianity in Great Britain.
4 Alfred the Great.
5 Metz, Germany.
6 Saragossa, Aragon, Spain.
7 Panorama of Toulouse, France
8 Palace of the Inquisition, Cuenca, Spain.
9 John Wycliffe.
10 Blackfriars' Bridge, London.
11 Citation of Wycliffe. 1382.
12 Wycliffe's Bible.
13 The Lord's **Prayer. Wycliffe.**
14 John Huss Before the Council of Constance. 1415.
15 Huss Going to Execution.
16 Gutenberg Monument, Mayence, Germany.
17 Gutenberg showing his first proof.
18 Caxton Examining First Proof Sheets. 1474.
19 Martin Luther.
20 Luther's Thesis Nailed to the Church Door. 1517.
21 Luther Burning Pope's Bull.
22 The Wartburg.
23 Luther Translating the Bible.
24 Luther's Monument at Worms.
25 Panorama of Oxford.
26 Magdalene College, Oxford.
27 St. John's Chapel, Cambridge.
28 Cologne Cathedral, Germany.
29 Tyndale's New Testament. 1525.
30 Importing Tyndale's Bibles.
31 Burning Bibles at St. Paul's Cross.
32 Tyndale's Pentateuch. 1530.
33 Tyndale's New Testament. 1534.
34 Tyndale and Coverdale Translating the Bible. 1525.
35 Coverdale's Bible. 1523.
36 Matthew's Bible. 1537.
37 Taverner's Bible. 1539.
38 Henry VIII.
39 The Great Bible. 1539.
40 Frontispiece of the Great Bible.
41 Reading Changed Bible.

How We Got the Bible.

SERMON VII Continued.

42 Bishop Latimer and Ridley brought to the stake. 1555.
43 Queen Elizabeth and her Court.
44 Mont Blanc.
45 Mer De Glace.
46 The Matterhorn.
47 Snows and Crevasses.
48 The Hospice-Simplon Pass.
49 Berisol Simplon Route.
50 Sisten Pass, Milking Goats.
51 Geneva.
52 The Geneva Bible. 1570.
53 The Bishop's Bible. 1568.
54 Massacre of St. Bartholomew.
55 Huguenot Lovers.
56 Morning after Massacre of St. Bartholomew.
57 Tower of London.
58 Site of Scaffold, Tower of London.
59 Inscription in the Beauchamp Tower, Tower of London.
60 The Rheims New Testament. 1582.
61 From the "Admonition" in the Douay Bible.
62 The 22d Psalm from the Douay Bible.
63 King James.
64 Hampton Court Palace.
65 King James Bible. 1611.
66 The Pilgrim Fathers.
67 Cromwell's Protest Against the Persecutions of the Waldenses.
68 John Bunyan in Prison. 1660.
69 The First Oxford Bible.
70 Westminster Abbey.
71 Westminster Abbey. The Choir.
72 Westminster Abbey. Poet's Corner.
73 Jerusalem Chamber. Westminster Abbey.
74 Chart of Manuscripts and Versions.
75 Society for the Propagation of Christian Knowledge Room.
76 British and Foreign Bible Society Headquarters.
77 New York Bible House.
78 Translation of Bible into Japanese.
79 Committee for Translating Bible into Hindustani. 1898.
80 Specimens of Bible Translations.
81 Mexican Horse.
82 Mr. and Mrs. Norwood and Colporteur, Bible Agents for Colombia and Venezuela.
83 Guatemala Village.
84 Colporteur, Argentine Republic.
85 Chentgu, China. Distribution of Bibles to Students.
86 Bible Colporteur Starting on a Trip.
87 Yiang Ol Yiah, American Bible Agent.
88 Bible Woman, China.
89 Colporteur, Africa.
90 A Bible Van.

What the Bible is For.

SERMON VIII.

Price per Set of 66 Slides, Uncolored, $16.50; Colored, $33.00.

1 Eddystone Lighthouse.
2 Frederick the Great and Voltaire.
3 Notre Dame, Paris.
4 The Coronation Chair. Westminster Abbey.
5 Coronation of Queen Victoria.
6 Record of Presents at Coronation.
7 Queen Victoria.
8 Washington.
9 First Prayer in Congress.
10 Gladstone.
11 Gladstone's Statement.
12 Bismarck.
13 Bismarck's Statement.
14 Lincoln.
15 Lincoln's Statement.
16 Grant.
17 Grant's Statement.
18 Indian Village.
19 Flathead Indian Family.
20 Pima Agency, Arizona.
21 Delaware Church, Cherokee Nation.
22 Miss Ross.
23 Rev. Journeycake's Home.
24 Rev. Journeycake.
25 Jerry McAuley's Mission.
26 Street Scene, Juneau, Alaska.
27 Ready for Trip. Alaska.
28 Totem Pole.
29 Saloon Interior. Alaska.
30 Mission School. Alaska.
31 Hawaiian Wooded Idol.
32 Government Palace, Honolulu.
33 Native Village, Fiji.
34 Open Air Preaching.
35 Heathen Group, Men and Women, Africa.
36 Christianized Group, Africa.
37 Livingstone.
38 Bishop William Taylor.
39 Missionaries for Uganda.
40 Bishop Hartzell.
41 Bishop Hartzell and Missionaries of Congo Mission Conference.
42 Rescued Slaves.
43 Zanzibar Cathedral, Bishop Mapier and Richardson.
44 Reading of Emancipation Proclamation.
45 Emancipation Statue.
46 Fred Douglass.
47 Philippines, Luzon, Volcano Mayon.
48 Group of Natives, Luzon.
49 Natives' Home, Luzon.
50 Philippine Natives.
51 Philippines, Manila.
52 The U. S. Flag.
53 Rev. Jay C. Goodrich.
54 Kwala, Lumpon, Malaysia.
55 Anglo Tmail-School Kwala, Lumpon.
56 Ipoh Perat, Malaysia, M. E. Mission School.
57 Ipoh Perak M. E. Church.
58 Miss Wallace's School, Tabriz, Persia. 1899.
59 Juffa, Persia, Hospital C. M. S.
60 Roberts' College, Constantinople.
61 Lepers.
62 Moravian Home for Lepers, Jerusalem.
63 Armenian Ministers at Harfott.
64 Erzeroum Massacre.
65 Church and School, Orfu.
66 Miss Shattock.

What the Bible is For.

SERMON IX.

Price per Set of 55 Slides, Uncolored, $13.75; Colored, $27.50.

1 Banyan Tree.
2 Mohammedan Tomb, Bareilly, India.
3 Serampore College, Bengal.
4 Madras Christian College, F. C. S.
5 Bareilly Theological School.
6 Orphan School, Bombay.
7 W. F. M. S., M. E. School, Bombay.
8 Kindergarten, Bombay.
9 Miss Means' School, Moradabad, M. E. Church, 1899.
10 Miss Means' School—Girls, 1899, Moradabad.
11 Woman's College, Lucknow.
12 Miss Phebe Rowe.
13 Women's College—Girls, Lucknow, 1898.
14 Dr. Clara Swain, M. E. Church.
15 Hospital for Women and Children, Nellore, India, A. B. M. U.
16 Women's Hospital, Guntur, India.
17 On the Ghats at Benares.
18 Ghats Scene, Benares, India.
19 The First M. E. Church, Lucknow, India.
20 Hindustani M. E. Church, Exterior, Lucknow.
21 Hindustani M. E. Church, Interior, Lucknow.
22 Gugurati Church, Bombay, India.
23 Grant Road M. E. Church, Bombay, India.
24 M. E. Church, Bareilly, India.
25 Miss Mary Reed.
26 A Group of India Lepers.
27 Mary Reed's Home.
28 Mary Reed, 1898.
29 Stevens Hall, Bombay M. E. Church, W. F. M. S. Home.
30 Famine Children.
31 Miss Mary E. Carroll.
32 Famine Contrasts.
33 Naini Tal Coolies.
34 Camel Cart.
35 Mr. and Mrs. Humphrey.
36 Naini Tal Lake.
37 Naini Tal. Balloon Ascension.
38 Naini Tal.
39 Picnic Party, Naini Tal.
40 Naini Tal. Scene on Lake Shore.
41 Naini Tal.
42 Naini Tal. Oak Openings, Boys' School, M. E. Church, 1899.
43 Naini Tal. M. E. Church.
44 Relief of Lucknow.
45 Cawnpore Well.
46 Mrs. Humphrey, M. E. Church, 1898.
47 Bishop Tholburn.
48 Madras District Conference. Held Kolar, 1898.
49 Gauri Sanker.
50 Fakirs.
51 Dead Pilgrim.
52 Zahur-Ul-Hagg.
53 Pundita Ramabai's Christian Refuge for Widows.
54 Text.
55 Miss Lilwati Sing, 1900.

What the Bible is For.

SERMON X.

Price per Set of 75 Slides, Uncolored, $18.75; Colored, $37.50.

1 Miss Lizzie Hewitt.
2 M. E. Church Mission School, Montevideo.
3 Tokio. (Yeddo.)
4 Fujiyama.
5 Pilgrims to Fujiyama.
6 Graves of the 47 Ronins.
7 Tokio Day School.
8 Miss Pardoe and Japanese Girls.
9 M. E. Church, Yokohama.
10 Bishop Waldon.
11 Boat Scene, Shanghai.
12 Imperial Temple, Nanking.
13 Emperor's Tablet, Imperial Temple, Nanking.
14 Bound Feet.
15 Mission Route, Hinghua, China.
16 Dr. and Mrs. Baldwin leaving Ming Chiang to go down to the Rapids in a Rat Boat.
17 Orphan Children.
18 Leper Asylum, Pak Hoi, China.
19 Woman's Training School, Kinkiang, China, M. E. Church.
20 Interior M. E. Church, Chung King.
21 Laying the Corner Stone of a Church at Foo Chou.
22 Foo Chou, Bishop Cranston and Class of Teachers.
23 M. E. Church Building at Foo Chou.
24 Peking.
25 Peking, City Walls.
26 Temple of Heaven, Peking.
27 Durban Hall, Peking.
28 Asbury Church, Peking.
29 Mrs. Mar Hunt Evans, Cheng Ku, China, 1900.
30 Krishna.
31 Detail of Christ, Child in Holy Family, Murillo.
32 Christ with the Doctors. Hoffman.
33 Oracle at Delphi.
34 Washington Praying at Valley Forge.
35 Venus de Milo. Louvre, Paris.
36 Diana of the Ephesians. Vatican.
37 Pallas Athene.
38 Apollo Belvedere. Vatican.
39 Zeus.
40 Madonna. Sassoferrato.
41 Madonna Praying. Sassoferrato.
42 Madonna. Van Dyck.
43 Mother and Child. Correggio.
44 Mother and Child. Carlo Dolce.
45 Madonna and Child. Murillo.
46 Chair Madonna. Raphael.
47 Christ the Good Shepherd.
48 Christ Knocking at the Door.
49 Christ the Light of the World.
50 Ecce Homo. Bellina.
51 Christ. Thorwaldsen.
52 The Worship of Augustus.
53 Our Savior.
54 Mourning at a Grave. China.
55 Paper Cow, Servants, Money offered to the Dead.
56 Christian Martyrs. Kucheng, 1895.
57 Martyr's Graves. Kucheng, China.
58 Harra Kin.
59 Grave of Neesima.
60 Indian vs. Christian Ideals.
61 Fakir and Missionary, Bombay.
62 Sooboonagam Ammal, 1900.
63 Statue of Rev. John Howard.
64 Medical Missionaries. Women.
65 Sir Walter Scott.
66 Sir Walter Scott's Statement.
67 Daniel Webster.
68 Daniel Webster's Statement.
69 The Sabbath Day.
70 Breaking Home Ties. Hovenden.
71 Frances E. Willard.
72 Rev. C. C. Lovejoy and Family.
73 Pilate's Wife's Dream. Dore.
74 Christianity Overcoming Paganism. Dore.
75 The Cross.

TRAVEL LECTURE SETS.

The following are particularly fine sets of views, all of them made from original negatives which were taken at considerable expense. The quality of the slides is the best that can be made, and if ordered colored will be finished in the finest style. Each of them is accompanied by a lecture, specially written for the slides.

Mr. Burton Holmes, one of the best-known lecturers of the day, and other exhibitors who rank very highly in the profession, have adopted the method of showing lantern slides on certain subjects and then following these up with moving picture films that have a bearing on the same topic. This method has been very successful and we recommend it highly to our customers.

THE LIGHTS AND SHADOWS OF A GREAT CITY: NEW YORK.

A lecture set of 61 slides, finest quality, with lecture by Rev. W. T. Elsing, City Missionary. Price, uncolored, $24.00. Any of these slides will be colored in the finest style at an addition of 60 cents each to the price.

1 The Baby's Playground.
2 A Charitable Institution, Little Waifs at Supper.
3 A Charitable Institution, Children at Prayer.
4 A Charitable Institution. Children in Bed.
5 A Trio of Little Street Arabs.
6 A Group of Street Arabs.
7 A Tenement House District.
8 An Alley of Tenements.
9 The First Development of Character.
10 Wharf Rats.
11 A Typical Tough.
12 Pool Playing.
13 Card Playing.
14 Ten Cent Lodging House.
15 The Growler Gang.
16 Arrest for Thieving.
17 The Tombs, Exterior.
18 The Court Room.
19 Prisoner Behind the Bars.
20 Sunday Service, The Tombs.
21 Betting at the Race Track.
22 The Finish of the Race.
23 A Fashionable Barroom.
24 The Pawn Shop.
25 A Corner Saloon.
26 The Drunkard's Pillow.
27 Arrest for Drunkenness.
28 The Prison Van.
29 Blackwell's Island.
30 Blackwell's sIland, Prisoners Marching to Dinner.
31 Labor Agitators.
32 Murder.
33 Sing Sing Prison.
34 The Convict's Burial.
35 Anatomical Diagram; The Stomach of a Drunkard.
36 Anatomical Diagram; The Stomach of a Temperate Man.
37 The Drunkard's Widow.
38 The Drunkard's Child at Prayer.
39 The Little Beggar Girl.
40 The East River by Moonlight.
41 The Harbor Police Boat.
42 Interior of the Morgue.
43 The Potter's Field.
44 The Young Bootblack.
45 The Bootblack Brigade.
46 The Oyster Stand.
47 Street Preaching.
48 Jerry McAuley's Mission.
49 The Newsboys' Home.
50 The Public School House.
51 Holiday in the Country.
52 Central Park.
53 Trade School, The Carpentry Class.
54 The Free Reading Room.
55 An Improved Tenement.
56 The Factory.
57 A Block of Residences.
58 A Happy Home.
59 The Picture Gallery.
60 The Church.
61 The Sheaf of Wheat.

Edison Moving Picture Films which can be used with the lecture "Lights and Shadows of a Great City."

Police Patrol Wagon, length 45 feet, $5.40.

East Side Drive, Central Park, New York, 50 feet, $6.00.

Dick Croker Leaving Tammany Hall, 50 feet, $6.00.

Panoramic View of the Ghetto, New York City, 100 feet, $12.00.

Panoramic View of Brooklyn Bridge, River Front and Tall Buildings from the East River, 125 feet, $15.00.

The Burglar on the Roof (comic), 50 feet, $7.50.

Up-to-Date Cake Walk (comic), 75 feet, $11.25.

Dancing on the Bowery, 50 feet, $7.50.

Bowery Five Cent Shave (comic), 100 feet, $15.00.

A Trip Across the Continent.

Washington to San Francisco.

Since tourists and the American public generally are beginning to appreciate the beauty and grandeur of our matchless scenery at home, the demand for lantern slides pertaining to the Rocky Mountains and the Pacific Coast has increased so rapidly that we have collected the following set of views. These slides are made from original negatives in the finest style and the complete set is accompanied by lecture reading. Price per set of 60 views, uncolored, $24.00; colored, $60.00.

1 Capitol, Washington.
2 White House.
3 The Washington Monument.
4 Pennsylvania Limited.
5 Horseshoe Curve.
6 Track Tanks.
7 Signal Towers.
8 Allegheny Foothills.
9 Four Highways.
10 Pack Saddle.
11 Old Canal.
12 Union Depot, Chicago.
13 Suburban Station.
14 Burlington Flyer.
15 Interior of Dining Car.
16 Interior Library Car.
17 Burlington Depot, Omaha.
18 Sheep Ranch.
19 Farm Scene in Nebraska.
20 Tilling the Soil.
21 Denver, Col.
22 Gateway, Garden of the Gods.
23 Balance Rock.
24 Pike's Peak.
25 Royal Gorge.
26 Iron Bridge, Royal Gorge.
27 Tower of Gilman.
28 Canon of the Grande.
29 Ascending Marshall Pass.
30 Descent of Marshall Pass.
31 Curricanti Needle.
32 Cliff Dwellers.
33 Castle Gate.
34 Salt Lake City.
35 Main Street, Salt Lake City.
36 Brigham Young's Monument.
37 Eagle Gate.
38 Amelia's Palace.
39 Mormon Temple.
40 Mormon Tabernacle.
41 Interior Tabernacle.
42 Saltair Beach.
43 Oakland Ferry.
44 Market Street.
45 Mariposa Grove.
46 Yosemite Valley.
47 Bridal Veil Falls.
48 Yosemite Falls.
49 Vernal Falls.
50 Glacier Point.
51 Pasadena, Baldwin's Ranch.
52 Los Angeles; The Plaza.
53 Santa Barbara Mission.
54 Hotel Del Monte.
55 Rose Garden, Del Monte.
56 Mount Shasta.
57 Chinatown, San Francisco.
58 Golden Gate Park.
59 Cliff House.
60 Golden Gate.

Edison Moving Pictures to Accompany the Lecture, "A Trip Across the Continent."

Horse-Shoe Curve, Pennsylvania Railroad. Length 135 feet, $16.20.
Pack Saddle Mountains, Pennsylvania Railroad. Length 140 feet, $16.80.
Panorama View of the Capitol, Washington. Length 40 feet, $4.80.
Royal Gorge, Denver & Rio Grande Railroad. Length 50 feet, $6.00.
Canyon of the Rio Grande, Denver & Rio Grande Railroad. Length 50 feet, $6.00.
Old Faithful Geyser, Yellowstone Park. Length 100 feet, $15.00.
Stage Coach Hold-Up in the Days of '49. Length 150 feet, $22.50.

Tour of the World.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 60 slides uncolored, $24.00, price per set colored, $60.00.

1 Philadelphia Independence Hall, Interior.
2 Broad Street Station—Train Leaving.
3 Washington—The Capitol.
4 Washington—White House, South Front.
5 Washington—The Monument.
6 Niagara Falls.
7 Chicago. The Auditorium.
8 St. Louis. The Great Bridge.
9 Pullman Dining Car.
10 Gateway to Garden of the Gods, Pike's Peak.
11 Panorama, Santa Fe.
12 Canon of the Colorado.
13 Salt Lake City.
14 Salt Lake City, Mormon Tabernacle.
15 Yellowstone Canon.
16 Yellowstone Geyser.
17 Yosemite Big Tree.
18 Yosemite Falls.
19 San Francisco—Grand Palace Hotel.
20 Sandwich Islands.—King's Palace.
21 Japan.—Yokohama.
22 Japan.—Mikado's Palace, Kiota.
23 Japan.—Statue of Buddha, Kamakura.
24 China.—Harbor of Hong Kong.
25 India.—Calcutta.
26 India.—Darjeeling.
27 India.—Elephanta Caves.
28 Panorama of Aden.
29 Suez Canal.
30 Cairo, looking toward Pyramids.
31 Pyramid and Sphynx.
32 Alexandria.—Pompey's Pillar.
33 Jerusalem.
34 Jerusalem, Mosque of Omar.
35 The Dead Sea.
36 Joppa.
37 Constantinople.
38 The Golden Horn.
39 Athens from the Acropolis.
40 Naples, panorama.
41 Rome.
42 Venice.
43 Milan Cathedral.
44 St. Gotthard's Tunnel, Switzerland.
45 Axenstrasse, Lake Lucerne.
46 Mer de Glace.
47 Chamonix, Mt. Blanc.
48 Geneva and the Rhone.
49 Berlin.
50 Amsterdam, Holland.
51 Rue Royale, Brussels, Belgium.
52 Paris, panorama.
53 Paris, Grand Opera.
54 Paris, Column Vendome.
55 England, London Bridge.
56 England, Thames Embankment.
57 Ireland, Lakes of Killarney.
58 Steamer in dock, New York.
59 Brooklyn Bridge, New York.
60 Liberty Statue, New York.

With Stoddard in Mexico.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 60 slides, uncolored, $24.00; price per set, colored, $60.00.

1 Alamo Plaza, San Antonio, Texas.
2 Mexican Desert.
3 Zacatecas and the Bufa.
4 Plaza Showing Bufa Zacatecas.
5 Bathing Trench, Aguas Callentes.
6 Street Peddlers, Aguas Callentes.
7 Hacienda at San Luis Potosi.
8 "Coronet" and Trollies at Las Canoas
9 Tunnel No. 7 and Devil's Backbone, Temasopo Canon.
10 Falls of Micàs, Temasopo Canon.
11 Railway through Coffee Forest near Choy Cave.
12 Village of Zacata.
13 Grand Hotel Redon, Silao.
14 Water Carriers, Guanahuato.
15 Street View, Guanahuato.
16 Citadel, Guanahuato.
17 Interior of a Mill Reduction Works, Guanahuato.
18 Stoddard Under a White Umbrella, Guanahuato.
19 Catacombs, Guanahuato.
20 Falls of Juanacatlan.
21 Law Building, Guadalajara.
22 Private Residence, Guadalajara.
23 Prisoners, Guadalajara.
24 Flower Market, Guadalajara.
25 Plaza, Queretaro.
26 Place of Maximilian's Execution, Queretaro.
27 Maximilian's Coffin, Government Building, Queretaro.
28 Marble Fountain, Old Spanish Convent, Queretaro.
29 Tajos Nochistongo.
30 Jockey Club House and Calla de San Francisco, City of Mexico.
31 Interior of Jockey Club House, City of Mexico.
32 On the Zocola, City of Mexico.
33 Cathedral, City of Mexico.
34 Interior of Cathedral, City of Mexico.
35 National Palace, City of Mexico.
36 Interior of National Museum, City of Mexico.
37 Standard of Cortez, National Museum, City of Mexico.
38 Funeral Car, City of Mexico.
39 Tomb of Juarez, Cemetery of San Fernando, City of Mexico.
40 On the Chinampas.
41 Sheep's Head Vendor, City of Mexico.
42 Statue of Guitlahuac, Paseo de la Reforma, City of Mexico.
43 Gateway to the Castle of Chapultepec, City of Mexico.
44 Cathedral of Guadalupe and Hill of Tepyac, City of Mexico.
45 Early Morning on La Viga Canal.
46 San Bartilito.
47 Toluca Valley near Chima.
48 Ocoyocac.
49 Toluca Valley near Mt. Nevado.
50 Valley of Maltrada, Vera Cruz Railroad.
51 Maltrada.
52 Street View Showing Peak of Orizaba.
53 In the Alameda, Orizaba.
54 Farmer Boys in Orizaba.
55 Up Heavy Grade on the Vera Cruz Railway.
56 Fields of Appam and Mount Malinche.
57 Peon Sucking Pulque from the Maguey Plant, Atoto.
58 Market Place, Puebla.
59 Balcony, Puebla.
60 Popocatepetl, from Cholula.

Switzerland.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00.; price per set, colored, $50.00.

1 Panorama of Basel.
2 Zurich, from the Quaibrucke.
3 Zurich.—The Bridge and Lake.
4 Village of Schwytz.
5 Lucerne.—Old Lantern Tower and Bridge.
6 Lucerne.—Lake Front.
7 Lucerne.—Lion.—Thorwaldsen.
8 Lake Lucerne.—Hotel on Rigi Kulm.
9 Lake Lucerne.—Old Cottages, Gersau.
10 Lake Lucerne.—Axenstrasse and the Alps.
11 Lake Lucerne.—Gallery of Axenstrasse.
12 Lake Lucerne.—Picturesque Fluelen.
13 St. Gotthard Pass.
14 Great St. Gotthard Tunnel.
15 St. Gotthard Pass, Devil's Bridge.
16 Hospenthal.
17 Hospenthal and Andermatt.
18 Bern.
19 Bern.—Street of Justice and Clock Tower.
20 Bern.—Hotel de Ville.
21 Fribourg panorama.
22 Fribourg.—The Old Fountain.
23 Geneva from the Island of Rousseau.
24 Geneva, New Bridge.
25 Lake Geneva, Nyon and Chateau.
26 Lake Geneva, Cathedral of Lausanne.
27 Lake Geneva, Market place, Vevey.
28 Lake Geneva, Inclined R. R., Territet Glion.
29 Lake Geneva, Castle of Chillon.
30 Interlaken and the Jungfrau.
31 Valley of Lauterbrunnen.
32 The Wetterhorn from Grindelwald.
33 Glacier of Grindelwald.
34 Tunnel in Glacier of Grindelwald.
35 Entrance to Via Mala.
36 Johannisburg, Via Mala.
37 Splugen.
38 Entrance to Stelvio Pass.
39 Schloss Stockalper and Rhone Valley.
40 Schloss Stockalper, Brieg.
41 Swiss chalet, Naters.
42 Morteratch Glacier.
43 Gorner Glacier.
44 Hospices of St. Bernard and Mont Velan.
45 Chamonix and Mont Blanc.
46 Chamonix.—The Diligence.
47 Mer de Glace.
48 Glacier des Bossons.
49 Murren.
50 Mont Blanc.

Washington.

A set of stereopticon views with lecture, photographically of the finest style standard size 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00.; price per set, colored, $50.00.

1 Baltimore and Potomac R. R. Station.
2 Pennsylvania Avenue from the Treasury.
3 United States Capitol.
4 United States Capitol, distant view.
5 Senate Wing.
6 Rogers' Bronze Doors.
7 Supreme Court Room.
8 Senate Bronze Doors.
9 Senate Chamber.
10 President's Room.
11 House of Representatives.
12 Statue of Civilization.
13 Naval Monument.
14 Emancipation Monument.
15 Botanic Gardens.
16 Smithsonian Institution.
17 National Museum, interior.
18 Agricultural Department Grounds.
19 Washington Monument.
20 White House.
21 White House, East Room.
22 Treasury.
23 Corner of the Treasury.
24 Jackson Statue.
25 State, War and Navy Departments.
26 Corcoran Gallery of Art.
27 Farragut Statue.
28 Albaugh's Opera House.
29 Thomas Statue.
30 Post Office Department.
31 Patent Office.
32 Ford's Theater.—Medical Museum.
33 Star showing where Garfield was shot.
34 Naval Observatory.
35 Equestrian Statue of Washington.
36 Residence of James G. Blaine.
37 Soldiers' Home.
38 Statue of General Scott.
39 Monument of John Howard Payne.
40 Bridge and College at Georgetown.
41 Gateway at Arlington.
42 Drive and Arlington House.
43 Monument to Unknown Dead.
44 Panorama from Arlington.
45 Long Bridge.
46 Walk on the Banks of the Potomac.—Mount Vernon.
47 Washington's Home.
48 View from Washington's chamber window.
49 Washington's Barn.
50 Washington's Tomb.

Picturesque Mexico.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00; price per set, colored, $50.00.

1 Vera Cruz Harbor.
2 Street in Vera Cruz, showing Cathedral.
3 Plaza in Vera Cruz.
4 Patio of the Hotel Universal, Vera Cruz.
5 Peak of Orizaba from the Vera Cruz Railroad.
6 A street corner in Cordova.
7 Scene in the Tropics, Cordova.
8 A Hilly Street in Cordova.
9 Street and Mountain in Cordova.
10 Picturesque Street in Orizaba.
11 Street and Cathedral in Orizaba.
12 Tropical Scenery, Orizaba.
13 Scenery about Orizaba from Hotel De la Borda.
14 Mexican Kitchen.
15 Old Bridge at Acambaro.
16 Puebla, showing Popocatepetl.
17 Puebla, showing Iztaccihuatl.
18 Street in Puebla, showing Cathedral.
19 Street in Puebla, with Church of San Christobal.
20 Aztec Pyramid, Cholula.
21 Panorama of City of Mexico.
22 Cathedral, City of Mexico.
23 Aztec Calendar Stone in Cathedral, City of Mexico.
24 Plaza Guadaloupe, City of Mexico.
25 Market Day, City of Mexico.
26 Street Market Scene, City of Mexico.
27 Water Carrier, City of Mexico.
28 La Viga Canal, City of Mexico.
29 La Viga Canal, Vegetable Boats.
30 La Viga Canal, Shipping pulque.
31 Bull Fight.
32 Mexican Saloon.
33 Chapultepec.—Garden of Maximilian's Palace.
34 Chapultepec.—The Terrace.
35 Chapultepec.—In the Hanging Gardens.
36 Old Spanish Castle and Street, Morelia.
37 Panorama of Guanahuata.
38 Fountain of Guanahuata.
39 Cathedral and Plaza, Guanahuata.
40 Ox Team at Guadalajara.
41 Cathedral, Guadalajara.
42 Church and Plaza, Celaya.
43 Alameda, Celaya.
44 Church of Our Lady Carmen, Celaya.
45 Panorama of Zacatecas.
46 Cathedral, Chihuahua.
47 Mexican Burro.
48 Governor General's Palace, Merida, Yucatan.
49 Interior of a Residence, Progresso, Yucatan.
50 Street Scene in Progresso, Yucatan.

Egypt.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00; price per set, colored, $50.00.

1 Port Said and Entrance to Suez Canal.
2 Suez Canal.
3 Harbor of Alexandria.
4 Pompey's Pillar, Alexandria.
5 Mahmoudieh Canal, Alexandria.
6 Street in Cairo.
7 Shoubra Palace.
8 Interior of an Arabic Palace, Cairo.
9 Masharabeah (latticed window), Cairo.
10 Fountain of Ablution, Mosque of Hassan.
11 Bazar of Antiques, Cairo.
12 Interior of Gezeereh Palace, Cairo.
13 Citadel and Mosque of Mohammed Ali.
14 Arab Cemetery in the Desert.
15 Tombs of the Caliphs, Cairo.
16 Water Carriers.
17 Ra-em-ke, Oldest Wooden Statue (Bulak).
18 Mummy of Rameses II.
19 The Mahmal Leaving for Mecca.
20 Group of Great Pyramids.
21 Temple Sphinx and Great Pyramid.
22 The Sphinx Excavated.
23 Pyramid of Sakkarah.
24 Siut, from the Nile.
25 Colonnade, Temple of Denderah.
26 Trading Boat on the Nile.
27 Grand Temple of Luxor.
28 General View of Luxor.
29 A Mummy Dealer.
30 Avenue of Sphinxes and Propylon, Karnak.
31 Great Hall of Columns, Karnak.
32 General View of Great Temple, Karnak.
33 Colossi of Thebes.
34 Great Court, Medinet Aboo.
35 The Rameseum Grand Hall, Thebes.
36 Valley of the Tombs of the Kings, Thebes.
37 Pylon of the Temple at Edfoo, Thebes.
38 The Harbor of Assouan.
39 First Cataract of the Nile.
40 Philae from the Cataract.
41 Ruins of Philae.
42 Ruins of the Mosque Mishehod.
43 Shadoof and Sakkieh.
44 Gertasse.
45 Nubian Boy Riding Buffalo.
46 Kirscheh.
47 Temple and Desert Wady, Saboah.
48 Great Temple, Aboo Simbel.
49 Interior of Great Temple.
50 Second Cataract of the Nile.

Palestine.

A set of stereopticon views with lecture, photographically of the finest style, standard size, 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00; price per set, colored, $50.00.

1 Jaffa.
2 Remleh from the Tower of the Forty Martyrs.
3 Jaffa Gate, Jerusalem.
4 The Valley of Gihon, Jerusalem.
5 Aceldama, Potter's Field, Jerusalem.
6 Gardens in Valley of Gehenna, Jerusalem.
7 Tombs of Zachariah and St. James, Jerusalem.
8 Tomb of Absalom, Jerusalem.
9 Garden of Gethsemane, Jerusalem.
10 Tomb of the Virgin, Jerusalem.
11 The Golden Gate, Jerusalem.
12 Tomb of David, Jerusalem.
13 Mosque of Omar, Jerusalem.
14 Mosque El-Aksa, Jerusalem.
15 Wailing Place of the Jews, Jerusalem.
16 Arch of Ecce Homo, Jerusalem.
17 Via Dolorosa, Jerusalem.
18 Cupolas of the Holy Temple, Jerusalem.
19 Mount of Olives.
20 Chapel of the Lord's Prayer.
21 Chapel of the Ascension.
22 Panorama from the Mount of Olives.
23 Jerusalem from Mount Scopus.
24 The Damascus Gate.
25 Bethany.
26 Tomb of Rachel.
27 Bethlehem.
28 Cave of the Nativity.
29 Women of Bethlehem.
30 Pools of Siloam.
31 Hebron.
32 The Convent of Mar Saba.
33 The Dead Sea.
34 The River Jordan.
35 Jericho.
36 Mount Tabor.
37 Nazareth.
38 Naplouse.
39 Mount Quarantania.
40 Plain of Dothan.
41 Fountain of Dan.
42 Tower of Jezreel.
43 Panorama of Damascus.
44 Houses on the Walls, Damascus.
45 Temple of Baal, Baalbec.
46 Details of Roof, Temple of the Sun, Baalbec.
47 Cyclopean Wall, Baalbec.
48 Cyclopean Stone Quarries.
49 Beirut and the Labanon Mountains.
50 Ancient Fortress of Sidon.

India.

A set of stereopticon views with lecture, photographically of the finest style, standard size, 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00; price per set, colored, $50.00.

1 University and Esplanade, Bombay.
2 Elephanta Caves, Bombay.
3 Garden of Delight, Cashmere Lake.
4 Glaciers in the Himalayas, Cashmere.
5 Winding of Jhelum.
6 Pavilion Where Lalla Rookh was Married to Prince of Bokhara.
7 Prince Buldeo Singh, Cashmere.
8 Floating Garden of Srinuggur.
9 Kutub Minar and Iron Pillar, Delhi.
10 Tomb of Nizam-ud-din-Aulaya, Delhi.
11 Moti Musjid from Delhi Fort.
12 Jumma Musjid, Delhi Fort.
13 Alumgirs Mosque, Muttra.
14 Tomb of It-Mad-ud-Dowlah, Agra.
15 Taj Mahal and Garden.
16 Tomb of Akbar, Secundra, Agra.
17 Taj Mahal and Jumna from Agra Fort.
18 The Mahat from the Garden, Jeypore.
19 Gateway, City of Lucknow, Oude.
20 King of Oude entering Lucknow in State.
21 Great Mosque, Lucknow.
22 Cawnpore Memorial.
23 Burning Ghat, Benares.
24 Burning Ghat, Khatmandu Nepal.
25 Sacred Temples at Pattan Nepal.
26 Buddhist Priest expounding the Life of Buddha.
27 Native cook toasting bread with his toes.
28 Hindoo Priest with his Sacred Umbrella.
29 Narrow Gauge R. R. Train to Darjeeling.
30 Mucheel in the Himalayas.
31 Rattan Suspension Bridge across the Teesta.
32 Mussoorie Sanitarium.
33 Kinchinjunga 28,756 feet, from Darjeeling.
34 A Lama Doctor.
35 Moung Phoset (Hairy Man).
36 Goompahar, a Himalayan village.
37 General Post-Office, Calcutta.
38 Native boats at jetties, Hooghly River, Calcutta.
39 Avenue of Palms, Calcutta.
40 Great banyan tree, Calcutta.
41 Punjab Court, Calcutta Exhibition.
42 Great Pagoda on Rangoon.
43 Carved stone door of Temple Vizianagram.
44 Carved Monkey Temple, Madras Presidency.
45 Mundapum Carved Horse Pillars, Trichinopoly.
46 Great Pagoda and Stone Bull.
47 Cave Temple at Ellora Madras.
48 Pagoda Temple, Madras Coast.
49 Temple of Sacred Tooth of Buddha, Kandy.
50 Street in Colombo, Ceylon.

California.

Yosemite and Big Trees.

A set of stereopticon views with lecture, photographically of the finest style, standard size, 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00; price per set, colored, $50.00.

1 Among the foothills.
2 In the forest.
3 Wawona Hotel.
4 The Sentinels.
5 Grizzly Giant.
6 A Section of Grizzly Giant.
7 Big Trees.
8 General view at the Cabin.
9 Ohio and Grant.
10 Felice.
11 A Section of Felice.
12 Haverford and Keystone.
13 Group of Big Trees.
14 Fallen Big Trees.
15 Washington.
16 Wawona.
17 Wawona (close view).
18 Stage at Alder Creek.
19 Map of Yosemite Valley.
20 Panorama from Inspiration Point.
21 Panorama from Artists' Point.
22 El Capitan, Three Graces and Bridal Veil Falls.
23 Bridal Veil Falls and Three Graces.
24 El Capitan Facade.
25 Cathedral Spires and Cathedral Rocks.
26 El Capitan profile.
27 El Capitan and Merced River.
28 The Three Brothers.
29 Yosemite Falls (first view).
30 Yosemite Falls, 2,634 feet (reflected).
31 Cloud's Rest, Royal Arches and the Domes.
32 Sentinel Rock from Merced River.
33 Yosemite Falls from the foot.
34 Yosemite Falls—Upper Falls, 1,650 feet.
35 Panorama from foot of Upper Yosemite Falls.
36 South Dome, Glacier Point and High Sierras.
37 Mt. Starr King and Glacier Point.
38 High Sierras from Yosemite Point.
39 Panorama from Yosemite Point.
40 Mirror Lake and Mt. Watkins.
41 Glacier Point from the Valley.
42 North Dome and Merced River.
43 Vernal Falls, 350 feet.
44 Nevada Falls, Liberty Cap and Mt. Broderick.
45 Nevada Falls.
46 Nevada Falls in Panorama.
47 South Dome and Mt. Hoffman.
48 South Dome and Cloud's Rest.
49 South Dome from Glacier Point.
50 End of Glacier Point.

The following stereopticon views with lecture, are photographically of the finest style, standard size, 3¼x4 inches. Price for one set of 12 slides, uncolored, $4.80; price per set of 12 slides, colored $12.00.

Washington.

1 Pennsylvania Avenue from Treasury.
2 United States Capitol.
3 Rogers' Bronze Doors.
4 House of Representatives.
5 Naval Monument.
6 Smithsonian Institution.
7 National Museum (interior).
8 White House.
9 Jackson Square.
10 State, War and Navy Departments.
11 Soldiers' Home.
12 Bridge and College at Georgetown.

Hudson River.

1 Chip Rock Reach and Palisades.
2 Van Courtland Manor.
3 Andre Monument—Tarrytown.
4 Crow's Nest from Constitution Island.
5 Taurus and Breakneck.
6 Treason Hill.
7 Looking towards Anthony's Nose—Peekskill.
8 Storm King—Cornwall.
9 Up the Hudson from West Point Battery.
10 Washington's Headquarters — Newburgh.
11 Vassar College, Poughkeepsie.
12 City Hall and State Capitol, Albany.

The following stereopticon views with lecture, are photographically of the finest style, standard size, 3¼x4 inches. Price for one set of 12 slides, uncolored, $4.80; price per set of 12 slides, colored $12.00.

St. Augustine, Florida.

1 Old City Gates.
2 Old Spanish Cathedral.
3 Slave Market.
4 Street view.
5 Oldest House.
6 Harbor from San Marco.
7 Hotel Ponce de Leon.
8 Parlor of Hotel Ponce de Leon.
9 Panorama from Ponce de Leon.
10 Hotel Casa Monica.
11 The Fountains, Hotel Casa Monica.
12 The Alcazar and grounds.

New Mexico—Santa Fe.

1 Panorama of Santo Fe.
2 Old Santa Fe Trail.
3 The Palace, Santa Fe.
4 Oldest House in Santa Fe.
5 Indian burros.
6 Adobe Church, Pueblo San Juan.
7 Caretta, Pueblo San Juan.
8 Rio Grande Valley and Santa Cruz.
9 Navajo Indian boy.
10 Pueblo Isceta, panorama.
11 Indian Ovens, Pueblo Tesuque.
12 Las Vegas Valley.

The following sets of stereopticon views with lecture, are photographically of the finest style, standard size, 3¼x4 inches. Price for one set of 12 slides, uncolored, $4.80; price per set of 12 slides, colored, $12.00.

NIAGARA FALLS.

1 Rapids above the Falls.
2 American Falls from below—Winter.
3 American Falls, Luna Island.
4 Snow and Ice, Luna Island.
5 Canada Falls, from Goat Island.
6 American Falls, from Canada Side.
7 Frost work at Niagara.
8 Canada shore from Luna Island.
9 Panorama of Horseshoe Falls.
10 Maid of the Mist.
11 Cantilever Bridge.
12 Whirlpool Rapids.

NEW YORK CITY.

1 Gen. Grant's Tomb, Riverside Park.
2 Governor's Island.
3 Brooklyn Bridge.
4 The Tombs.
5 Egyptian Obelisk, Central Park.
6 Wall Street.
7 Liberty Statue, New York Bay.
8 City Hall.
9 U. S. Post Office.
10 New York from North River.
11 Highest point of Elevated R. R.
12 Residence of W. H. Vanderbilt.

PHILADELPHIA.

1 State House Row.
2 University of Pennsylvania.
3 Girard College.
4 Masonic Temple.
5 Post Office.
6 Drexel Building.
7 City Hall.
8 Broad Street Station.
9 Eleventh and Market Streets.
10 The Cathedral.
11 Wissahickon from the drive.
12 Girard Avenue Bridge.

GERMANY.

1 Panorama of Berlin.
2 Brandenburg Gate, Berlin.
3 Imperial Palace, Berlin.
4 Unter den Linden, Berlin.
5 Marien Platz, Munich.
6 Hotel Kaiserworth, Goslar.
7 Old Houses, Hildesheim.
8 Street in Strassburg, showing Cathedral.
9 Limburg Cathedral.
10 Albert Durer's House, Nuremberg.
11 Russian Chapel, Dresden.
12 Cathedral, Cologne.

THE RHINE AND HEIDELBERG.

1 Across the Rhine from Cologne.
2 Drachenfels and the Seven Mountains.
3 Panorama of the Rhine at Oberwesel.
4 Koblenz and Ehrenbreitstein.
5 The Lorelei.
6 Imperial Rhine Steamer.
7 Panorama of St. Goar.
8 Castle of Stolzenfels.
9 Castle of Rheinstein.
10 Guttenburg Platz and Cathedral Mayence.
11 Heidelberg Castle from the Neckar.
12 Courtyard of Heidelberg Castle.

SPAIN.

1 Gibraltar.
2 The Escurial, Madrid.
3 Throne Room.
4 Panorama of Seville.
5 Bull Fight, Seville.
6 Alcazar, interior.
7 Alcove of the Sultana, Alcazar.
8 Minerva with Club.
9 Generalife, Granada.
10 The Sister's Palace, Alhambra.
11 Court of the Lions, Alhambra.
12 Hall of Rest, Alhambra.

HOLLAND.

1 Amsterdam, the King's Palace and Old Church.
2 Amsterdam, Monument and Dam.
3 Amsterdam, Theater.
4 Amsterdam, River Amstel.
5 The Hague, House of Parliament.
6 The Hague, Museum of Art.
7 The Hague, Humstee Canal.
8 Rotterdam, the Great Bridge.
9 Rotterdam, Noord Blaak.
10 Rotterdam, Spui-Water-Canal.
11 Haarlem Cathedral.
12 Street in Monnickendam.

CONSTANTINOPLE.

1 Panorama.
2 Palace of Beylerbe.
3 Mosque of St. Sophia.
4 Mosque of St. Sophia, interior.
5 The Golden Horn.
6 Street View.
7 Panorama of the Bridge.
8 The Sultan at Prayer in the Mosque.
9 Mosque of Suleiman.
10 Turkish Woman.
11 Harbor.
12 Steamer Leaving.

AUSTRIA.

1 Imperial Palace, Vienna.
2 City Hall, Vienna.
3 Grand Opera House, Vienna.
4 Imperial Parliament Building, Vienna.
5 Maximilan Platz, Vienna.
6 Maximilian's Bed Room, Vienna.
7 Ring Strasse, Vienna.
8 Linz on the Danube.
9 Street in Sterzing.
10 Castle of Bruneck.
11 Triumphal Arch, Innsbruck.
12 Theresien Strasse.

PORTUGAL.

1 General View of Lisbon and Harbor.
2 Statue of Don Jose I, Lisbon.
3 Boulevard dos Romulus, Lisbon.
4 Ruins of Groumas, Belem.
5 Sculptures in the Cloister, Lisbon.
6 Castle and ramparts, Lisbon.
7 Window of the Chapter House, Thomar.
8 Gallery of the Cloister, Alcobaco.
9 Library of the University, Coimbre.
10 Gallery of Santa Cruz, Coimbre.
11 Gate of Castle of La Perna, Cintra.
12 Gallery in Castle of Mont Serat.

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WHITE MOUNTAINS.

1 Stage leaving.
2 The Flume.
3 Willy House, Franconia.
4 Purple Lake, Franconia.
5 Crawford House.
6 Old Man of the Mountain.
7 Wild Cat and Glen Ellis.
8 Jackson Falls, Wild Cat River.
9 Panorama from Thorn Mountain.
10 Mountain road.
11 Panorama of Jackson and the Mountains.
12 Tip Top House, Mt. Washington.

VIRGINIA.

1 The Capitol, Richmond.
2 Old Virginia ox team.
3 Libby Prison.
4 Residence of Jefferson Davis.
5 Hygeia Hotel, Old Point Comfort.
6 Fort Monroe.
7 Soldiers' Home, Hampton.
8 Marie House, Fredericksburg.
9 Chancellorsville.
10 The Bridge at Bull Run.
11 Luray Inn.
12 Natural Bridge.

MOUNT VERNON.

1 Portrait, Washington.—Stuart.
2 Steamboat Landing.
3 The Lodge.
4 The Mansion.
5 Washington's Bed Chamber.
6 View from Washington's Chamber.
7 Walk on the banks of the Potomac.
8 Old Pohick Church.
9 Barn.
10 First Tomb.
11 Present Tomb.
12 Sarcophagus.

ALASKA.

1 Totems, Fort Wrangell.
2 Sitka from the Castle.
3 Street in Sitka.
4 Panorama of Sitka, showing Castle.
5 Greek Church, Sitka.
6 Old Block House, Sitka.
7 The Harbor, Juneau.
8 Pyramid Harbor.
9 Karta Bay.
10 Indian Women at Karta Bay.
11 Muir Glacier from the steamer.
12 Alaskan curios.

YELLOWSTONE NATIONAL PARK.

1 Panorama of Mammoth Hot Springs.
2 Minerva Terrace.
3 Liberty Cap.
4 Obsidian Cliffs.
5 Bunsen's Peak.
6 Lower Falls of the Yellowstone.
7 Panorama of Upper Geyser Basin.
8 Old Faithful in eruption.
9 Castle Geyser in eruption.
10 Grotto Geyser in eruption.
11 Riverside Geyser in eruption.
12 Lone Star Geyser in eruption.

NEW ORLEANS.

1 Jackson Square.
2 Lee Monument.
3 U. S. Mint.
4 National Cemetery, Chalmette.
5 Canal Street.
6 Street cobbler.
7 The University—Common Street.
8 St. Phillips Street.
9 St. Louis Cemetery.
10 Old City Hall.
11 Live Oak trees.
12 On the Levee, loading steamers.

LIFE IN GEORGIA.

1 Bonaventure Cemetery, Savannah.
2 Piney Woods Hotel, Thomasville.
3 Street scene in Thomasville.
4 Negro Homes.
5 Uncle Remus's Express.
6 Negro Quarters, Thomasville.
7 Southern life on the road.
8 Monster Live Oak, Thomasville.
9 Shanty life.
10 Homes in Thomasville.
11 A happy family.
12 Careless and happy.

GETTYSBURG.

1 Culps Hill from Cemetery Hill.
2 High Water Mark.
3 General Meade's Headquarters.
4 The Peach Orchard.
5 The Wheat Field.
6 The Devil's Den.
7 The Round Tops.
8 Panorama from Round Top.
9 Out-post of Union Sharpshooters, Emmetsburg Road.
10 Spanglers Spring.
11 Baltimore Street.
12 National Cemtery.

ARIZONA CLIFF RUINS.

1 Grand Canon of the Colorado.
2 Colorado River in the Canon.
3 Canon, Grand Gulch.
4 San Xavier Delbac, Tucson.
5 Geronimo, Apache War Chief.
6 Apache Squaw and Cradle.
7 Town of Moqui.
8 Moqui Town—Shung-A-Paw-Wee.
9 House of the Captain—Shung-A-Paw-Wee.
10 Cliff Ruins on the Rio San Juan.
11 Ruin, Cave Town Canon Rio de Chelly.
12 Cave Town Canon, Rio de Chelly.

BOSTON.

1 Panorama.
2 Faneuil Hall.
3 Old South Church.
4 Milk Street.
5 Old State House.
6 State House.
7 Boston Common.
8 Scollay Square.
9 Art Museum.
10 Trinity Church.
11 Bunker Hill.
12 Harvard University.

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BELGIUM.

1 Antwerp Cathedral.
2 Hotel de Ville, Antwerp.
3 Shipping in the Great Docks, Antwerp.
4 King's Palace, Brussels.
5 Grand Palace, Brussels.
6 The Bourse, Brussels.
7 A Dog Team.
8 Lion Mount, Field of Waterloo.
9 Rocher Bayard, Dinant sur Meuse.
10 Hotel de Ville, Oudenarde.
11 Mechlin Cathedral.
12 Hotel de Ville, Ypres.

ATHENS.

1 General View of the Ruins.
2 The Acropolis.
3 Parthenon, rear view.
4 Friezes from the Parthenon.
5 Caryatides of the Erechtheum.
6 The Ruins from the East.
7 Tower of the Winds.
8 Temple of Minerva Polidade.
9 Bas-relief, Theater of Bacchus.
10 Prison of Socrates.
11 Temple of Theseus.
12 Theater Herodes, Atticus.

PARIS.

1 Panorama from Hotel de Ville.
2 Hotel de Ville.
3 Tuileries.
4 Hall of Augustus, Louvre.
5 Column and Place Vendome.
6 The Madeleine.
7 Place de la Concorde.
8 Column of July, Place Bastile.
9 Grand Opera House.
10 Portes St. Martin and St. Denis.
11 Tomb of Napoleon.
12 Bois de Boulogne.

RUSSIA.

1 St. Petersburg, Winter Palace.
2 St. Petersburg, Church of the Trinity.
3 St. Petersburg, Statue of Peter the Great.
4 St. Petersburg, St. Isaac's Cathedral.
5 St. Petersburg, Church Vladimir.
6 Moscow and the Kremlin.
7 Moscow and the Church of the Savior.
8 Moscow and the Great Bell.
9 Moscow and Tower Ivan.
10 Moscow and Church of the Redeemer, interior.
11 Greek Chapel, Southern Russia.
12 A Peasant Family.

DARJEELING.

1 Darjeeling Railroad, 2 foot gauge.
2 On the Railroad to Darjeeling.
3 Darjeeling from Lloyd's Bank.
4 Group of Himalayan Coolies.
5 Nepalese Coolie Woman with Rain Umbrella.
6 Fog Clearing away from Darjeeling Bazaar.
7 Milk Seller with Bamboo Milk Jars.
8 Nepalese Mother with infant in Basket.
9 Largest Tea Plant at Darjeeling.
10 Queen of Sikkim.
11 Tibetian Man.
12 Kinchinjunga from Darjeeling.

DELHI.

1 Jumma Musjid and Delhi City.
2 Golden Mosque, Delhi Fort.
3 Interior Diwan-i-am Audience Hall, Delhi Fort.
4 Kutub Minar.
5 Iron Pillar.
6 Cashmere Gate.
7 Tomb of Humayun.
8 Interior of Jain Temple.
9 Moti Musjid (Pearl Mosque).
10 Tomb Sufdar Jung.
11 Feroze Shah's Pillar.
12 Ruins of an Old Mohammedan Observatory.

CALCUTTA AND BOMBAY.

1 Panorama of Calcutta.
2 Interior Compound Baboo's Home.
3 Mullick's Ghat, Hooghly River.
4 Great Banyan Tree, showing Manner of Growth.
5 Burmese Pagoda, Eden Gardens.
6 Bridge and Foliage, Eden Gardens.
7 Native Bungalow, Royal Botanical Garden.
8 Punjab Court (Calcutta Exhibition).
9 Esplanade Road, Bombay.
10 High Court.
11 Public Works Office.
12 General View, Elephanta Caves.

JAPAN.

1 View of Yokohama.
2 Jinrikisha, Yokohama.
3 A Tea House.
4 Harbor of Nagasaki.
5 Temple of Nagasaki.
6 Carved Entrance to a Temple.
7 Sacred Stables, Nikko.
8 Osaka Castle.
9 The Mikado Palace, Kioto.
10 Cemetery at Yeddo.
11 Botanic Gardens, Tokio.
12 Great Bronze Statue of Buddha, in Temple of Kamakura.

JAPAN MANNERS AND CUSTOMS.

1 Japanese Pleasure Boat.
2 Group of Japanese Ladies.
3 A Traveling Carriage.
4 Tea House Girls.
5 Newspaper Boy.
6 Sleeping Girls.
7 Washing at Home.
8 A Kitchen.—Preparing a Meal.
9 Carpenter at Work.
10 Girls Spinning.
11 Kago Traveling Chair.
12 Men in Armor Fencing.

NAPLES AND POMPEII.

1 Bay of Naples and Vesuvius.
2 Place du Plebescite, Naples.
3 Blue Grotto, Island of Capri.
4 Farnese Bull, Naples.
5 Temple of Serapis, Puteoli.
6 Railroad up Vesuvius.
7 Cone of Mt. Vesuvius.
8 House of the Poet, Pompeii.
9 Greek Theater, Pompeii.
10 Amphitheater, Pompeii.
11 House of the Baker, Pompeii.
12 General View of the Excavations, Pompeii.

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COLORADO.

1 Antlers Hotel, Colorado Springs.
2 Manitou.
3 Balanced Rock (Garden of the Gods).
4 Toad Stools (Garden of the Gods).
5 Gateway to Stools (Garden of the Gods).
6 Ute Pass.
7 South Cheyenne Canon.
8 Williams Canon.
9 Ouray, Chief of the Utes.
10 Sandstone monument, Austin Bluff.
11 Cliff Ruins in Canon of Rio Mancos.
12 Mountain of Holy Cross.

UTAH—SALT LAKE CITY.

1 Salt Lake.
2 Salt Lake City from Prospect Hill.
3 Salt Lake City, Main Street.
4 Salt Lake City, Eagle Gate, Brigham Young's Bee Hive.
5 Salt Lake City, Mormon Tabernacle.
6 Salt Lake City, New Mormon Temple
7 Salt Lake City, Camp Douglas.
8 Panorama of Salt Lake City and Wasatch Mountains.
9 Devil's Slide, Weber Canon.
10 Building snow sheds on Central Pacific R. R.
11 Ranch in Southern Utah.
12 Ancient Cave Ruins, Sierra Abajo.

LONDON.

1 Westminster Abbey.
2 Thames Embankment, Parliament Buildings.
3 Interior of House of Lords.
4 Trafalgar Square.
5 The Strand.
6 Old Temple Bar.
7 Obelisk, Thames Embankment.
8 The Bank of England.
9 St. Paul's from the Thames.
10 London Bridge.
11 The Tower.
12 Albert Memorial.

ROME.

1 Panorama from Ball of St. Peter's.
2 St. Peter's and the Vatican.
3 St. Peter's, Interior.
4 Castle of St. Angelo and St. Peter's from the Tiber.
5 Fountain of Trevi.
6 The Capitol.
7 Statue of Moses.—Michael Angelo
8 Forum Romanum.
9 Arch of Titus.
10 Colosseum, Interior.
11 Arch of Constantine.
12 Via Appia.

VENICE.

1 Doge's Palace, across Grand Canal.
2 Doge's Palace, interior court.
3 Grand Piazza.
4 St. Mark's.
5 St. Mark's, Bronze Horses.
6 Gates of the Campanile.
7 Rialto.
8 Bridge of Sighs.
9 Tower of the Clock.
10 Cavallini Palace.
11 Grand Canal.
12 Arsenal.

FLORENCE.

1 Panorama.
2 Ponte Veccio.
3 Campanile and the Cathedral.
4 Armory in Podesti.
5 Pitti Palace.
6 Santa Croce.
7 Cloister Croce.
8 Palazzo Veccio.
9 Monks at the Fountain.
10 Loggia dei Lanzi, interior.
11 Uffizzi Palace.
12 Triumphal Arch.

INDIA.

Rev. J. T Ladd, a missionary to India, has selected a choice set of views representing scenes of interest in that distant land, and prepared a lecture to accompany them, written as only an eye witness can write. Price per set of 50 slides, uncolored, $12.50; colored, $25.00.

1 Steam Ship "Teutonic."
2 The Suez Canal.
3 Mount Sinai.
4 Map of India.
5 Hanging Garden, Bombay.
6 Tower of Silence, Bombay.
7 Parsee in wedding or Funeral Costume.
8 Elephanta Caves.
9 W. F. M. S. Home, Bombay, 1890.
10 The Baroda Palace.
11 King of Baroda.
12 Native House and Family.
13 Hindu Farmer Ploughing.
14 Making Copper Cooking Utensils.
15 Seller of "Cow-wood."
16 Preparing Yarn.
17 Making Boxes.
18 Native Children.
19 Modes of Travel, a Chair.
20 Modes of Travel, Bullock Cart, Common.
21 Modes of Travel, Bullock Cart, Elaborate.
22 Modes of Travel, Elephants.
23 Car of Juggernaut.
24 Temple and Ghats.
25 The Dashasomedh Ghat.
26 Sacred Cow.
27 Krishna.
28 Ganesa.
29 Kali.
30 Broken God.
31 Great Hall in Madura Temple.
32 Brahman Priest and Two Students.
33 The Jumma-Musjid, Delhi.
34 The Kutab-Minar, Delhi.
35 Palace of Lights, Lucknow.
36 The Residency, Lucknow.
37 The Baillie Gate, Lucknow.
38 Aitken's Post, Lucknow.
39 Havelock's Monument.
40 The Martiniere College.
41 Memorial Building, Cawnpore.
42 Mosque and Railway Station, Agra.
43 The Fort, Delhi Gate, Outside, Agra.
44 The Fort, Delhi Gate, Inside, Agra.
45 The Palace, The Garden, Agra.
46 The Palace, Pearl Mosque, Outside, Agra.
47 The Palace, Pearl Mosque, Inside, Agra.
48 The Palace, Stone Thrones, Agra.
49 Taj Mahal, Agra.
50 Taj Mahal, Agra.

Samoa.

Hon. Bartlett Tripp, United States Commissioner to Samoa, collected these views during his stay among the beautiful islands of the southern seas. Their value is increased by the interesting lecture which the commissioner has prepared to accompany them, giving in addition to the description of the scenes, a very complete and concise statement of the resources of the islands and the character of their inhabitants. Copyrighted. Price per set of 61 slides, uncolored, $15.25; colored, $30.50.

1 Apia.
2 Apia Harbor.
3 International Hotel.
4 Fleet of 1899.
5 Fleet of 1889.
6 The Adler.
7 Upolu.
8 A Samoan Lake.
9 Native Foot Bridge.
10 A Samoan Road.
11 A Samoan Home.
12 A Group of Natives.
13 Cocoa Nut Plantation.
14 Savaii.
15 Tropical Scene.
16 Samoan Fruit.
17 Waterfall.
18 Samoan Toboggan Slide.
19 German Consulate.
20 Burial Scene.
21 Beheading.
22 Native Boys.
23 Making Kava.
24 Constructing a House.
25 Samoan Hospitality.
26 Apolimi.
27 Interior of Apolimi.
28 Mulinu.
29 Leading Lady of Samoa.
30 Her Followers.
31 Lt. Launsdale.
32 Entrenched.
33 U. S. Consulate.
34 Mataafa.
35 Daughter of Mataafa.
36 Malietoa Tanu.
37 Malietoa Chiefs.
38 Malietoa Laupepe.
39 Tamasese.
40 View off Upolu.
41 Surrender of Samoan Guns.
42 Nearer View.
43 Third View.
44 Mataafa and Chiefs.
45 Warriors.
46 Pango Pango Harbor.
47 Outer Harbor.
48 Inner Harbor.
49 Second View.
50 Third View.
51 Pango Pango Village.
52 Looking down the Harbor.
53 Second View.
54 Third View.
55 Fourth View.
56 Fifth View.
57 Home of Stevenson.
58 Reception in Stevenson Home.
59 Stevenson Group.
60 Mountain near Stevenson Home.
61 Stevenson's Tomb.

Africa.

These slides were made from photographs brought from his field of labor by Rev. M. Fraser, who has worked for years at Elat, W. Africa, under the Presbyterian Board. The lecture was prepared by the Rev. J. T. Ladd, under the direction of the missionary.

There is an interesting pictorial account of the savages, their occupations, amusements, etc., of school and church work among them, and of the results. One series of illustrations presents the effects of witchcraft as it is practiced in Africa to-day. Price per set of 61 slides, uncolored, $15.25; colored, $30.50.

1 Map of Africa.
2 Bulu boys in bush, with clubs and muskets.
3 Trumpet, Ivory arm ornament and Medicine Horn.
4 Company of Bulu People with guns and spears.
5 Large war knife and two small knives.
6 Evina Minko, great Esa Koi Chief, he had 80 wives.
7 Evina Minko on a visiting tour with a few wives.
8 Village street.
9 Bitye Vetolo, with Necklace, a great chief, and Evine, his half-brother, also a chief.
10 Wrestling match.
11 Women coming from garden with vegetables.
12 Women coming from bush with firewood.
13 Necklace of Seeds.
14 Necklace of Dog Teeth.
15 Necklace of Leopard Teeth.
16 Necklace of Antelope Feet.
17 Street concert.
18 Musical instrument.
19 Native boys under an Umbrella.
20 Street scene, men beating a big drum.
21 Bulu boys of four tribes.
22 Factory of German trade.
23 German trader, native helper and tusks.
24 Rev. M. Fraser.
25 View over Elat Street with missions in sight.
26 View toward south from Elat mission station.
27 Residence of missionaries at Elat.
28 Bulu boys near mission house.
29 Lady caller at station.
30 Public house with church and school house in rear.
31 School at Elat.
32 School boy taking sun bath.
33 Hospital at Elat Station.
34 Student who was neither tardy nor absent for a year.
35 Rev. C. W. McCleary.
36 Rev. McCleary's personal boy and pet monkey.
37 Mr. Fraser and boy.
38 Mr. Fraser's personal boy.
39 Mvondo Ntimban and family, great chief.
40 Mvondo Ntimban, one wife and some sons.
41 Mvondo Ntimban and one of his 70 wives.
42 Mvondo Ntimban first time he wore European clothes.
43 Deceased Mvondo's personal effects.
44 Meeting to discuss killing.
45 Another meeting to discuss killing.
46 Witch Doctor sprinkling town with medicine.
47 Great Chief Nto Ze, pleading for many to be slain.
48 Medicine man of "So" society, Witch Doctor.
49 Image venerated by "So" society.
50 Placing hands on goat to be killed.
51 Medicine man killing the victim.
52 Butts of plantain and pots of water.
53 Women waiting, missionaries watching.
54 Goat being dipped.
55 Women waiting for bleeding goat.
56 Sabbath congregation.
57 Charter members of a church.
58 Our Christian cook.
59 School boys who assisted in translation.
60 Christian man and wife.
61 Corisco Presbytery of Africa mission.

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3 Avenue to the Ming Tombs.
4 Canton.
5 Nanking.
6 Ning Po.
7 Chang-choo-foo.
8 Junks Ashore.
9 Curing Tea.
10 Curling the Tea.
11 Winnowing and Sorting the Tea.
12 Papering Brick Tea.
13 Landing Place—Tea District.
14 Marriage Procession.
15 Kite Flying.
16 Cat Dealers.
17 Reading an Imperial Edict.
18 Boxers on Parade.
19 China Troops Drilling.
20 The Taku Forts.
21 Bombarding the Taku Forts.
22 Interior View or the Fort After Capture.
23 Pekin.
24 General View of Pekin.
25 Entrance to the Forbidden City.
26 The Imperial Palace
27 The Imperial Gardens.
28 The United States Legation.
29 Boxers Entering Pekin.
30 Boxers Besieging the Legation.
31 Minister Conger.
32 The Temple of Heaven.
33 Pagan Temple of Gods at Noo Zee.
34 Pagoda at Hankow.
35 Entrance to the City of Amoy.
36 Rev. Dr. Walker.
37 Rev. W. C. Lacy.
38 Western Chinese Congregation.
39 A Group of Two.
40 Mrs. Plum and Class.
41 Rev. Dr. Cady with Missionaries.
42 Mission Chapel.
43 Rev. Dr. Cady's Boat.
44 Hankow.
45 Hong Kong.
46 Korea Headquarters of General Min.
47 Water Battery on the Han River.
48 Korea Elbow Fort on Han River.
49 The Empress Dowager.
50 Li Hung Chang.
51 Shanghai Chinese Soldiers Marching.
52 Foreign Soldiers in Shanghai.
53 Chinese Soldiers Marching to Tien Tsin.
54 Tien Tsin.
55 Tien Tsin.—Town Hall.
56 Ramparts and Water Carrier.
57 Tien Tsin.
58 Capture of Pekin.

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4 Pool of Hezekiah.
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6 The Golden Gates.
7 Church of the Holy Sepulcher.
8 The Holy Sepulcher.
9 Arch of Ecce Homo.
10 Mount of Olives.
11 Garden of Gethsemane.
12 Valley of Jehoshaphat.
13 Mosque of Omar.
14 Interior of the Mosque of Omar.
15 Isaiah's Tree.
16 Pool of Siloam.
17 Fountain of the Virgin, Jerusalem.
18 Valley of Hinnom. Field of Blood.
19 Robinson's Arch.
20 Jew's Wailing Place, Jerusalem.
21 Street of Jerusalem.
22 Pool of Bethesda.
23 Upper Pool of Gihon.
24 Tower of David.
25 House of a Rich Man.
26 Bethany.
27 Rachel's Tomb.
28 Bethlehem.
29 Site of the Angel's Appearance to the Shepherds.
30 "Church of the Nativity."
31 Pools of Solomon.
32 Hebron.
33 Jericho.
34 The Jordan River.
35 The Dead Sea.
36 Bethel.
37 Jacob's Well.
38 Joseph's Tomb.
39 Nablous and Mount Gerizim.
40 Oriental Threshing Floor.
41 Bedouins.
42 Nazareth.
43 Nazareth's Carpenter Shop.
44 Nazarenes.
45 Fountain of the Virgin, Nazareth.
46 Cana of Galilee.
47 Magdala, Sea of Galilee.
48 Capernaum.
49 Source of the Jordan.
50 Mt. Hermon.

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5 Village of Eefrimabod and Shibly Pass.
6 Meeana.
7 Haja Sergi's House, Tabriz, Persia.
8 Interior of a Persian House (city residence of an European).
9 Window in Persian City Residence.
10 Threshing Floor and threshing machine.
11 Plowing with sharpened stick.
12 Milking the Cow.
13 Beautiful scene near Resht.
14 View of Teheran from the housetops.
15 Nazeer ad Deen, Shah of Persia.
16 The Shah of Persia entering the city.
17 Teheran, showing Mountains in the distance.
18 Teheran, view of the canon in foreground.
19 Teheran, entrance to Royal Gardens.
20 The Royal Gardens.
21 Royal Gardens.
22 Royal Palace.
23 The Museum and grand Audience hall of the Shah of Persia.
24 Royal Summer Gardens.
25 Garden of Prime Minnster.
26 Teheran—an artificial lake.
27 A Summer Palace.
28 Teheran, English Legation.
29 Inside English Legation.
30 Teheran, Street Scene.
31 Teheran, Street Scene in Winter.
32 In the Food Bazar—Street Scene.
33 Grocery Stand.
34 City of Tabriz, Persia, showing Old Citadel, location of Girls' and Boys' School, with Mountains in the distance.
35 Ancient Citadel, Tabriz. Ground in front belongs to the Mission.
36 Hummals or porters with bags of fuel.
37 Water carrier with leathern bottle.
38 Tower of Silence.
39 Mohammedan Priests.
40 Mohammedan Priests.
41 Dervish (Religious Devotee).
42 Persian Women in Street Costume.
43 Indoor Costume, Mohammedan Women.
44 Persian Women (Mohammedan) in House Dress.
45 Mohammedan Girl.
46 A Persian Princess.
47 Women Gathering Rice.
48 Village Wedding.
49 Persian Boys' School.
50 The Bastinado and gang of Prisoners
51 Koordish Family and Interior of Mud House.
52 Armenians.
53 Armenian Women and Children.
54 Village of Sookhrul, Persia.
55 Village Church near Suhrool.
56 Armenian Wedding.
57 House Dress of Armenian Women.
58 Street Dress of Armenian Women.
59 General View of Teheran Hospital.
60 Teheran Hospital.
61 The Teheran Hospital.
62 Operating Room, Teheran Hospital.
63 Office of Teheran Hospital.
64 The Teheran Hospital, Physician's Residence.
65 Hospital, Oroomiah.
66 Woman's Hospital, Tabriz.
67 Medical Student, Tabriz, Persia.
68 Stork's Nest in Yard of Mission at Wrumia.
69 Interior of Evangelical Church, Tabriz, Persia, Ruth Covington Memorial Church.
70 Rev. Nicholas Gulsesyan and Family, Armenian Pastor, Tabriz.
71 Sah Sayid.
72 Thaw Memorial School, Recitation Hall, Presbyterian Mission.
73 Thaw Memorial School, Dormitory.
74 Persian Alphabet.
75 Graduating Class of '89, Tabriz Boys' School.
76 Tabriz Girls' School, East end.
77 Faculty and Graduating Class, 1890-91, Tabriz Girls' School.
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9 Map of the Philippine Islands.
10 Plan of Manila Harbor.
11 Spanish Bridge at Manila.
12 Park on the Sea Shore, Manila.
13 Cathedral at Manila.
14 River Pasig Looking Toward the Bay.
15 Manila Divided by the River Pasig.
16 Native Junks in Manila Bay.
17 The Noon-Day Meal, Manila.
18 Native Philippine Girls.
19 The Luneta.
20 Portraits of Dr. Rizal and Wife.
21 Native Boemen.
22 Drying Sugar at San Miguel.
23 "Escolta," Manila's Main Street.
24 Chinese Carpenters at Manila.
25 Native Philippine Shops.
26 The Cock Fight.
27 Manila Club Building.
28 Governor of Mariveles, and Family.
29 A Filipino Lady.
30 Ploughing in Pampango.
31 Nipa Houses, Manila.
32 Summer Palace of the Governor-General of Malagassay.
33 "Guess I'll Keep a Limb or Two."
34 Hong Kong, China (where Dewey's Fleet Assembled).
35 The Fleet and Commodore Dewey.
36 Near Manila, Sunset Scene.
37 The Battle of Manila Bay, First Engagement.
38 Dewey on the Bridge of the Olympia.
39 The Baltimore Leading the Second Attack.
40 How Europe and America Heard the News from Manila.
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42 Spanish Fleet in Suez Canal.
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44 The Fall of Manila.
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49 The Oregon Still on Duty.
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7 A native Chinese teacher at Pekin.
8 A native teacher reduced to poverty by the opium habit.
9 Mr. Wang.
10 Native school started by Mrs. Ament.
11 Native school, different view.
12 Bridgman school, Pekin.
13 Rev. D. Z. Sheffield.
14 Miss Luella Miner.
15 Mr. and Mrs. Sin Ching Lang.
16 Rev. Gow Jur.
17 Missionary Home for Women at Pekin.
18 Woman's Home on hills northwest of Pekin.
19 Girls' school at Kalgan.
20 Mrs. Chang and Mr. Teni.
21 Group of Martyrs.
22 Missionary fugitives from Kalgan, North China.
23 Their Caravan Crossing Asia.
24 Map of Siege of Pekin.
25 British Legation Gate Way.
26 Fortified Bridge on Legation Street.
27 First Secretary's house in British Legation.
28 The International Gun "Our Betsy."
29 Gateway of American Legation.
30 Scene just back of American Legation.
31 Improvised stand for guard of the American Marines.
32 The last mule led forth for slaughter.
33 Hurrah, Hurrah, the relief has come.
34 Miss Sheffield.
35 The two Miss Wykoffs.
36 Miss Nellie Russell.
37 Miss Grace Newton and Miss Gowen, of Presbyterian school, Pekin.
38 Their school in Pekin.
39 Mr. Whiting and Mr. Wherry.
40 Minister E. H. Conger.
41 Rev. William S. Ament.
42 Presbyterian Christian helpers who went through the siege.
43 Mr. Ament's boy or Beggar boy.
44 The only three boys who brought messages through.
45 Native Christians in conference at Tai Yuan-fu.
46 Rev. Henry Porter, D.D., M.D.
47 Miss Mary Porter.
48 The Governor of Shansi.
49 Hymn, "When I survey the wondrous cross."
50 Deacon Lin, Mother, Wife, Son and Daughter.
51 A Chinese Woman and Grand Child.
52 Group of Martyred Missionaries.
53 Children of the Shansi band.
54 Rev. George L. Williams, Martyr.
55 Mr. and Mrs. Williams at the door of their home at Taiku.
56 Mr. and Mrs. Williams, Mrs. Capp, Mr. and Mrs. Stokes, Miss French.
57 Three children of Mr. Williams.
58 A souvenir sent to Mr. and Mrs. Williams in January, 1889.
59 Mr. Clapp and Class of Native helpers.
60 Rev. Dwight H. Clapp, of Taiku.
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66 Children of Rev. and Mrs. Atwater.
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70 Sons of Mr. Davis.
71 Mrs. Davis, her school girls and native helpers.
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10 Columbus, Ohio, as Governor.
11 Inauguration as President.
12 Discussing the Spanish War.
13 Spanish Navy at Santiago.
14 Gen. Miles, Admirals Dewey and Schley.
15 Signing the Peace Protocol.
16 McKinley at New Orleans.
17 McKinley at San Francisco.
18 McKinley's Last Speech.
19 Interior of the Temple of Music.
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20 Trenoburg by Meron, Germany.
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23 Zwinger Palace, Dresden, Germany.
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31 City Hall Brussels, Belgium.
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34 Helgoland, Germany, from the ocean.
35 Helgoland Lighthouse from the Ocean.
36 Helgoland, Main Street.
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38 Russian Battleship Panther.
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40 Bookbinders' Row, Leipzig, Germany.
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10 Residence.
11 Residence, second view.
12 Avenue to Residence.
13 Residence.
14 Liliukalani's Home.
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16 Night Blooming Cereus.
17 Ginger Blossom.
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24 Half Way Down the Pali.
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26 Group of Native Girls.
27 A Family Dinner.
28 A Native Luan.
29 The Taro Plant.
30 Taro Field.
31 Pounding Taro into Poi.
32 A Kahuna.
33 Banyan Tree.
34 Coffee Plantation.
35 Papaia Trees.
36 Pineapples.
37 Pineapples and Traveler's Tree.
38 Pine Palm.
39 Pandanus.
40 Tree Fern.
41 Yucca.
42 Cactus.
43 Silver Sword.
44 Guavas.
45 Mangoes.
46 Alligator Pears.
47 Rice Fields, Plowing.
48 Rice Fields, Growing Rice.
49 Planting Sugar Cane.
50 Cutting Cane.
51 A Field of Cane.
52 Gathering Cane, Ox Carts.
53 Gathering Cane, Railroad.
54 Sugar Mill at Ewa.
55 Sugar Mill, Interior.
56 Pumping Station.
57 Railroad Station.
58 Railroad and Cocoanut Trees.
59 Railroad Trestle.
60 Inter Island Steamer.
61 Hanalei River.
62 Hanapepe Falls.
63 Steamer off Leper Settlement.
64 A Leper Village.
65 Church and Mounted Lepers.
66 Church and School House.
67 Father Damien's Death Bed.
68 Above the Leper Villages.
69 The Precipices.
70 Wai-lu-ku Village.
71 Iao Valley.
72 Aiguillo in Iao Valley.
73 Haleakala.
74 Riding Oxen.
75 Street in Hilo.
76 Cocoanut Grove.
77 Cocoanut Island.
78 Rainbow Falls.
79 Waipio Falls.
80 Lava Gods.
81 Stone Gods.
82 New Crater, 1899.
83 Lava Field, 1899.
84 Melted Lava Breaking through Dam, 1899.
85 New Crater, 1899, near view.
86 Fine Grained Lava, a-a, (ah-ah), 1899.
87 Coarser a-a, 1899.
88 Pahoehoe Lava.
89 Lava Flow, 1880.
90 Lava Flow, two minutes later.
91 Lava Flow, twenty minutes later.
92 Lava Caves.
93 Basaltic Columns.
94 Hilo Gulch.
95 Volcano House.
96 Kilauea Iki.
97 Steam Holes.
98 Kilauea from Volcano.
99 Crossing a Crevice.
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7 Christian Reading His Book.
8 Christian, Pliable, and Obstinate.
9 Christian Helped Out of the Slough.
10 Worldly Wiseman.
11 Christian Under Sinai.
12 Christian Knocking at the Gate.
13 Goodwill Shows Christian the Way.
14 Passion and Patience.
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22 Christian Armed.
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24 The Valley of Shadow of Death.
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26 Vanity Fair.
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36 Victims of Giant Despair Among Thieves.
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Uncle Tom's Cabin.



Eliza Pleads with Uncle Tom to Run Away.



The Arrival of the Steamboat Robert E. Lee.



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Scenes in the Film.

Uncle Tom's Cabin.

Scene 1.—Uncle Tom's Cabin and Eliza's plea with Uncle Tom to run away.

Scene 2.—Tavern. Phineas outwits the slave traders.

Scene 3.—Eliza's escape across the river on the floating ice.

Scene 4.—Rocky Pass. Reunion of Eliza and George Harris.

Scene 5.—The Rescue of Eva.

Scene 6.—Welcome Home to St. Clare, Eva, Ophelia, and Uncle Tom.

Scene 7.—Eva and Tom in the Garden.

Scene 8.—Death of Eva.

Scene 9.—A Bar Room. St. Clare defends Uncle Tom.

Scene 10.—The Auction of St. Clare's Slaves.

Scene 11.—Steamboat Race between the Robert E. Lee and the Natchez.

Scene 12.—Cotton Picking. Tom refuses to flog Emaline.

Scene 13.—Legree's Home. Marks Avenges the Death of St. Clare and Uncle Tom.

Scene 14.—Death of Uncle Tom. Tableau.

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If the recipient of this catalogue contemplates the purchase of a stereopticon, magic lantern, or moving picture machine, and remains in doubt either because he lacks confidence in his judgment or hesitates in making a choice between our machines and those of some other make, we will be pleased to have him write us, stating his views and we will give any information or advice in our power.

If in Doubt, Write Us.

Our many years' experience in the manufacture of magic lanterns, views, etc., which have been our specialty, give us a claim on the consideration of purchasers above those of firms that handle these scientific instruments as they do shoes, hats, buggies, clothing, and other miscellaneous articles, as so much merchandise which they understand less than most of the customers to whom they sell them.

We recognize that it is at times difficult for the purchaser of a stereopticon or magic lantern to decide which is the best of the various makes, as printers' ink is patient and the poorest instruments are often described by dealers as the finest with superlative excellences. Attractive illustrations can be drawn from apparatus which is made of cheap and defective material; and no illustration in a catalogue can show the difference between the finest and the poorest quality of lenses.

The customer should be guided by the fact that no legitimate business house can afford to sell at a loss, or at cost of material: and any offers of this nature should be viewed with suspicion. It need not be pointed out to an intelligent buyer that no dealer can afford to sell a $100.00 article for $25.00. A man may pay $40.00 for a suit of clothes or he may pay $7.00—each is a suit of clothes but there is a difference in quality of material, workmanship, and lasting power; this applies to magic lanterns and stereopticons as well.

The safest course for the buyer of projecting instruments and supplies is to deal with a firm of recognized standing, known specialists in this line, who have both the facilities and the knowledge requisite for the production of up-to-date meritorious goods.

Instruments of Projection are Our Specialty.

There are only five such firms in the United States. There are, in addition, possibly fifty concerns, almost all of which have sprung up within the past three years, that deal in projecting instruments and supplies. A few of these draw their goods from the manufacturers of known reputation, but the majority have attempted to place cheap instruments on the market that are dear at any price. They employ cheap objectives and condensing lenses, instead of the standard makes, and economize in the other material used, regardless of the harmful effect upon the working capacity of the instrument. Some offer spurious indorsements of their goods from alleged users, which will not bear investigation.

No exhibitor can do first-class work with a third-rate magic lantern, stereopticon, moving picture machine, slides, or films. If the purchaser is not willing or able to invest sufficient money in an apparatus that will perform his work satisfactorily, according to his requirements, it is wiser to avoid the exhibition business entirely than to purchase an outfit that is bound to disappoint his audience, himself, and end in loss, as well as to create prejudice against the exhibition business.

Good Work Requires Good Apparatus.

It does not follow that all outfits must be expensive, we repeat, the quality depends upon the work required.

With regard to moving picture apparatus, there is but one machine on the market that should be considered. The Edison Projecting Kinetoscope and Edison Films have the highest average merit of all goods of this nature upon the market. Other makes offer the dealer a higher precentage of profit, but in pursuance of our policy to offer the best, whether our own make or others, we sell the Edison moving picture product exclusively.

Edison Moving Picture Machines and Apparatus are the Best.

We have been appointed General Western Selling Agents, wholesale and retail, by the Edison Mfg. Co., and confine our sales of moving picture apparatus to the Edison Projecting Kinetoscope and Edison Films.

When exhibitors of moving pictures employ an inadequate and cheap outfit, they enter into competition with a host of other exhibitors who also have inefficient machines and films; there are many of these on the market and there is nothing to distinguish the one from the other; which lessens the exhibitor's chances of success enormously.

The Cheaper the Outfit, the Harder the Competition for the Exhibitor.

An exhibitor who employs an Edison machine and Edison Films at once places himself above the competition of the cheaper class. He will easily obtain a hearing in trying to make first-class dates; he will attract audiences. The man with the poor outfit has to overcome prejudice and often meets with no consideration; the exhibitor with the Edison Kinetoscope and Films has won from the beginning by the magic of Mr. Edison's name, and the known solid merits of the instrument and views.

To the traveling exhibitor with stereopticon or moving picture machine, the question of advertising his business is an all important one. It is not sufficient to purchase a first-class outfit. Success, both financial and artistic, depends upon a liberal attendance at the lectures. To procure this should be the constant effort of the entertainer.

The Exhibitor Should Advertise Thoroughly.

How to obtain large audiences, the methods to be employed, are problems that must be variously solved, according to the kind of audiences that it is desired to attract, the views that are to be shown, etc.

Primarily, the one form of advertising that is always apropos is the use of posters. These are large sheets, preferably containing an illustration of some scene in the lecture. We have adopted as a standard size 18x24 inches, which will arrest attention, particularly when it shows boldly a view that illustrates the lecture. They should be hung in store windows, fastened to fences telegraph poles, etc., whenever opportunity offers, and where the public will see them.

In addition to these, liberal use of handbills distributed at people's houses or places of public congregation, will be helpful. We use the 6x9 size.

Other methods of attracting attention will occur to men of originality. They are many and various. The indorsement of leading men and women in any given locality can usually be obtained for a meritorious outfit, and is valuable. An attractive program should be issued, and if distributed before the lecture will arouse interest.

Music when added to a magic lantern lecture increases its attractiveness. The Phonograph with a dozen or two records has made this part of an entertainment simple. It is of great value before opening, during an intermission, and after a lecture.

The newspapers should announce the coming of the lecturer. He should procure notices free if possible, pay for them if he must, but get them in any case. A few notices in the "local" column of the papers will be of greater value than a large "display" advertisement.

Whenever you meet a money-making moving picture outfit on the road, you will find that the exhibitor is using an Edison Kinetoscope and Edison Films.

Correspondents occasionally make propositions to us looking toward our furnishing an outfit with either stereopticon views or moving pictures to be used by them and the profits to be divided between themselves and this company. We never enter into arrangements of this sort for obvious reasons. It would be impossible for us to follow up outfits sent out in this way, which would necessarily be scattered over a wide extent of territory.

For similar reasons we cannot ship outfits on consignment to be tried on the road for a lengthy period and subject to return.

An investigator considering the business chances before going into the exhibition business frequently asks what assurance of success we can give him. In answer to this question, it can only be said that the exhibition business must be conducted along business lines and much depends upon the personality of the man that purchases the outfit. The exhibition business requires energy, tact, and readiness to seize opportunities such as would be called for in any other venture. An intelligent man with these characteristics undoubtedly has excellent chances of a successful career as an exhibitor.

Sample Letter of Inquiry, with Answers.

No. 1. HOW MANY MOVING PICTURE FILMS AND PHONOGRAPH RECORDS SHOULD I BUY?

Answer: It is difficult to advise you as to the number of films and records that you should purchase, as this would depend upon the kind of place in which you will exhibit, as well as the way in which you will conduct the business. The minimum number of films would be 4 or 5. These with 50 stereopticon views and about 12 phonograph records would be a minimum number. A liberal number would be 15 films, 50 foot lengths or longer, and two dozen records. As to the titles to be selected, we would recommend among the records a good assortment and variety, including popular songs, quartettes, solos, instrumental selections by the cornet, violin, band music, etc. Among films we recommend those that are popular and up-to-date, taken from the latest Edison list. As a general rule those films that are called mystic or supernatural, comics and others with rapid action are the most popular. One or more railroad scenes, galloping horses, fire engines and other films in which there is plenty of action should be included.

No. 2. WOULD $100 COVER THE VALUE OF FILMS, RECORDS AND SLIDES FOR ONE NIGHT?

Answer: One hundred dollars would purchase a fair assortment of films, records and stereopticon views for one night's use. This amount would approximately cover the following assortment: Twelve fiilms at $6.00 each, 50 foot lengths; 12 Edison concert records and 60 stereopticon views.

No. 3. HOW MANY PEOPLE WOULD IT REQUIRE TO RUN SUCH A SHOW?

Answer: One man and one assistant, who may be a boy, could easily conduct an entertainment in the proper manner after a few hours' practice.

No. 4. WHAT SIZE TOWN PAYS BEST?

Answer: We would advise visiting towns whose population runs from 1,000 to 20,000.

No. 5. WHAT SHOULD THE PRICE OF ADMISSION BE?

Answer: The price of admission would vary, according to the hall in which you would show, as well as the class of people to whom you are catering. A popular price of admission would be 15c for children and 25c for adults. In case you make arrangements with a church and work on a percentage basis, which would help you dispose of a large number of tickets—the price might be 25c and 50c, although we are in favor of the lower price because it will bring larger crowds, which is more desirable.

No. 6. WHAT ARE THE DAILY EXPENSES?

Answer: The necessary expense daily, excluding transportation charges which would be indefinite and depend upon the distance traveled and the frequency with which you change, would be very little.

If you purchase a gas making outfit for calcium light you would require for chemicals, supplies, etc., about 60c for each exhibition; cartage for appartus to and from depot at each stop about 50c. An assistant could probably be found in each town as he would work under your directions and would require no special knowledge of the apparatus. His expense might vary from nothing to $1.00.

No. 7. IS PRINTED ADVERTISING MATTER COSTLY?

Answer: We are firm believers in good printing and have gone to considerable expense in devising cuts and posters to accompany our outfits, our customers being charged but a small part of the cost as we throw in a large part free of charge.

No. 8. WHAT IS THE AVERAGE LIFE OF MOVING PICTURE MACHINES AND FILMS?

Answer: The Edison Kinetoscope is not affected to any extent by wear and tear. It is good for years unless subjected to accident. With proper handling the life of a film for moving pictures should be from two to three years with the Edison machine. The care with which these are handled has a great deal to do with the lasting power.

No. 9. IF I SHOULD WANT TO SELL MY OUTFIT WHAT WOULD I BE LIKELY TO GET FOR IT? CAN YOU SELL ME A SECOND-HAND OUTFIT?

Answer: Judging from the fact that rarely if ever are we offered second-hand Kinetoscopes, Films or Concert Talking Machines, we would say that none of these machines ever go begging for the want of a purchaser. Dealers have to uphold the list prices very strictly. We have many orders for second-hand machines of this nature, which we do not fill, as we handle only new goods. In this connection we would also point out to you that it is very much easier to sell first-class instruments at second-hand at good prices than it is to dispose of cheap machines at any price.

No. 10. WOULD I HAVE TO COME TO CHICAGO TO BE INSTRUCTED?

Answer: With regard to your coming here to see the instruments, we would be pleased to have you call on us if you wish to go to the expense of the journey and devote the time. It is not necessary, however, as we often send these machines out to customers who are not posted, have no previous instructions, and who have no difficulty in learning how to operate them. Our advice would be to add the cost of the trip to the outfit in films and records. As both moving picture machine and films would be of standard make, and as we guarantee that they are the latest product of the Edison factory for which we are authorized selling agents, you will at once see that so far as these are concerned it will make absolutely no difference whether you buy in person or by mail.

GLOSSARY

Acetylene—A gas which is generated by the contact of water with calcic carbide; it is cheap, simple and practical for stereopticon work.

Condensers, or Condensing Lenses—The large lenses, usually two in number, 4 or 4½ inches in diameter, placed in a magic lantern in front of the illuminant and behind the views. Condensers vary in focus from 6 to 8 inches and the diameter may be less or greater than the figures given, ranging in extreme cases from 3 to 8 inches; at times three condensers are employed.

The diameter of the condenser must be greater than the diagonal of the slide which it illuminates.

Calcium, or Lime Light—An illuminant produced by the mixture of oxygen and hydrogen gases, or oxygen with the vapor of ether or gasoline, which are under pressure and burn against a lime cylinder, producing incandescence.

Carrier (Slide Carrier).—A frame, usually made of wood, constructed to hold a stereopticon view in proper position in the instrument.

Carbide (Calcic Carbide).—A chemical used to generate acetylene gas, which is liberated immediately upon contact of the chemical with water.

Curtain—Some white material, such as sheeting, cloth, etc., upon which is projected the view by a stereopticon or moving picture machine.

Dissolving Key—See key.

Film, Moving Picture—A transparent celluloid tape, one inch wide, containing 16 individual pictures to the foot, that may be of any length from 25 feet to 500 feet. Rapid projection on the curtain blends these pictures into harmonious, consecutive action, reproducing the original scene of which it is a photograph.

Film Winder—A device for rewinding film rapidly into a coil after it has been projected and allowed to run into a box or bag.

Film Mender, or Film Joiner—A device used for properly gauging the film when joining two ends, that the perforations may continue at equal distances, and to exert pressure while the film glue is drying.

Hydro Carbon Light.—An illuminant produced by means of kerosene under pressure which vaporizes upon contact with a heated surface, and when ignited produces incandescence in a Welsbach mantle.

Illuminant—The form of light employed in a projection instrument to illuminate the view. Those in use vary greatly in intensity in the following order: Oil (kerosene), employed with one or more wicks; Welsbach mantle, with house gas; kerosene under pressure for vaporization (called Hydro Carbon Light) used with Welsbach mantle; acetylene gas; incandescent electric lamp, calcium light, or lime light; arc electric.

Kinetoscope, projecting—A trade term adopted by Thomas A. Edison to designate an instrument which receives a moving picture film and by its mechanism gives it rapid motion, projecting the pictures upon the curtain in such a way as to produce the effect of continuous motion upon the eye.

Key, Dissolving—A term, which when used in connection with a stereopticon, indicates an appliance to which lime light or acetylene gases are conducted from generator, gas tanks or other storage bags; it serves to direct the flow of the gases at will into one or the other magic lantern of the stereopticon. A high pressure key is used when calcium light gases are received from tanks in which they have been stored under high pressure. A low pressure key is used when gases are made by the exhibitor and held under low pressure.

Lime Light—See Calcium.

Limes, or Lime Cylinders—A stick of lime to be placed in a cup which forms part of the lime light burner.

GLOSSARY—Continued.

The gases are ignited at the burner tip, which directs the flame against the lime, causing incandescence and producing a dazzling light. Limes should always be kept in air tight boxes when stored.

Magic Lantern—An instrument for projecting a view upon a wall, curtain, or other opaque white surface, the view being transparent and placed in front of the condensing lenses in the instrument; it is provided with an objective lens, which projects the view upon the curtain.

Objective, or Objective Lens—The convex lens or lenses attached to the front of instruments of projection, which receive the view from the condensing lenses, and project it forward, the size of the projected view increasing with the distance; a properly constructed objective consists of two achromatic lenses, mounted in a brass tube with a jacket, and rack and pinion for adjustment. Various foci are used, according to the distance from the instrument to the curtain. A wide angle objective is for short distance, a narrow angle for long distance.

Oxylith—A newly-invented chemical, which instantly generates pure oxygen when it comes in contact with water. No heat is required, and generation is as simple as with acetylene from calcic carbide.

Projection Instruments—This term indicates any form of apparatus which is employed to throw forward upon a curtain an enlarged image of a view which is placed in the body of the instrument; its essentials are an illuminant, one or more condensing lenses, and an objective, properly placed with reference to each other.

Rheostat, or Resistance Coil—A coil of wire of high resistance, employed to resist the excessive flow of the electric current to an arc lamp. Usually provided with adjustment to control the amount of resistance.

Stereopticons — Two magic lantern bodies, usually arrayed one above the other.

Switch—A device for connecting and disconnecting the current with an electric lamp.

Screen—See Curtain.

Saturator—An apparatus used to produce a substitute for hydrogen gas to feed the lime light burner. It is made in various forms, to contain either ether or gasoline.

Take-up Device.—A mechanism attached to the lower part of the kinetoscope, whose purpose it is to wind up slack film after it has been through the machine. it is useful in that it prevents the film from becoming soiled or torn as when run into a box or bag, and minimizes the risk of fire by rolling the film into a compact coil.

The following extract is taken from the *Review of Reviews*, June, 1903:

The programme for celebrating the two hundred and fiftieth birthday of New York City was planned to run through the entire closing week of May. It had assumed a very quiet but wholly novel and commendable form. Lectures, and the exhibition of stereopticon views made up this programme for the most part. Tuesday, May 26, was set for the special day of the celebration, with Secretary Root and Gen. James Grant Wilson as the chief speakers, at the city hall. But in many public schools and public halls, as well, also, as in parks and open squares, it was arranged to give historical lectures splendidly illustrated by stereopticon views, in making and multiplying which the city of New York had expended perhaps twenty thousand dollars. Dr. Leipziger, who has done so much to bring the schools and the people close together by the wonderful system of free lectures he has developed under the auspices of the public-school system, is to be largely credited with the manner in which the city's quarter-millennial birthday has been turned to the uses of instruction as well as of entertainment. Anybody could have suggested the expenditure of fifty thousand dollars on fireworks. The stereopticon project is much cheaper, and a thousand times more entertaining and profitable. Furthermore, the historical lantern slides can be used for years to come in teaching local history to school children.

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CHICAGO, ILL.

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First Human Family.
Cain Kills his Brother Abel.
Adam and Eve Lamenting Death of Abel. *Vanderwerf.*
Curse of Cain.
Cain Builds the First City.
Three Tribes Descended from Cain.
Wickedness of Man Before the Flood.
Noah Building the Ark.
Noah Entering the Ark.
Flood Destroying Man and Beast.
Noah's Ark on the Waters.
Interior of the Ark.
Return of the Dove.
Noah Coming Out of the Ark.
Tower of Babel. *Doré.*
Abraham and Three Angels.
Sarah and Angels.
Lot's Flight.
Hagar Presented to Abraham. *Steuben.*
Abraham sends Hagar Away. *Vernet.*
Hagar and Ishmael in the Wilderness. *Murat.*
Abraham's Sacrifice.
Isaac Blesses Jacob.
Jacob Wrestling with the Angel.
Jacob in the House of Laban. *Leloir.*
Joseph Tending his Father's Flocks.
Dreams of Joseph.
Joseph Thrown in a Well.
Joseph's Brothers Dipping the Coat in Goat's Blood. *Vernet.*
Joseph Interprets the Dreams of the Butler and Baker.
Joseph Interprets Pharaoh's Dream. *Deveria.*
Joseph Raised to Honor by Pharaoh. *Deveria.*
Cup found in Benjamin's Sack.
Joseph Orders Simeon Detained.
Joseph Makes Himself known to his Brethren.
Moses Exposed. *Doré.*
Moses Hidden by his Mother. *Dusseidorf.*
Moses and the Angel in the Flaming Bush.
Israelites in Egypt.
Death of the First Born of Egypt. *Doré.*
Angel of the Passover.
Pharaoh and Bearers of Evil Tidings. *Du Nony.*
Pharaoh Entreats Moses to Leave Egypt. *Doré.*
Song of Miriam.
Israelites Receiving Manna.
Moses Receiving the Tables of the Law.
Moses Delivering the Tables of the Law.
Israelites Worshiping the Golden Calf.
Nadab and Abihu.
Journeying to Canaan.
Report of the Spies.
Moses Striking the Rock. *Murillo.*
Israelites Plagued by Serpents. *Doré.*
Moses and Brazen Serpent.
Balaam Stopped by an Angel
New Home in Canaan.
Israelites Crossing the Jordan.
Fall of Jericho.
Joshua Commands the Sun to Stand Still. *Doré.*
Caleb's Reward.
Cities of Refuge.
Joshua Renewing the Covenant.
Time of the Judges.
Jael and Sisera. *Northcote.*
Song of Deborah. *Doré.*
Triumph of Gideon.
Jephthah's Daughter and her Companions. *O'Neil.*
Mother of Samson.
Samson and the Lion.
Samson Slaying the Philistines.
Samson in Prison.
Samson Pulling Down the Temple.
Ruth in the Fields of Boaz *Schopin.*
Ruth and Naomi.
Hannah with Samuel.
Child Samuel.
Samuel and Eli. *Copley.*
Samuel the Judge.
Saul Chosen King.
Saul Rejected.
David Annointed King.
David Before Saul. *Schopin.*
David and Goliath.
David with Head of Goliath *Doré.*
David and Jonathan.
Saul Casting his Javelin at David. *Doré.*
David's Escape. *Doré.*
Death of Saul. *Doré.*
David Bringing the Ark from Kirjath.
Death of Absalom.
David Mourning over Absalom. *Doré.*
Rispah Protecting the Bodies of her Children.
Elijah Fed by Ravens.
Elijah Raising Widow's Son *West.*
The Captives in Babylon.
Elijah Ascending to Heaven.
Naaman healed of his Leprosy
Rebuilding Temple.
Esther Confounds Haaman *Leloir.*
Intemperance Woes.
Jeremiah Weeping over Jerusalem. *Bendeman.*
Three Children in the Fiery Furnace.
Job and his Three Friends.
Capture of Babylon.
Daniel in the Lion's Den. *Riviere.*
Jonah and Whale.
Judith Going to Camp of Holofernes. *Steuben.*
The Toilet of Judith. *Schopin*
Judith in Tent of Holofernes *Vernet.*
Judith Showing Head of Holofernes. *Glaize.*

Open Bible.—Psalm XIX

ECONOMIC SERIES

LIFE OF OUR SAVIOUR.

48 Views with Descriptive Reading.

1 The Annunciation to the Virgin. *Jalabert.*
2 The Angel Appearing to the Shepherds. *White.*
3 The Babe of Bethlehem. *Dobson.*
4 The Magi Guided by the Star. *Portaels.*
5 The Adoration of Magi. *Veronese.*
6 The Presentation in the Temple. *Dowling.*
7 The Flight into Egypt. *Bouguereau.*
8 The Shadow of the Cross. *Morris.*
9 The Return to Nazareth. *Dobson.*
10 Jesus Disputing with the Doctors. *Dobson.*
11 St. John Preaching in the Wilderness. *Schopin.*
12 The Baptism of Christ. *Wood.*
13 Christ Tempted by the Devil. *Scheffer.*
14 Christ and the Samaritan Woman. *Herbert.*
15 Christ Preaching on the Sea of Galilee. *Jalabert*
16 The Sermon on the Mount. *Dubufe.*
17 Christ Healing the Sick. *West.*
18 Christ Raising the Daughter of Jairus. *Richter.*
19 Christ Walking on the Waters. *Richter.*
20 The Miracle of the Loaves and Fishes. *Dubufe.*
21 The Transfiguration. *Raphael.*
22 Parable of Prodigal Son—Carousel. *Dubufe.*
23 Parable of Prodigal Son—Swineherd. *Dubufe.*
24 Parable of Prodigal Son—Return. *Dubufe.*
25 Christ Blessing the Little Children. *Lejeune.*
26 Mary Magdalen Washing Feet of Jesus. *Barrias.*
27 Christ and the Rich Young Man. *Lejeune.*
28 The Parable of the Lilies. *Lejeune.*
29 Christ the Outcast of the People. *Herbert.*
30 Christ's Entry into Jerusalem. *Dubufe.*
31 The Poor Widow's Two Mites. *Barrias.*
32 Christ the Good Shepherd. *Dobson.*
33 Christ Weeping over Jerusalem. *Eastlake.*
34 The Last Supper. *Da Vinci.*
35 The Agony in the Garden. *Van Arnim.*
36 Christ Rejected. *Leullier.*
37 Christ Bearing the Cross. *Veronese.*
38 Christ Arriving at Mount Calvary *Steuben.*
39 The Crucifixion. *Hilton.*
40 Golgotha, "It is finished." *Gerome.*
41 The Descent from the Cross *Reubens.*
42 The Body of Christ Laid in Tomb. *Jalabert.*
43 First Easter Dawn. *Thomson.*
44 The Resurrection of Christ. *Van Arnim.*
45 The Marys at the Tomb. *Plockhorst.*
46 Easter Morning. *Plockhorst.*
47 The Journey to Emmaus. *Roberts.*
48 The Ascension of Christ. *Gleyre.*

LIFE OF JESUS.

By Hofmann the Celebrated German Painter.

1 Christ's Appeal: "Come unto Me."
2 The Annunciation.
3 The Nativity.
4 The Wise Men Beholding the Infant Saviour.
5 The Flight into Egypt.
6 The Childhood of Jesus—In Workshop of Joseph.
7 The Youth of Jesus—in the Temple with the Doctors of the Law.
8 Christ and the Woman of Samaria.
9 Christ Healing the Sick.
10 Christ Raising Widow's Son.
11 Christ Blessing Children.
12 Christ Raising the Daughter of Jairus.
13 Christ Driving out the Money Changers.
14 Christ and the Adulterous Woman.
15 Mary Annointing the Feet of Christ.
16 Christ in the House of Mary and Martha.
17 The Holy Supper.
18 Christ at Gethsemane.
19 Christ Before Pilate.
20 Christ on Way to Golgotha.
21 The Crucifixion.
22 The Burial.
23 The Marys at the Sepulchre.
24 The Resurrection.
25 Christ Appearing to the Disciples on the Way to Emmaus.
26 "At the Door."
27 "Where two or three are met together."
28 The Ascension.

LIFE OF CHRIST.

Additional Views.

By Beale unless otherwise stated.

Zacharias and the Angel.
Immaculate Conception. *Muller.*
Mary's Visit to Elizabeth *Bouguereau.*
Naming of John the Baptist.
Dream of Saint Joseph *Landelle.*
Angel appearing to the Shepherds. *Plockhorst.*
Song of the Angels. *Moran.*
First Christmas Night *Pierrey.*
Holy Night. *Correggio.*
Holy Night. *Muller.*
Mary and Elizabeth. *Muller*
Wise Men Consulting with Herod.
Three Magi Guided by the Star.
Flight into Egypt. *Portaels*
Anno Domini. *Long.*
Repose in Egypt. *Merson.*
Repose in Egypt. *Plockhorst*
Slaughter of Innocents *Dorê.*
Jesus in Workshop of Joseph.
Jesus Going to Jerusalem *Mengelberg.*
Christ Disputing with the Doctors. *Hofmann.*
Finding of Saviour in Temple *Hunt.*
Baptism of Christ. *Lewis.*
Temptation of Christ on Pinnacle of Temple.
Wedding at Cana. *Veronese*
Wedding at Cana.
Christ Clearing the Temple *Juvenet.*
Christ and Nicodemus.
Jesus Preaching First Sermon at Nazareth.
Healing of Peter's Wife's Mother.
Christ Casting out Devils. *Ross.*
Healing the Paralytic.
Miraculous Draught of Fishes
"Depart from me for I am a Sinful Man." *Handler.*
Calling of Matthew.
Pool of Bethesda. *Long.*
"Wilt thou be made whole?"
Apostles Collecting Grain on Sabbath. *Dorê.*
Jesus Restores a Withered Hand. *Bida.*
Prayer in Secret. *Bida.*
Healing Centurion's Servant
Christ Preaching on Sea of Galilee. *Hofmann.*
Christ Stilling Storm. *Dietrich.*
Demoniac of Gadara.
Jesus Curseth the Fig Tree.
Christ Sending out His Twelve Disciples.
Beheading of John the Baptist *Bida.*
Daughter of Herodias.
Miracle of Loaves and Fishes. *Murillo.*
Christ Walking on the Sea. *Jalabert.*
Christ the Bread of Life.
Syrophœnician Woman. *Bida.*
Healing the Deaf and Dumb Man. *Bida.*
"Blessed art thou, Simon." *Bida.*
The Great Confession.

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Life of Christ—Continued.

The Transfiguration.
"They saw no one any more save Jesus only."
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"Peace be to this House." *Dobson.*
Christ Healing the Lepers.
Christ and the Adulteress. *Plockhorst.*
Christ and Man Born Blind.
Good Shepherd. *Plockhorst.*
Christ Blessing Children. *Plockhorst.*
Christ and Rich Young Man. *Hofmann.*
The Needle's Eye.
"Woman thou art loosed from thine infirmity." *Bida.*
Jesus Eating with Publicans and Sinners.
"Except Ye become as a little child." *Eastlake.*
Lazarus Sick at Bethany.
Raising of Lazarus. *Bida.*
Raising of Lazarus. *Rubens.*
Blind Bartimaeus.
Zaccheus the Publican.
Christ taking Leave of His Mother. *Plockhorst.*
"What do ye, loosing the Colt?" *Bida.*
Christ Entering Jerusalem. *Dorê.*
Christ Entering Jerusalem. *Plockhorst.*
Christ Clearing Temple. *Kirchbach.*
Tribute Money. *Dietrich.*
Tribute Money. *Titian.*
House of Caiaphas. *Dorê.*
Jesus at House of Simon. *Veronese.*
Judas and the Priests. *Knille.*
Christ Washing Apostles' Feet.
Last Supper. *Gebhardt.*
Christ and St. John. *Scheffer.*
Christ in Garden of Gethsemane. *Hofmann.*
Agony in the Garden. *Scheffer.*
Jesus at Gethsemane. *Jalabert.*
Kiss of Judas.
Christ Led to Judgment. *Hofmann.*
Christ Before High Priest. *West.*
Peter Denies Christ. *Harrach.*
Peter's Denial of Christ.
Peter's Repentance. *Bida.*
Remorse of Judas. *Franck.*
Christ Before Pilate. *Munkacsy.*
Pilate's Wife's Dream. *Dorê.*
Christ Scourged. *Dorê.*
Flagellation. *Bouguereau.*
Christ Crowned with Thorns. *Dorê.*
Ecce Homo. *Dorê.*
Denial of Peter. *Dietrich.*
Christ Coming from Prætorium. *Dorê.*
Christ Bearing Cross. *Raphael.*
Christ Before House of Ahasuerus. *Thiele.*
On the Road to Calvary. *Laville.*
Elevation of the Cross. *Rubens.*
Christ on Calvary. *Echena.*
Christ on Calvary. *Munkacsy.*
Christ Expiring on Cross. *Vandyke.*
"It is finished." *Durer.*
Christ on Cross. *Bonnat.*
Virgin at Foot of Cross. *Delaroche.*
"Woman, behold thy son." *Glotzle.*
Stabat Mater. *Lazerges.*
Descent from Cross. *Juvenet.*
Descent from Cross. *Volterra.*
Enshroudment of Christ. *Delaroche.*
Virgin and St. John. *Plockhorst.*
Virgin and St. John. *Dobson.*
Return from Calvary. *Laville.*
Return to Home of Virgin. *Delaroche.*
Virgin Fainting. *Delaroche.*
Virgin in Contemplation. *Delaroche.*
Good Friday. *Delaroche.*
Night of Crucifixion. *Dorê.*
Resurrection.
Three Marys at Tomb.
"He is risen."
The Marys Weeping at the Tomb. *Schleh.*
Journey to Emmaus. *Plockhorst.*
Supper at Emmaus. *Muller.*
Incredulity of Thomas.
Peter and Risen Lord.
Christ's Charge to Peter. *Raphael.*
Saviour's Parting Words.
The Ascension of Christ.
Christ Ascending. *Dorê.*

PARABLES OF CHRIST.

By Beale unless otherwise stated.

1 The Wheat and the Tares.
2 The Hidden Treasure.
3 The Pearl of Great Price.
4 The Net Cast Into the Sea.
5 The Unmerciful Servant.
6 The Laborers in the Vineyard.
7 The Two Sons.
8 The Marriage of King's Son.
9 The Wise and Foolish Virgins. *Piloty.*
9a "And the door was shut."
10 The Talents.
11 The Sheep and the Goats.
12 The Seed Growing Secretly.
13 The Householder—Watchfulness.
14 The Two Debtors.
15 The Good Samaritan. *Plockhorst.*
16 The Importunate Friend.
17 The Rich Fool.
17a Death of Rich Fool.
18 Servants Watching—Return from Wedding.
19 The Wise Steward.
20 The Barren Fig Tree.
21 The Great Supper. "Come for all things are now ready."
21a "The poor and maimed and blind and lame."
22 Tower—King Going to War.
23 The Lost Piece of Money.
24 The Prodigal Son.
25 The Unjust Steward.
26 The Rich Man and Lazarus.
26a "Between us and you is a great gulf."
27 Unprofitable Servants.
28 The Unjust Judge.
29 The Pharisee and Publican.
30 The Pounds.
31 House on Rock and on Sand.
32 The Leaven.
33 The Lost Sheep.
34 Candle Under a Bushel.
35 New Cloth on Old Garment
36 New Wine in Old Bottles.
37 The Sower. *Roberts.*
38 The Mustard Seed.
39 The Wicked Husbandman.
40 The Fig Tree and All Trees

PARABLES OF CHRIST.

The Good Samaritan.

1 He Fell Among Thieves.
2 The Priest Passes By.
3 The Levite Looks and Passes.
4 The Samaritan has Compassion on him.
5 He Places him on his Ass
6 Pays for him at the Inn

The Prodigal Son.

(With descriptive reading.)

1 He Journeys to a Far Country.
2 And there Wastes his Substance.
3 He Lives Riotously.
4 Until he has Spent All.
5 He is Sent into the Fields to Feed Swine.
6 He Would Fain Fill himself with Swine Husks.
7 He Returns to his Father's House.
8 His Father has Compassion upon him.
9 His return celebrated with feast and merry making.
10 The Elder Brother remonstrates with his Father.

The Sower.

1 "A sower went forth to sow."
2 "Some fell by the wayside."
3 "Some fell on stony places."
4 "Some fell among thorns."
5 "Other fell in good ground."
6 "And brought forth fruit etc."

ECONOMIC SERIES

ACTS OF APOSTLES.

Pentecost. *Beale.*
Apostles Preaching the Gospel. *Doré.*
Peter and John at the Beautiful Gate. *Raphael.*
Peter and John Healing the Lame Man. *Doré.*
Death of Ananias. *Raphael.*
Peter in House of Cornelius. *Doré.*
Peter Released from Prison. *Hilton.*
Peter's Vision. *Beale.*
Philip and the Eunuch. *Beale.*
Child Timothy Learning the Scriptures. *Lejeune.*
John at Patmos.
Death on the Pale Horse. *Doré.*
Opening of the Sixth Seal. *Danby.*
Last Judgment. *Martin.*
Angel Shows Jerusalem to John. *Beale.*

LIFE OF ST. PAUL.

1 Tarsus.
2 Jerusalem.
3 Martyrdom of Stephen *Doré.*
4 Nablous.
5 Conversion of Saul. *Beale.*
6 Damascus.
7 Map of First Journey.
8 Antioch.
9 Elymas Struck with Blindness. *Raphael.*
10 Antioch in Pisidia.
11 Paul and Barnabas at Lystra. *Raphael.*
12 Map of Second Journey.
13 Troas.
14 Philippi.
15 The Philippian Jailor.
16 Paul at Thessalonica. *Doré.*
17 Athens.
18 Paul at Athens.
19 Corinth.
20 Cenchrea.
21 Ephesus.
22 Map of Third Journey.
23 Paul at Temple of Ephesus. *Piersch.*
24 Paul at Ephesus, Burning the Books. *Doré.*
25 Mitylene.
26 Miletus.
27 Rhodes.
28 Paul Threatened by the Jews. *Doré.*
29 Map of Ancient Rome.
30 Paul Before Felix. *Beale.*
31 Paul Landing at Malta. *Beale.*
32 Paul at Malta, Destroying the Viper.
33 Straits of Messine.
34 Puteoli.
35 Paul in Prison. *Rembrandt.*

MISCELLANEOUS BIBLE SUBJECTS.

Bread of Heaven. *Holfield.*
Christianity Overcoming Paganism. *Doré.*
Christus Consolator. *Scheffer.*
Christ the Consoler. *Plockhorst.*
Christ the Sower. *Dietrich.*
Christus Remunerator. *Scheffer.*
Death of St. Joseph. *Landelle.*
Door of the Fold. *Parker.*
Ecce Homo. *Guido.*
Handkerchief of St. Veronica.
Holy Family. *Knaus.*
Holy Family. *Muller.*
Holy Family. *Ittenbach.*
Immaculate Conception. *Murillo.*
Light of the World. *Hunt.*
"Lord is my Shepherd." *Paton.*
Lord, have mercy upon us. *Dietrich.*
Madonna. *Bodenhausen.*
Madonna of the Chair. *Raphael.*
Madonna St. Sixtus. *Raphael.*
Mater Dolorosa. *Dolci.*
Sacred Heart of Jesus. *Massard.*
Sacred Heart of Mary. *Massard.*
Satan Watching the Sleeping Christ. *Paton.*
Shadow of Death. *Hunt.*
Shepherd of Jerusalem. *Morris.*
"Two women grinding corn."
Vale of Tears. *Doré.*
Virgin and Angels. *Bouguereau.*
Water of Life. *Murillo.*
"Whereon they crucified Him. *Morris.*
"We give thanks to thee." *Torjetti.*
"We worship thee." *Torjetti.*

STATIONS OF THE CROSS.

1 Jesus Condemned to Death.
2 Jesus Laden with the Cross.
3 Jesus Falls First Time Under Weight of the Cross.
4 Jesus Meets His Mother.
5 Jesus is helped by the Cyrenean to Carry Cross.
6 Veronica Wipes the Face of Jesus.
7 Jesus Falls Beneath His Cross the Second Time.
8 Jesus Consoles the Women of Jerusalem.
9 Jesus Falls Beneath His Cross the Third Time.
10 Jesus is Stripped of His Garments.
11 Jesus is Nailed to the Cross.
12 Jesus is Raised on the Cross.
13 Jesus Taken Down from the Cross.
14 Jesus Laid in Sepulchre.

THE TEN COMMANDMENTS.

1 "Thou shalt have no other Gods before Me."
2 "Thou shalt not make unto thee any graven image."
3 "Thou shalt not take the name of the Lord."
4 "Remember the Sabbath."
5 "Honor thy father and thy mother."
6 "Thou shalt not kill."
7 "Thou shalt not commit adultery."
8 "Thou shalt not steal."
9 "Thou shalt not bear false witness."
10 "Thou shalt not covet."

THE LORD'S PRAYER.

1 "Our Father Who art in Heaven."
2 "Thy will be done."
3 "Give us this day our daily bread."
4 "Forgive us our debts."
5 "Lead us not into temptation."
6 "Deliver us from evil."
7 "Thine is the kingdom."

BUNYAN'S PILGRIM'S PROGRESS.

(With descriptive reading.)

1 Pilgrim and his Burden.
2 Pilgrim Parting from his Family.
3 Evangelist Shows the Shining Light.
4 Pliable and Obstinate.
5 The Slough of Despond.
6 Worldly Wiseman.
7 Pilgrim Knocking at the Gate.
8 Passion and Patience.
9 The Three Shining Ones.
10 Christian Climbing the Hill Difficulty.
11 Christian and the Lions.
12 Christian Armed.
13 The Fight with Apollyon.
14 The Valley of Shadow of Death.
15 Faithful Lifts Christian.
16 Vanity Fair.
17 Death of Faithful.
18 River of Water of Life.
19 Pilgrims Found Sleeping.
20 The Escape from Dungeon
21 Pilgrims and the Shepherds.
22 View of the Celestial City.
23 Passing Through the Waters.
24 Ignorance Thrust into Hell

ECONOMIC SERIES

PARADISE LOST.

From Illustrations by Doré.

1 The Infernal Serpent and his Host of Rebel Angels.
2 The Arch Fiend Chained on the Burning Lake.
3 Satan at Gates of Hell.
4 Satan Viewing Paradise.
5 Adam and Eve Refreshing Themselves.
6 Raphael's Interview with Adam and Eve.
7 First Fight of Michael and Gabriel Against Satan.
8 God Creates Fishes and Fowls.
9 Satan Re-enters Paradise at Night Involved in a Mist.
10 Satan Finds the Serpent Asleep.
11 The Serpent has Beguiled Eve to Eat of the Forbidden Fruit.
12 Sin and Death Going on their Mission to Destroy.

THE TABERNACLE IN THE WILDERNESS.

1 Tabernacle and Camp.
2 Holy Place and Most Holy.
3 High Priest in Linen Robes.
4 High Priest in "Garments of Beauty and Glory."
5 Altar and Covering.
6 Candlestick and Covering.
7 Ark and Covering.
8 Altar of Incense.
9 Brazen Laver.
10 Table of Shew Bread.

WAY OF SALVATION.

1 The Repentant Sinner.
2 Knocking at the Gate.
3 Led by Jesus Through the Dark Valley.
4 Welcome to the Shores of the Beautiful River.

VOYAGE OF LIFE.

Life is represented under the similitude of a Boat over which a Guardian Angel constantly hovers.

1 Childhood.
2 Youth.
3 Manhood.
4 Old Age.

DIANA OR CHRIST.

1 A Grecian Maiden Accepts Christianity and Refuses to Worship Diana.
2 Her Martyrdom. Cast into a Den of Wild Beasts
3 Removal of her Body by Friends.
4 The Martyr Borne by Angels.

A CHRISTMAS HYMN.

(With Poem.)

1 "Had Rome been growing up to might."
2 "The Senator of haughty Rome."
3 "Within that province far away."
4 "How calm a moment may precede."
5 "A thousand bells ring out."
6 "For in that stable lay."

LEAD, KINDLY LIGHT.

1 "The night is dark, and I am far from home."
2 "I loved to choose and see my path."
3 "O'er moor and fen, o'er crag and torrent."
4 "And with the morn those angel faces smile."

PSALM XXIII.

1 "The Lord is my Shepherd, I shall not want."
2 "He maketh me to lie down in green pastures."
3 "He restoreth my soul."
4 "Yea, though I walk through the valley of the shadow of death."
5 "Thou preparest a table before me."
6 "Surely goodness and mercy shall follow me."

THROW OUT THE LIFE-LINE.

1 "Throw out the life-line across the dark wave."
2 *Chorus*—"Throw out the life-line!"
3 "See! he is sinking! oh hasten to-day."
4 "Winds of temptation and billows of woe."
5 "Haste then, my brother, no time for delay."

THE BOTTLE.

(With descriptive reading.)

(*From Cruikshanks' Celebrated Designs.*)

1 The bottle is brought out for the first time. The husband induces his wife "just to take a drop."
2 He is discharged from his employment for drunkenness. "They pawn their clothes to supply the bottle."
3 An execution sweeps off their furniture. "They comfort themselves with the bottle."
4 Unable to obtain employment, they are driven by poverty into the streets to beg.
5 Cold, misery and want destroy their youngest child. "They console themselves with the bottle."
6 Fearful quarrels and brutal violence are the natural consequences.
7 The husband in a state of furious drunkenness kills his wife with the instrument of all their misery.
8 The bottle has done its work—it has destroyed the infant and the mother; it has brought the son and daughter to vice and to the streets, and has left the father a hopeless maniac.

THE STOMACH OF THE DRUNKARD.

(With descriptive reading.)

1 Stomach of a Temperance Man.
2 Stomach of the Moderate Drinker.
3 Stomach of the Drunkard.
4 Stomach after a Debauch.
5 Stomach of a hard Drinker.
6 Stomach of a habitual Drunkard.
7 Stomach of a Drunkard on the verge of the grave.
8 Stomach during Delirium Tremens.

WILLIAM JACKSON'S TREAT.

(With Poem.)

1 More Champagne! remarked William Jackson.
Foreign stuff, with a genuine tax on.
2 Bourbon again—and oh, I say, I'm Will Jackson.
Hang it up till Saturday.
3 Don't you go to thinkin' I'm bust.
I'm Bill Jackson, Guv, can't you trust?
4 Bill goes out, and the next you hear
Of his last treat, off the end of a pier.

ECONOMIC SERIES

"FATHER, DEAR FATHER, COME HOME WITH ME NOW."

(With Poem.)

1 "Father, dear father, come home with me now,
The clock in the steeple Strikes one."
2 "With poor brother Bennie so sick in her arms,
And no one to help her but me."
3 "Father, dear father, come home with me now,
The clock in the steeple strikes two."
4 "The night has grown colder, and Bennie is worse,
And he has been calling for you."
5 "Father, dear father, come home with me now,
The clock in the steeple strikes three."
6 "We are alone—for poor Bennie is dead,
And gone with the angels of light."

THE DRUNKARD'S CAREER.

(With descriptive reading.)

1 Domestic happiness—the greatest of earthly blessings.
2 Temptation. "Lead me not into temptation."
3 Introduction of sorrow. A loving heart made sad.
4 The rum-hole a substitute for home.
5 Rum instead of reason.
6 Degraded humanity.
7 The cold shoulder by old friends.
8 Rumseller's gratitude—rejection instead of injection.
9 Poverty and want.
10 Robbery and murder the results of drunkenness.
11 *Mania a potu*, the horror of horrors.
12 The death that precedes eternal death.

THE DRUNKARD'S REFORM.

(With descriptive reading.)

1 He squanders his hard-earned money in drink.
2 His child's clothes are ridiculed; his pride is touched.
3 He forms a resolution and leaves the tavern.
4 He informs his wife of his resolve.
5 His sobriety raises him to the position of foreman.
6 The Happy Home of the Reformed Man.

TEN NIGHTS IN A BAR ROOM.

(With descriptive reading.)

1 The arrival at the "Sickle and Sheaf."
2 Joe Morgan's Little Mary begs him to come home.
3 Slade throws a glass at Joe Morgan and hits Mary.
4 Joe Morgan suffering the horrors of Delirium Tremens.
5 Death of Joe Morgan's Little Mary.
6 Frank Slade and Tom Wilkins on a spree.
7 Willie Hammond induced to gamble.
8 Harvey Green stabs Willie Hammond to death.
9 Quarrel between Slade and his son Frank.
10 Frank Slade kills his father with a bottle.
11 Meeting of the Citizens in the Bar Room.
12 The departure from the "Sickle and Sheaf."

THE DRUNKARD'S DAUGHTER.

(With descriptive reading.)

1 Her mother dying, she is left alone in the world.
2 She endeavors to support herself by sewing shirts.
3 Payment for her work is refused for alleged imperfections.
4 Unable to pay the rent she is turned into the street.
5 In a moment of despair she plunges into eternity.
6 "Take her up tenderly, lift her with care."

THE GAMBLER'S CAREER.

(With descriptive reading.)

1 The first seed of the passion planted in the young mind.
2 The development of passion—higher stakes.
3 Finding himself the loser, resorts to false play.
4 He is detected and roughly handled.
5 Having lost his all, he leaves the gambling house in despair.
6 He ends his life in a madhouse, still occupied with his ruling passion.

THE TWO PATHS OF VIRTUE AND VICE.

1 Childhood.
2 Youth.
3 Manhood.
4 Old Age.

LIFE OF A COUNTRY BOY.

1 Leaving Home.
2 Temptation and Fall.
3 Farther on—Gambling.
4 At last—The Forged Check

THE ROAD TO RUIN.

1 College Card Party.
2 Betting at the Races.
3 The Arrest for Forgery.
4 A Struggle for Existence.
5 The End at Hand.

THE ILL-FATED SHIP.

(With descriptive reading.)

1 Ship leaving Port.
2 A Fair Wind.
3 Among the Icebergs.
4 On a Lee Shore.
5 On Fire.
6 Crew Saved in Boats.

TAM O'SHANTER.

(Rob't Burns.)

1 Tam's wife "nursing her wrath."
2 Tam carousing with Souter-Johnny.
3 Tam mounts "gray mare Meg."
4 The witches' dance at Alloway Kirk.
5 "Out the hellish legion sallied."
6 Tam's gray mare Meg loses her tail.

ECONOMIC SERIES

COTTER'S SATURDAY NIGHT.

(Rob't Burns.)

1 "The toil-worn cotter" returning from his labor.
2 His little children meet him with noise and glee.
3 "Their eldest hope, their Jenny, woman grown."
4 Jenny's lover—"a strapping youth."
5 Youth's tender tale of love.
6 Family worship.

"HOME, SWEET HOME."

(With Poem.)

1 "Be it ever so humble,
There's no place like home."
2 "An exile from home,
Splendor dazzles in vain."
3 "How sweet 'tis to sit
'Neath a fond father's smile."
4 "To thee I'll return
Overburdened with care."

HOW JONES BECAME A MASON.

1 Jones starting for the Lodge.
2 The oath of Secrecy.
3 Riding the Goat.
4 Jones has become a Mason.

UNCLE TOM'S CABIN.

(With descriptive reading.)

1 George Harris taking leave of his wife.
2 An evening in Uncle Tom's Cabin.
3 Eliza and Child on the Ice.
4 Uncle Tom Sold to Haley.
5 Eva makes a friend of Uncle Tom.
6 Uncle Tom saves Eva from drowning.
7 George Harris resists the Slave Hunters.
8 Eva and Topsy.
9 Eva Reading to Uncle Tom.
10 Eva's Dying Farewell.
11 Legree's cruelty to Uncle Tom.
12 Death of Uncle Tom.

VISIT OF SAINT NICHOLAS.

(With Poem.)

1 The Children were Nestled all Snug in Their Beds.
2 Away to the Window I Flew Like a Flash.
3 A Miniature Sleigh and Eight Tiny Reindeer.
4 Down the Chimney St. Nicholas Came with a Bound.
5 And He Looked Like a Peddler Just Opening His Pack.
6 Merry Christmas to All, and to All a Good Night.

IRVING'S RIP VAN WINKLE.

(With descriptive reading.)

1 Rip Playing with the Children.
2 Rip at the Village Inn.
3 His Scolding Wife.
4 Rip on the Mountains.
5 Rip Returns Home.
6 Rip Relating his Story.

"HOW PERSIMMON'S TOOK CAH OB DER BABY."

(With Poem.)

1 Persimmons and der Baby.
2 Persimmons' Granny.
3 Persimmons on the Raft.
4 The Mother Finds her Baby.

THE VILLAGE BLACKSMITH.

(With Poem.)

1 "Under a spreading chestnut tree
The village smithy stands."
2 "You can hear him swing his heavy sledge,
With measured beat and slow."
3 "And children coming home from school
Look in at the open door."
4 "He goes on Sunday to the church,
And sits among the boys."
5 "And with his hard, rough hand he wipes
A tear out of his eyes."
6 "Each morning sees some task begin
Each evening sees it close."

"SWANEE RIBBER."

(With Poem.)

1 Way down upon de Swanee Ribber.
2 Dere's where my heart is turning ebber.
3 All up and down de whole creation.
4 *Chorus*—All de world am sad and dreary.
5 All round de little farm I wandered.
6 When I was playing wid my brudder.
7 One little hut among de bushes.
8 When will I see de bees a-humming.

"ROBINSON CRUSOE."

1 His father entreats him to stay home.
2 He holds fast to a piece of wreck.
3 He loads his raft.
4 He begins to be ill.
5 He sails around his island.
6 He starts to explore the interior of the island.
7 He discovers human bones.
8 He gets a view of the wreck.
9 He delivers Friday from the savages.
10 Crusoe and Friday in cave.
11 Fierce fight between the Spaniard and a savage.
12 Crusoe is overcome by the prospect of deliverance.

"HOME AGAIN."

1 Home again, home again,
From a foreign shore.
2 Happy hearts, happy hearts
With mine have laughed in glee.
3 Then give me but my homestead roof,
I'll ask no palace dome.

"THE RAVEN."

(With Poem.)

1 "While I nodded, nearly napping."
2 "Here I opened wide the door."
3 "In there stepped a stately Raven."
4 "Tell me what thy lordly name is."
5 "Straight I wheeled a cushioned seat."
6 "But whose velvet violet lining."
7 "Then methought the air grew denser."
8 "On this home by horror haunted."
9 "Prophet! said I, thing of evil—"
10 "It shall clasp a sainted maiden."
11 "Be that word our sign of parting."
12 "And my soul from out that shadow."

ECONOMIC SERIES

THE WRECK OF THE HESPERUS.

(With Poem by LONGFELLOW.)

1 It was the schooner Hesperus.
2 Blue were her eyes as the fairy flax.
3 The skipper, he stood beside the helm.
4 Then up and spake an old sailor.
5 Last night the moon had a golden ring.
6 The snow fell hissing in the brine.
7 He wrapt her in his seaman's coat.
8 And bound her to the mast.
9 Like a sheeted ghost the vessel swept.
10 A fisherman stood aghast.

MAUD MULLER.

(With Poem by WHITTIER.)

1 Maud Muller on a Summer's day,
Raked the meadow sweet with hay.
2 And blushed as she gave it, looking down,
On her feet so bare, and her tattered gown.
3 The Judge looked back as he climbed the hill,
And saw Maud Muller standing still.
4 Oft when the wine in his glass was red,
He longed for the wayside well instead.
5 She wedded a man unlearned and poor.
And many children played around her door.
6 Alas for the maiden, alas for the Judge,
The rich repiner and household drudge.

THE COURTIN'.

(With Poem by JAMES RUSSELL LOWELL.)

1 Zekle crep' up quite unbeknown,
An' peeked in thru' the winder.
2 An' there sot Huldy all alone,
'ith no one nigh to hender.
3 She thought no v'ice had such a swing
Ez his'n in the choir.
4 He stood a spell on one foot first,
Then stood a spell on t'other.
5 That last word pricked him like a pin,
An'——Wal, he up and kist her.
6 Tell mother see how matters stood,
An' gin 'em both her blessin'.

CURFEW SHALL NOT RING TO-NIGHT.

(With Poem by ROSE HARTWICK THORPE.)

1 He with bowed head, sad and thoughtful, she with lips all cold and white.
2 "I've a lover in that prison."
3 "Bessie," calmly spoke the sexton.
4 She had listened while the Judges read.
5 She with quick steps bounded forward.
6 She has reached the topmost ladder.
7 Out she swung, far out, the city seemed a speck of light below.
8 Firmly on the dark old ladder.
9 At his feet she tells her story.
10 Kneeling on the turf beside him.

OLD KENTUCKY HOME.

1 "The sun shines bright in the old Kentucky home."
2 *Chorus*—"Weep no more my lady."
3 "They sing no more by the glimmer of the moon."
4 "The time have come when darkies have to part."
5 "A few more days and the trouble all will end."
6 "A few more days till we todder on the road."

A LEAP FOR LIFE.

(With Poem.)

1 "Old Ironsides at anchor lay."
2 "There stood the boy with dizzy brain."
3 "A rifle grasped
And aimed it at his son."
4 "That only chance your life can save;
Jump, jump, boy!"
5 "He sank—he rose—he lived—he moved—."
6 "His father drew in silent joy
Those wet arms around his neck."

FAUST.

1 Faust in his study.
2 Vision of Marguerite.
3 Marguerite at the church.
4 Faust and Mephistopheles visit the garden.
5 Faust and Marguerite in the garden.
6 Marguerite spinning.
7 Marguerite sorrowing.
8 Death of Valentine.
9 Marguerite going to prison.
10 Marguerite in prison.

ABIDE WITH ME.

1 Abide with me, fast falls the eventide.
2 When other helpers fail, and comforts flee.
3 Swift to its close ebbs out life's little day.
4 Change and decay in all around I see.
5 I need Thy presence every passing hour.
6 Who, like Thyself, my guide and stay can be?
7 I fear no foe, with Thee at hand to bless.
8 Where is death's sting? where, grave, thy victory?
9 Hold Thou Thy cross before my closing eyes.
10 Heaven's morning breaks, and earth's vain shadows flee.

FROM GREENLAND'S ICY MOUNTAINS.

1 From Greenland's Icy Mountains.
2 From India's coral strand.
3 From many an ancient river.
4 From many a palmy plain.
5 What though the spicy breezes
Blow soft o'er Ceylon's isle.
6 The Heathen in his blindness
Bows down to wood and stone.
7 Shall we, whose souls are lighted
With wisdom from on high.
8 Salvation, oh, salvation,
The joyful sound proclaim.
9 Till each remotest nation
Has learned Messiah's name.
10 Waft, waft, ye winds his story
And you ye waters roll.
11 Till o'er our ransomed nature
The lamb for sinners slain.
12 Redeemer, King, Creator,
In bliss returns to reign.

ECONOMIC SERIES

WHERE IS MY BOY TO-NIGHT.

(With Poem.)

1 "The boy of my tenderest care."
2 "As he knelt at his Mother's knee."
3 "O could I see you now, my boy."
4 "But bring him to me with all his blight."
5 "O where is my boy to-night?"
6 "My heart o'erflows for I love him, he knows."

LET THE LOWER LIGHTS BE BURNING.

1 "Brightly beams our Father's mercy."
2 *Chorus*—"Let the lower lights be burning," etc.
3 "Dark the night of sin has settled."
4 "Trim your feeble lamp, my brother."

HIAWATHA.

(Longfellow.)

1 Hiawatha's wooing.
2 Hiawatha's wedding.
3 Death of Minnehaha.
4 Departure of Hiawatha.

THE BEATITUDES.

1 "Blessed are the poor in spirit."
2 "Blessed are they that mourn."
3 "Blessed are the meek."
4 "Blessed are they which do hunger and thirst after righteousness."
5 "Blessed are the merciful."
6 "Blessed are the pure in heart."
7 "Blessed are the peacemakers."
8 "Blessed are they which are persecuted for righteousness sake."
9 "Blessed are ye when men shall revile you and persecute you," etc.
10 "Rejoice and be exceeding glad; for great is your reward in Heaven."

GOD BE WITH YOU TILL WE MEET AGAIN.

1 "With his sheep securely fold you."
2 *Chorus*—"Till we meet at Jesus feet."
3 "'Neath his wings securely hide you,
Daily manna still provide you."
4 "When life's perils thick confound you,
Put his arms unfailing 'round you."
5 "Keep life's banner floating o'er you,
Smite death's threatening wave before you."

TELL ME THE OLD, OLD STORY.

1 "Tell me the old, old story, of unseen things above."
2 *Chorus*—"Tell me the old, old story of Jesus and His love."
3 "That wonderful redemption, God's remedy for sin."
4 "Remember! I'm the sinner whom Jesus came to save:"
5 "That this world's empty glory is costing me too dear."

ONWARD CHRISTIAN SOLDIERS.

1 "Onward Christian Soldiers.
Marching as to war."
2 "Like a mighty Army,
Moves the Church of God."
3 "But the Church of Jesus
Constant will remain."
4 "Blend with ours your voices
In the triumph song."

PYGMALION AND GALATEA.

(With descriptive reading.)

1 The Sculptor's Prayer.
2 The Statue Comes to Life.
3 The Statue Advancing.
4 The Indignant Wife.
5 Galatea Returns to Pedestal.
6 Galatea Marble Again.

OLD OAKEN BUCKET.

1 The cot of my father, the dairy house nigh it,
And e'en the rude bucket which hung in the well.
2 How ardent I seized it, with hands that were glowing,
And quick to the white-pebbled bottom it fell.
3 How sweet from the green mossy brim to receive it,
As poised on the curb, it inclined to my lips.

BEN HUR.

1 Balthazar in the Desert awaiting the arrival of the Wise Men.
2 The Wise Men Relating their Histories.
3 Joppa Gate.
4 Wise Men conferring with Herod.
5 Adoration of the Wise Men.
6 Ben Hur and Messala.
7 Ben Hur and his Mother.
8 The Tile Falling from the Roof.
9 Jesus gives Ben Hur to drink.
10 Ben Hur before Arrius on the Galley.
11 Ben Hur Saves Arrius in the Sea Fight.
12 Ben Hur's First Visit to Simonides.
13 Ben Hur checks Messala's Steeds.
14 The Gambling Party. A Roman Orgie.
15 Ben Hur and Isis on the Lake.
16 Ben Hur training the Arabs.
17 Chariot Race—the Overthrow.
18 The Wrestling Scene in the Palace of Idernee.
19 Tirzah and her Mother in the Dungeon.
20 Ben Hur views Jerusalem.
21 Ben Hur Discovered by his Mother and Tirzah.
22 Amrah giving Food to her Mistress.
23 Ben Hur Finds his Mother.
24 Ben Hur and Esther.

THE PIED PIPER OF HAMELIN.

1 "Rats! They fought the dogs, they killed the cats."
2 "Rouse up, sirs! Give your brains a racking."
3 "His queer long coat from heel to head."
4 "And out of the houses the rats came tumbling."
5 "Until they came to the river Weser."
6 "And folks who find me in a passion."
7 "Tripping and skipping ran merrily after."
8 'And lo! As they reached the mountain side."

SHAKESPEARE'S SEVEN AGES.

1 The Infant.
2 The School Boy.
3 The Lover.
4 The Soldier.
5 The Justice.
6 The Lean and Slippered Pantaloon.
7 The Last Scene.

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THE VAGABONDS.

(With Poem.)

1 "We are two travelers, Roger and I."
2 "We'll have some music, if you're willing."
3 "If you had seen her, so fair and young."
4 "But little she dreamed as on she went."
5 "And the sleepers need neither victuals nor drink."

MARCHING THRO' GEORGIA.

(With Poem.)

1 "Bring the good old bugle," etc.
2 "How the darkies shouted."
3 "There were Union men," etc.
4 "Sherman's Yankee boys."
5 "We made a thoroughfare."
6 "Hurrah! Hurrah!"

DRAKE'S ODE TO THE AMERICAN FLAG.

(With Poem.)

1 "When freedom from her mountain height."
2 "Majestic monarch of the cloud."
3 "Flag of the brave, thy folds shall fly."
4 "And, when the cannon-mouthings loud."
5 "Flag of the seas! on ocean wave."
6 "Flag of the free heart's hope and home"—The Star-Spangled Banner.

INDEPENDENCE BELL.

(With Poem.)

1 "There was a tumult in the city,
In the quaint old Quaker town."
2 "While all solemnly inside
Sat the Continental Congress.'"
3 "Far aloft in that high steeple
Sat the bell-man, old and gray."
4 "'Ring!' he shouts, 'Ring! grandpapa,
Ring! oh, ring for liberty.'"
5 "How they shouted! what rejoicing!
How the old bell shook the air."
6 "That old State-house bell is silent,
Hushed is now its clamorous tongue."

PAUL REVERE'S RIDE.

(With Poem.)

1 "He said to his friend, 'If the British march.'"
2 "Then he climbed to the tower of the church."
3 "And lo! as he looks on the belfry's height."
4 "And beneath, from the pebbles, in passing, a spark."
5 "It was twelve by the village clock."
6 "It was one by the village clock."
7 "And one was safe and asleep in his bed."
8 "How the farmers gave them ball for ball."

AMERICA.

1 "Land where my fathers died."
2 "I love thy rocks and rills."
3 "Let music swell the breeze,
4 "Long may our land be bright,
With freedom's holy light,"

TENTING ON THE OLD CAMP GROUND.

1 "Give us a song to cheer
Our weary hearts, a song of home."
2 *Chorus*—"Many are the hearts looking for the right
To see the dawn of Peace."
3 "Of the loved ones at home, that gave us the hand
And the tear that said Good-bye."
4 "Many are dead and gone
Of the brave and true, who've left their homes."
5 "Many are lying near—
Some are dead and some are dying."

STAR SPANGLED BANNER.

(With Poem.)

1 "Oh, say can you see by the dawn's early light."
2 "And the rockets' red glare, the bombs bursting in air."
3 "On the shore dimly seen thro' the mists of the deep."
4 "And where is that band who so vauntingly swore."
5 "Oh, thus be it ever when freemen shall stand"
6 "And this be our motto, 'In God is our trust.'"

THE CHARGE OF THE LIGHT BRIGADE.

1 "Forward, the Light Brigade!"
2 "Storm'd at by shot and shell!"
3 "Flashed all their sabres bare!"
4 "All that was left of them."

RED, WHITE AND BLUE.

1 "O Columbia, the gem of the ocean
The home of the brave and the free."
2 *Chorus*—"When borne by the Red, White and Blue."
3 "When war waged its wide desolation
And threatened our land to deform."
4 "The wine cup, the wine cup bring hither,
And fill you it up to the brim."

BABES IN THE WOOD.

1 The Dying Father Taking Leave of his Children.
2 He Implores his Brother to take Good Care of them.
3 His Brother Bargains with two Ruffians to Kill them.
4 The Ruffians take Children into the Woods.
5 One of the Ruffians Relenting, they Fight.
6 The Children Left to Die in the Woods.
7 The Surviving Ruffian Arrested in the Woods.
8 The Uncle's Dying Bed.

CINDERELLA.

1 Cinderella Helping her Sisters Dress for the Ball.
2 Cinderella's Sisters leave her alone at Home.
3 Cinderella's Godmother Appears.
4 Cinderella at the Ball.
5 Cinderella Drops Glass Slipper in her Flight.
6 The Glass Slipper Fits Cinderella's Foot.

RED RIDING HOOD.

1 Little Red Riding Hood Leaving Home.
2 Little Red Riding Hood Meeting Wolf.
3 The Wolf at Door of Grandmother's Cottage.
4 Wolf Dressing in Grandmother's Night-Robe.
5 Little Red Riding Hood in Bed with Wolf.
6 The Wolf Killed by Woodman.

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Bath. Rougish Boy. *Fitzgerald.*
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Beatrice Cenci. *Beranger.*
Bell Rock Lighthouse. *Turner.*
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Little Red Riding Hood. *Lejeune.*
Lion's Bride. *Max.*
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Lohengrin. *Trill.*
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Mad. LeBrun and Daughter. *By herself.*
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Milkmaid. *Landseer.*
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Mud Pies. *O'Neill.*
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My Second Sermon. *Millais.*
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Nothing Venture, Nothing Have. *Bateman.*
Nydia. *Bodenhausen.*
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Ocean Steamer in Mid-Ocean. *Smith.*
Ocean Steamer on Fire. *Smith.*
Ocean Steamer on a lee Shore. *Smith.*
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Ocean Steamer by Moonlight.
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Oh!—Astonished Rustics. *Madon.*
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Ophelia. *Makart.*
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Othello Relating his Story. *Becker.*
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Polar Star. *Falero.*
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SEVEN ANCIENT WONDERS OF THE WORLD.

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Wall and Hanging Gardens of Babylon.
The Colossus of Rhodes.
Statue of Jupiter Olympus.
The Pharos of Alexandria.

PORTRAITS OF AMERICANS.

Arthur, Chester A.
Barton, Miss Clara
Blaine, Jas. G.
Bryant, Wm. C.
Beecher, H. W.
Bryan, Wm. J.
Beauregard, Gen.
Burnsides, Gen.
Brown, John
Booth, Edwin
Banks, Gen. N. P.
Custer, Gen.
Clay, Henry
Cleveland, Grover
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Diaz, President of Mexico
Davis, Jefferson
Dewey, Admiral George
Emerson, Ralph Waldo
Everett, Edward
Edison, Thos. A.
Evans, Capt. R.
Farragut, David G.
Fulton, Robert
Franklin, Benjamin
Forrest, Edwin
Garfield, James A.
Gough, John B.
Grant, Gen. U. S.
Greely, Horace
Gould, Jay
Gomez, Gen. Maximo
Henry, Patrick
Hayes, Rutherford B.
Hooker, Gen. Joe.
Holmes, Dr. Oliver
Hancock, Winfield S.
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Ingersol, Robert
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Lyon, Gen. Nathaniel
Merritt, Gen. Wesley
Miles, Gen. N. A.
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Twain, Mark
Triumvirate
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Wheeler, Gen. Joe.
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Alphonzo XIII
Blanco, Gen.
Bonaparte, Lucien
Bonaparte, Pauline
Bonaparte, Letizia Ramolino
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Bonaparte, Napoleon as young officer
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Byron, Lord
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Boyle, Robert
Burns, Robert
Buffon
Barnave
Cartes, Des
Cuvier
Conde
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Charles II, of England
Charles V
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Carlisle, Thos.
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Cromwell, Oliver
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Czarina of Russia
Catherine II, of Russia
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Danton
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Emmet, Robert
Elizabeth, Queen
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George IV
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Goethe
Garibaldi
Gladstone
Galileo
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Junot
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Keppler
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Kruger, Paul
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Linnaeus
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Louisa, Princess
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Wesley, John
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President McKinley and Cabinet Discussing the Spanish Question.
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Hobson on Bridge of Merrimac, June 3.
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Sinking of the Merrimac.
Hobson's Rescue by Admiral Cevera.
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Bombardment of Moro Castle, Santiago.
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Stand of the Marines at Camp McCalla, June 11.
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"Well done, boy!"—Capt. Capron, Sr., Viewing Dead Body of his Son.
Spanish Method of Fighting.
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The Gloucester Sinking the "Furor" and "Pluton," July 3.
Destruction of Cevera's Fleet, July 3.
"Don't cheer, the poor fellows are dying." (Capt. Phillip, July 3.)
Capt. Phillip's Prayer on the Texas after Victory, July 3.
Admiral Cevera Received by Capt. Evans of the Iowa, July 3.
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Raising U. S. Flag on City Hall, Santiago, July 14.
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Signing the Protocol, August 13.
First Flag of Truce after Peace, Porto Rico.
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Defeat of Filipinos, February 5.
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"Break the News to Mother."
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"Gloria Mundi"—Columbia and Britannia clasping hands.
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Our Martyred Presidents.
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Charge of Cavalry under Maceo.
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Spanish Soldiers Devastating Cuba.
Spanish Soldiers Murdering Wounded Insurgents.
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Starving Reconcentrados in Havana.
Filibustering Expedition Landing Military Stores.
Spanish Cavalry with Captured Pacificos.
Death of Gen. Maceo.
Gen. Gomez's Victory at Saratoga.
Cuban Flag.
Spanish Flag.

YANKEE DOODLE.

(With Poem.)

1 "Father and I went down to camp."
2 "And there was General Washington."
3 "And there I see a little keg."
4 "The troopers, too, would gallop up."
5 "And there they had a a swamping gun,"
6 "It scared me so, I stuck it off."

LIFE OF WASHINGTON.

(With Reading.)

1 The Cherry Tree Incident.
2 Young Washington as a Peacemaker.
3 Courtship of Washington.
4 Washington at Fort Duquesne, 1758.
5 Washington Taking Command of the Army, 1775.
6 Washington Crossing the Delaware, 1776.
7 The Prayer at Valley Forge, 1777.
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10 Lafayette at Mt. Vernon.
11 The Inauguration of Washington, 1789.
12 Last Moments of Washington, 1799

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Washington's Reception at New York, April 30, 1789.
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LIFE OF LINCOLN.

(With Reading.)

1 Birthplace of Lincoln.
2 Lincoln on Flat Boat.
3 Youth of Lincoln—Studying.
4 Lincoln's Debate with Douglas.
5 Lincoln Raising Flag on Independence Hall.
6 Lincoln's First Inauguration.
7 Lincoln Visiting Hospital.
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9 Speech at Gettysburg.
10 Lincoln's Visit to Richmond.
11 Assassination.
12 Death-bed.

LIFE OF U. S. GRANT.

(With Reading.)

1 Birthplace of Grant.
2 Lieutenant Grant Aiming a Cannon at Chapultepec.
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5 Siege of Vicksburg.
6 Grant's Triumphal Entry into Vicksburg.
7 Capture of Petersburg, Va.
8 Surrender of Lee.
9 Taking the Oath; Second Inauguration.
10 Cottage, Mt. McGregor, N.Y.
11 Death-bed of Grant.
12 Allegory; "Let us have Peace."

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Approaching Storm—No. 1.
Approaching Storm—No. 2.
Arkansas Traveller—No. 1.
Arkansas Traveller—No. 2.
Asking a Hand—No. 1.
Getting a Foot—No. 2.
Attack on Watermelon—No. 1.
Attack on Watermelon—No. 2.
Babies on our Block.
Bare Chance.
Between Two Fires.
Boss of the Road.
Bride, and One Year After.
Christmas at Blackburg.
Come into the Garden, Maud.
Coming thro' the Rye.
Coolness between Friends.
Darktown Fire Brigade—No. 1.
Darktown Fire Brigade—No. 2.
Darktown Lawn Party—No. 1.
Darktown Lawn Party—No. 2.
Darktown Odd Fellows—No. 1.
Darktown Odd Fellows—No. 2.
Darling, I am growing old
Division of Labor.
Don't you forget it.
Dot little German band.
Every dog has his day.
Excellent Hunting for the Indians.
Excuse haste and a bad pen.
Fatherless.
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Game Dog.
Girl I left behind me.
Going! Going! Gone!
Golly, no wonder Missis don't get up 'fore 10 o'clock.
Good-bye, Sweet Heart, Good-bye.
Go 'way, down dar—No. 1.
I knew dere was mischief—No. 2.
Grab the ball, Johnny, I'll wait.
Great Expectations.
How doth the Little Busy Bee.
Hug me closer, George.
In Happy Moments—No. 1.
Star of the Evening—No. 2.
If dese am you'rn Boss, you can have them.
I want to be an Angel.
I wonder if it's loaded—No. 1.
It was loaded—No. 2.
Laying back stiff for a Brush—No. 1.
Hung up with the Starch out—No. 2.
Listen to The Mocking Bird.
Lovely Calm—No. 1.
Black Squall—No. 2.
Man as he expects to be.
Mary had a little Lamb.
Masher—No. 1.
Masher Crushed—No. 2.
Maternal Solicitude.
Me and Jack—No. 1.
Jack and Me—No. 2.
Moving Day.
Mr. Murphy is Rising with the World.
Mule Train on an Up-grade—No. 1.
Mule Train on a Down-grade—No. 2.
My Pants! well, I should remark.
Parson's Colt trots if it is Sunday.
Peace, Boarding-house—No. 1.
War, Boarding-house—No. 2.

Pleasure before Business.
Pleasure Party.
Profit and Loss.

ECONOMIC SERIES

Comic Subjects—Con.

Put my little shoes away.
Richard is himself again.
She stoops to conquer.
Shimply, hic, waiting for a fren'.
Something has got to come—No. 1.
Something did come—No. 2.
Stolen Pleasures are Sweet—No. 1.
No Pleasure without Pain—No. 2.
Sure of a Bite—No. 1.
Bustin' a Picnic—No. 2.
Take back the heart that thou gavest.
That husband of mine.
The harvest, what shall it be?
They all do it.
Thou art so near and yet so far.
Thou hast learned to love another.
Three Graces.
Three Scape-graces.
Three Systems of Medicine.
Too Late for the Train.
Triumph of Women's Rights.
Trouble in the Church—No. 1.
Trouble in the Church—No. 2.
'Twas a calm, still night.
'Twere vain to tell thee all I feel.
Two heads are better than one.
Two souls with but a single thought.
Venus Rising from the Sea.
Victor and Vanquished.
Victory Doubtful.
Walked Home on his Ear.
We met by chance.
We've had a healthy time.
What are the wild waves saying?—No. 1.
Scoot, brother, scoot—No. 2.
What is home without a mother-in-law?
Where is my leedle dog gone?
Who says I stole dem chickens?
Why did you sup on pork?

IRISH CHARACTERS.

"Aisy, Acushla, while I hoist my ould coat forninst the baste."
"Do not hesitate, Pat, but drink."
Donnybrook Fair.
Gettin' Ready to Goa-Courtin'.
Goin' to "the Beds"—No. 1.
Coming from "the Beds"—No. 2.
Haulin' off the Bride—No. 1.
Haulin' Home the Bride—No. 2.
"I say, Paddy, what are those figures up there?" "Oh, sir, thim's the Twelve Apostles."
Kissing the Blarney Stone—No. 1.
Goin' to Kiss the Rael Blarney Stone—No. 2.
"Morrow, Paddy! where are you goin' wid the pigs?"
Paddy Makin' Love.
The Rael Convaynience of Single Life—No. 1.
The Onconvaynience of Married Life—No. 2.
Tipperary Boy Goin' a-Courtin'.
"Well, Pat, which will you take, tea or whiskey?"
"Who dare stand on the tail ov me coat?"

ILLUMINATED HYMNS.

(Colored only.)

(*The words of the Hymn are photographed upon the glass, with an appropriate illustration.*)

"America"—Goddess of Liberty. *Beale.*
"Blest be the tie that binds"—Family Worship. *Hofmann.*
"Calm on the listening ear of night"—Song of Angels. *Moran.*
"Christ the Lord is risen"—The Resurrection. *Van Arnim.*
"Come, Holy Spirit, Heavenly Dove"—Pentecost. *Ferrara.*
"Come, ye disconsolate"—Christ the Consoler. *Plockhorst.*
"Dixie"—Darkies picking cotton. *From nature.*
Doxology—"Praise God," etc. The Chorister Boys. *Anderson.*
"God be with you till we meet again"—Christ at Emmaus. *Plockhorst.*
"Hark, the herald angels sing"—Angel Choir. *Reynolds.*
"Hold the Fort"—First verse and chorus. The Signal of Jesus. *Beale.*
"Hold the Fort"—Second and third verses—The Victory. *Beale.*
"Home again"—Sailor's Return.
"I gave my life for thee"—Ecce Homo. *Barbieri.*
"I love to tell the story"—Jesus Healing Sick. *Hofmann.*
"Jesus, keep me near the cross"—Stabat Mater. *Lazerges.*
"Jesus, lover of my soul"—Rock of Ages. *Oertel.*
"Jesus, Saviour, pilot me"—Christ and Peter. *Plockhorst.*
"Just as I am, without one plea"—Prodigal Son. *Dubufe.*
"Lead, Kindly Light"—The Pilgrim. *Tholey.*
"My hope is built on nothing less"—Bell Rock Lighthouse. *Turner.*
"My Jesus, I love Thee"—Christ on Cross. *Bonnat.*
"Nearer, my God, to Thee"—Jacob's Dream. *Terry.*
"Ninety and Nine"—Sheep in Pasture. *Bonheur.*
"O Jesus, Thou art standing" Light of World. *Hunt.*
"O Paradise, O Paradise"—Garden of Paradise. *Gosse.*
"Onward, Christian Soldiers" The Crusaders. *Doré.*
"Rock of Ages"—Simply to Thy Cross I Cling. *Oertel.*
"Saviour, like a shepherd lead us"—The Good Shepherd. *Dobson.*
"Star-Spangled Banner"—Stars and Stripes. *Beale.*
"Son of my soul"—Peace be to this house. *Dobson.*
"That sweet story of old"—Christ Blessing Children. *Le Jeune.*
"There is a fountain filled with blood"—The Crucifixion. *Gue.*
"There is a green hill far away"—Shepherd of Jerusalem. *Morris.*
"When I survey the wondrous cross"—Whereon they crucified him. *Morris.*
"While shepherds watched their flocks"—Christmas Morning. *Plockhorst.*

POPULAR HYMNS.

(Uncolored only.)

Abide with Me.
Almost Persuaded.
America.
Auld Lang Syne.
Beautiful River.
Beulah Land.
Bringing in the Sheaves.
Calm on the Listening Ear.
Children of the Heavenly King.
Coronation.
Dixie.
Doxology.
Greenland's Icy Mountains.
Hail Columbia.
Hold the Fort.
Home Again.
Home, Sweet Home.
Jerusalem the Golden.
Jesus of Nazareth Passeth By.
Marching thro' Georgia.
Nearer, my God, to Thee.
Ninety and Nine.
Onward, Christian Soldiers.
Pull for the Shore.
Rally Round the Flag.
Red, White and Blue.
Rescue the Perishing.
Ring the Bells of Heaven.
Rock of Ages.
Safe in the Arms of Jesus.
Star-Spangled Banner.
Sweet By and By.
Sweet Hour of Prayer.
The Home over There.
Tramp, Tramp, Tramp.
What a Friend we Have in Jesus.
What Shall the Harvest Be?
While Shepherds Watched.
Work, for the Night is Coming.

ECONOMIC SERIES

EVANGELINE.

(Longfellow.)

1 The Forest Primeval.
2 Pastor in street of Arcadia.
3 Evangeline going to church
4 House and Barns of Benedict.
5 Evangeline and Gabriel hunting eggs.
6 Indian Summer—Return of flocks and harvesters.
7 Basil and Benedict arranging betrothal.
8 Notary drinking to health of couple.
9 Merry-making at the betrothal.
10 Women in churchyard — Arrival of soldiers.
11 English commander delivering order.
12 Priest in church subduing his people.
13 Parting of Evangeline and Gabriel.
14 Evangeline with her father at seaside.
15 Burial of Evangeline's father.
16 Evangeline at the prow of the boat.
17 Boat on Mississippi with bugler.
18 Basil on horseback calling his cattle.
19 Evangeline in the garden.
20 Indian woman at tent of Evangeline.
21 Black robed chief of the missions.
22 Hunter's lodge in ruins.
23 Evangeline in Philadelphia visiting the sick.
24 Evangeline finds Gabriel at last.

THE BRIDGE.

(Longfellow.)

1 "I stood on the bridge at midnight,
As the clocks were striking the hour."
2 "How often, O how often,
In the days that had gone by,"
3 "And only the sorrow of others
Throws its shadow over me."
4 "I see the long procession
Still passing to and fro."

GRAY'S ELEGY.

Written in a Country Churchyard.

1 "The curfew tolls the knell of parting day,"
2 "Now fades the glimmering landscape on the sight,"
3 "The moping owl does to the moon complain"
4 "Beneath those rugged elms, the yew tree's shade,"
5 "The breezy call of incense breathing morn,"
6 "For them no more the blazing hearth shall burn,"
7 "Oft did the harvest to their sickle yield,"
8 "Let not ambition mock their useful toil,"
9 "The paths of glory lead but to the grave."
10 "Nor you ye proud, impute to these the fault,"
11 "Can storied urn, or animated bust,"
12 "Perhaps in this neglected spot is laid"
13 "Some Village Hampden, that with dauntless breast"
14 "Forbade to wade through slaughter to a throne,"
15 "Some frail memorial still erected nigh,"
16 "On some fond breast the parting soul relies,"
17 "Oft have we seen him at the peep of dawn"
18 "There at the foot of yonder nodding beech,"
19 "Slow through the churchway path we see him borne:"
20 "He gave to misery (all he had) a tear,"

THE SNOW BALL.

(With Comic Poem.)

1 "Joe made a ball as big as an orange,"
2 "And the farther it went the bigger it grew."
3 "The snow was so deep, piggy stepped from his pen,"
4 "And left the poor pig and the ball to their fate."
5 "Where Mehitable Smith met Mister Sam Gray;"
6 "Just then came along that remarkable ball,"
7 "Professor Macalpin, the learned and wise,"
8 "It was Darwin's latest, "The Descent of Man!"
9 "In time would be able to move off a house."
10 "Set up a snow-bawl!—oh! how they did bellow."

COMIC CARTOONS.

Family Prayer:
No. 1 Communion.
No. 2 Contemplation.
No. 3 Consternation.
No. 4 Castigation.
Photographing the baby, No. 1
Photographing the baby, No. 2
Photographing the baby, No. 3
Photographing the baby, No. 4
"Guess it's a bite," No. 1.
"Guess I've got him," No. 2.
"Guess I'll lose him," No. 3.
"Guess I'm a goner," No. 4.
Poker; three of a kind, No. 1.
Poker; the bluff, No. 2.
Now snarl, Dad, and show fight, No. 1.
Grin and bear it, Dad, No. 2.
Trials of moving day, No. 1.
Trials of moving day, No. 2.
Wake up, Johnnie, No. 1.
Why aint you coming? No. 2.
Load of hay for sale, No. 1.
Hay sold and delivered, No. 2.
Onconvanience of single life, No. 1.
Rael convanience of married life, No. 2.

THE HOLY CITY.

1 "Last night I lay asleeping."
2 "I stood in the Old Jerusalem."
3 "Methought the voice."
4 1st Chorus—Jerusalem, etc.
5 "And then methought my dream."
6 "The Sun grew dark."
7 2d Chorus—Jerusalem, etc.
8 "I saw the Holy City."
9 "It was the new Jerusalem."
10 3d Chorus—Jerusalem, etc.

KILLARNEY.

1 "Emerald isles and winding bays."
2 "Bounteous Nature loves all land."
3 "Angels fold their wings."
4 "Innisfallen's ruined shrine."
5 "Still at Muckross you must pray."
6 "No place else can charm the eye."
7 "Angels often pausing there."
8 "Music there for echo dwells."
9 "Tinge the cloud-wreaths in that sky."
10 "Wings of Angels so might shine."

OLD MASTERS.

Angelo, Michael
The Last Judgment.
Holy Family.
Mater Salvatoris.
Moses (Statuary).
Baroccio, Federigo
"Touch me not."
Bartolommeo, Fra
Presentation in Temple.
Holy Family.
Battoni, Pompeo
Penitent Magdalen.
Venus and Cupid.
Bellini, Giovanni
Madonna and Child

ECONOMIC SERIES

Botticelli, Sandro
Holy Family.
Boucher, Francis
Venus and Cupids.
Bronzino, Agnolo
Christ in Limbo.
Brouwer, Adriaan
The Blacksmith's Forge.
Brueghels, John
The Creation.
Caracci, Annibale
Three Marys at Tomb.
Bath of Diana.
Caracci, Ludovico
Placing Christ in the Tomb.
Correggio,
Assumption of Virgin.
Coronation of Virgin.
Holy Night.
Repose in Egypt.
Marriage of St. Catherine.
Penitent Magdalen.
Cupid Disarmed.
Jupiter and Antiope.
Cuyp, Aelbert
Morning.
Dolce, Carlo
Mater Dolorosa.
Salvator Mundi.
Domenchino, [ome.
Last Communion of St. Jer-
Diana's Hunt.
Dietricy,
The Wandering Minstrels.
The Tribute Money.
Dou, Gerard
The Dropsical Woman.
Durer, Albrecht
The Four Evangelists.
"It is Finished."
Francia, Francesca
Adoration of Kings.
Giordano, Luca
The Cyclops at their Forge.
The Redemption.
Guercino, Barbieri
Behold the Man!
Flight of Lot. [Nunzio.
Semiramides' response to
The Prodigal's Return.
Abraham sends Hagar away.
Esther implores Ahasuerus.
Hals, Franz
Banquet of officers of archers
of St. Adrian.
Helst, Bartholomew Van
Banquet of Arquebusiers.
Hogarth,
The Good Samaritan.
Holbein, Hans [Meyer.
Madonna of Burgomaster
Jordaens, Jacob
Family of Rubens.
Juvenet,
Christ Clearing the Temple.
Descent from the Cross.
Kauffman, Angelica
Vestal Virgin.
Lorraine, Claude
Flight into Egypt.
Luini, Bernardino
Madonna of Lugano.
Maratta, Carlo
Apollo and the Muses.
Diana and Acteon.
Massys, Quentin
The Misers.
Entombment of Christ.
Memling, Hans
Holy Family.
Mengs, Raphael
The Parnassus.
Metzu, Gabriel
The Cello Player.
Murillo,
Moses Striking the Rock.
Miracle of Loaves and Fishes
Immaculate Conception.
Virgin of Seville.
St. Anthony of Padua.
St. John with Lamb.
Bust of Mary Magdalen.
Virgin of the Mirror.
Ostade, Van
The Flemish Ratcatcher.
Palma, Vecchio
Virgin and Child.
Perugino, Pietro
Virgin, Child and two Saints
Pinturicchio, Bernardino
Madonna and Child.
Piombo, Sebastiano del
Raising of Lazarus.
Potter, Paul
Young Bull.
Poussin, Nicolas
The Golden Calf.
Moses Striking the Rock
Moses and Daughters of
Jethro.
Repose in Egypt.
Assumption of Virgin.
Shepherds of Arcadia.
Assumption of St. Paul.
Slaughter of Innocents.
Raphael,
Marriage of the Virgin.
Coronation of Virgin.
Madonna of Grand Duke.
Ansidei Madonna.
Entombment of Christ.
La Belle Jardiniere.
Madonna of Canopy.
Judgment of Solomon.
Triumph of Galatea.
Strolling Madonna.
Madonna of the Chair.
Madonna of the Candlestick.
St. Cecelia.
Vision of Ezekiel.
Christ Bearing Cross.
Madonna St. Sixtus. [Gate.
Peter and John at Beautiful
Christ's Charge to Peter.
Miraculous draught of fishes
Death of Ananias. [ness.
Elymas Struck with Blind-
Paul and Barnabas at Lystra
Paul Preaching at Athens.
The Transfiguration.
Rembrandt,
The Night Watch.
Anatomical Lesson.
Merchant of Amsterdam.
Syndics of Amsterdam.
Wine, Wife and Song.
St. Paul in Prison. [ples.
Christ appears to His Disci-
Abraham's Sacrifice.
Reni, Guido
Annunciation to Virgin.
Death of Cleopatra.
Christ on the Cross.
Bacchus and Ariadne.
The Baptism of Christ.
Aurora and her train.
Assumption of the Virgin.
Ecce Homo.
Ribera,
St. Mary of Egypt.
Romano, Guilio
Apollo and the Muses.
Rosa, Salvator
Diogenes and his Lantern
Rubens,
Castor and Pollox abduct
daughters of Leukippas.
Last Sigh of Christ.
The Destruction of Senna
cherib's Host.
The Conversion of Saul.
Elevation of Cross.
Descent from Cross.
Last Judgment.
Raising of Lazarus.
Ruisdael, Van
Environs of a Village
Sarto, Andrea del
Madonna enthroned.
Sassoferrato,
Holy Family.
Schalchen,
The Ten Virgins.
Snyders, Franz
The Wild Boar Hunt.
Terberg, Gerard
Lady Playing Mandolin
Terniers, David
The Prodigal Son.
Tintoretto,
Entombment of Christ.
Titian,
Venus and Adonis.
Venus.
Danae. [Temple
Presentation of Virgin in
Assumption of Virgin.
Sacred and Profane Love.
The Tribute Money. [ing.
Madonna and Angels Ador-
Murder of Peter the Martyr.
Venus equipping Cupid.
The Entombment of Christ.
Madonna of the white rabbit.
Vandyke,
Charles I, (full length).
Christ expiring on the Cross.
St. Martin giving cloak to
beggar. [Christ.
Virgin weeping over body of
Children of Charles I.
Christ crowned with thorns.
Van Loo, Carlo
Spanish Conversation.
Velasquez,
The surrender of Breda.
Veronese,
Adoration of the Kings
Christ bearing the Cross.
Wedding at Cana.
Jesus at house of Simon
Pilgrims at Emmaus.
Finding of Moses.
Vien,
The Cupid Vender.
Vinci, Leonardo da
The Last Supper.
Virgin, Jesus and St. Anne
Virgin of the Lily.
Virgin of the Rocks.
Virgin of the Scales.
Bacchus.
Leda and Swan.
Mona Lisa.
Volterra, Daniel da
Descent from Cross.
Watteau,
The Isle of Love.
Wouverman,
Loading Hay at Port.

ECONOMIC SERIES

BIBLE SUBJECTS.

Additional.

Adam and Eve driven from Eden. *Tassaert.*
The Deluge. *Martin.*
The separation of Abraham and Lot. *Beale.*
Jacob setting out for Egypt. *Beale.*
Jacob blessing his sons. *Beale*
Rebecca giving drink to Eleazer. *Schopin.*
Departure of Rebecca. *Schopin*
Isaac's reception of Rebecca. *Smirke.*
Chastity of Joseph. *Steuben.*
Moses espouses the daughter of Jethro. *Le Brun.*
Moses with tables of law.
The Destroying Angel. *Martin.*
Destruction of the Israelites. *Martin.*
Joshua commands the Sun to stand. *Martin.*
Samson and Delilah. *Steuben*
Nathan reproves David. *Beale.*
Handwriting on the wall. *Martin.*
Jews led captive to Babylon. *Bendemann.*
Susannah at the Bath. *Schopin.*
Bathsheba at the Bath. *Schopin.*
Infant Samuel. *Sant.*
The Nativity. *Taylor.*
Slaughter of Innocents. *De Keyser.*
Flight into Egypt. *Plockhorst*
Flight into Egypt. *Kaulbach.*
John the Baptist before Herod.
Good Samaritan. *Block.*
Lord help me. *Plockhorst.*
Christ stilling storm. *Hamilton.*
Christ and adultress. *Signol.*
Christ and adultress. *Corbould*
Parable of lost piece of money. *Millais.*
Wilt thou be made whole. *Herbert.*
Agony in the garden. *Delaroche.*
Kiss of Judas. *Scheffer.*
Last Supper. *B. West.*
The Crucifixion. *Gué.*
Judas throwing down the blood money. *Beale.*
Judas hangs himself. *Beale.*
Disciples with dead body of Christ. *Rotermaud.*
Mary and risen Lord. *Pfanneschmidt.*
Incredulity of Thomas. *Vanderwerf.*
Conversion of Saul. *Dayes.*
Child Timothy. *Sant.*
Head of Christ (boy). *Hofmann.*
Head of Christ. *Hofmann.*
Head of Christ. *Da Vinci.*
Nativity of Virgin. *Murillo.*
Madonna Cardinello. *Raphael*
Madonna, House of Tempi. *Raphael.*
Madonna, House of Colonna. *Raphael.*
Holy St. Catherine. *Raphael.*
Repose in Egypt. *Vandyke.*

"NINETY AND NINE."

1 "There were ninety and nine."
2 "Away on the mountains wild and bare."
3 "But the shepherd made answer."
4 "And altho' the road be rough and steep."
5 "How deep were the waters crossed."
6 "Ere he found his sheep that was lost."
7 "Lord, whence are those blood drops?"
8 "Lord, whence are Thy hands so rent and torn?"
9 "There arose a glad cry to the gates of Heaven."
10 "Rejoice, for the Lord brings back His own."

THE NEW-BORN KING

1 "Guided by a living star,"
2 "Came the wise men from afar;"
3 "Lo! in a manger sleeping"
4 "While o'er his sleep a vigil keeping,"
5 *1st Ref.*—"Glory to God, hosanna sing."
6 "Jordan hushed her waters still;"
7 "Silence reigned on Zion's hill;"
8 "Came then a voice from heaven,"
9 "Fear not; to you this day is given,"
10 *2d Ref.*—"Glory to God, hosanna sing."

THE FARMER AND THE CALF.

1 Mr. Hayseed resolves to sell his calf.
2 Removal from the mother attended with difficulties.
3 He tries to coax it with a handful of grass.
4 He endeavors to push it along.
5 He tries another method and fails.
6 He tries the effect of a thistle.
7 He seizes him by the ear and tail.
8 Becoming tired, he tries remonstrance.
9 Regaining strength, he uses additional exertion.
10 He carries him on his back.
11 He gets tired, a new idea strikes him.
12 He ties the cow's bell around his neck, and the calf follows him.

THE ELEPHANT'S REVENGE.

(With Poem.)

1 An Elephant out for a walk.
2 Thirsty and drinks at a lake
3 A native has a shot at him.
4 The Elephant pursues him
5 Catches him by the ear.
6 Gives him a good shaking.
7 And throws him into the lake.
8 Then suspends him over the open jaws of a crocodile.
9 Next gives him a bath.
10 And then shakes him well.
11 Throws him into a cactus bush.
12 And leaves him covered with thorns.

JESUS, LOVER OF MY SOUL.

1 "While the nearer waters roll,"
2 "Safe into the haven guide,"
3 "Leave, O leave me not alone,"
4 "Cover my defenceless head,"
5 "Raise the fallen, cheer the faint,"
6 "False and full of sin I am,"
7 "Let the healing streams abound:"
8 "Freely let me take of thee:"

MERCHANT OF VENICE.

Act I. Scene III. Interview between Antonio, Bassanio and Shylock.
Act II. Scene II. Old Gobbo and his son Launcelot.
Act II. Scene V. Jessica throwing down a casket.
Act III. Scene I. Shylock bewailing the loss of his daughter.
Act III. Scene II. Bassanio choosing the casket.
Act III. Scene II. Portia giving ring to Bassanio.
Act III. Scene II. Bassanio reading letter from Antonio.
Act IV. Scene I. Portia (as Balthazzar) speaking in court.
Act IV. Scene I. Shylock preparing to take the pound of flesh.
Act IV. Scene I. Shylock hearing his sentence of condemnation.
Act IV. Scene I. Portia (as Balthazzar) asking Bassanio for ring.
Act V. Scene V. Portia reproaching Bassanio for parting with ring.

ECONOMIC SERIES

ANGLO-BOER WAR.

Pres. Paul Kruger.
Gen. Joubert.
Gen. Cronje.
Dr. Leyds.
Gen. Lord Roberts.
Gen. Kitchener.
Gen. Buller.
Gen. Lord Methuen.
Lieut. Col. Baden-Powell.
Hon. Cecil Rhodes.
Flag of the Transvaal.
Map of the Transvaal.
Battle of Majuba Hill.
Treaty of Peace, March 21, 1881.
Dr. Jameson's Last Stand.
Boers going to war, 1899.
Arrival of English troops at Ladysmith.
Boer horsemen and artillery going into battle.
Boers under Gen. Koch at battle, Elandslaagte.
British lancers cutting off Boer's retreat Elandslaagte.
Boer prisoners on way to Pietermaritzburg.
Field battery fording a river.
Three cheers for Queen.
Signaling by search-light to Ladysmith.
Highlanders crossing Modder River.
Loss of British guns at Tugela River.
Surrender of Gen. Cronje to Lord Roberts.

RAPHAEL'S FRESCOES IN VATICAN.

1 School of Athens.
2 Last Supper discussed by Fathers of Church.
3 The Church Robber, Heliodor, driven from Temple.
4 The Apostles Peter and Paul appearing to Attila, King of Huns.
5 The Parnassus.
6 Burning Castle of Rome.
7 The Miracle at the Mass of Bologna.
8 St. Paul Released.

MY MOTHER'S BIBLE.

1 "When I stood at mother's knee."
2 *Chorus* — "Blessed book, precious book."
3 "There she read of Jesus love,"
4 "And I seek to do His will."

NEW TALE OF A TUB.

(With Poem.)

1 Opening the question.
2 Bengal ease.
3 The artful dodge.
4 Look before you leap.
5 Under cover.
6 The climax.

FLAGS OF ALL NATIONS.

Austria.	Italy.
Belgium.	Japan.
China.	Mexico.
Cuba.	Norway.
Denmark.	Portugal.
France.	Russia.
Germany.	Spain.
Great Britain.	Sweden.
Great Britain—Union Jack.	Switzerland.
	Turkey.
Greece.	United States.
Holland.	United States—Original.
Ireland.	

ANNIE AND WILLIE'S PRAYER.

(With Poem.)

1 Annie and Willie sent to bed early by their father.
2 Annie and Willie praying at bedside.
3 Father going in storm to buy toys for the children.
4 Father and Aunt Mary arranging the Christmas presents.
5 Children discovering their gifts in the morning.
6 Father and his happy children on Christmas morning.

THE SPECTRE PIG.

(With Poem.)

1 "It was the stalwart butcher man,
That knit his swarthy brow,"
2 "And like a mighty pendulum,
All solemely he swung!"
3 "It was the butcher's youngest son,
His voice was broke with sighs,"
4 "It was the butcher's daughter then,
So slender and so fair,"
5 "And hooting owl, and hovering bat,
On midnight wing attended."
6 "Now wake, now wake, thou butcher man!
What makes thy cheek so pale?"
7 "The shadowy spectre swept before,
The butcher trailed behind."
8 "A ghastly shape was swinging there,
It was the butcher man."

THE MARTINIQUE DISASTER

Destruction of St. Pierre by volcano.
People of St. Pierre overcome by eruption.

THE PALMS.

1 Around our way the Palm trees and the flowers.
2 Jesus appears, He comes to dry our tears.
3 His voice is heard and nations at the sound.
4 For light to all the world is given again.
5 The children now sing the Redeemer's name.
6 Hosanna! Glory to God! Blessed is he who comes bringing Salvation.

LIFE OF BENJAMIN FRANKLIN

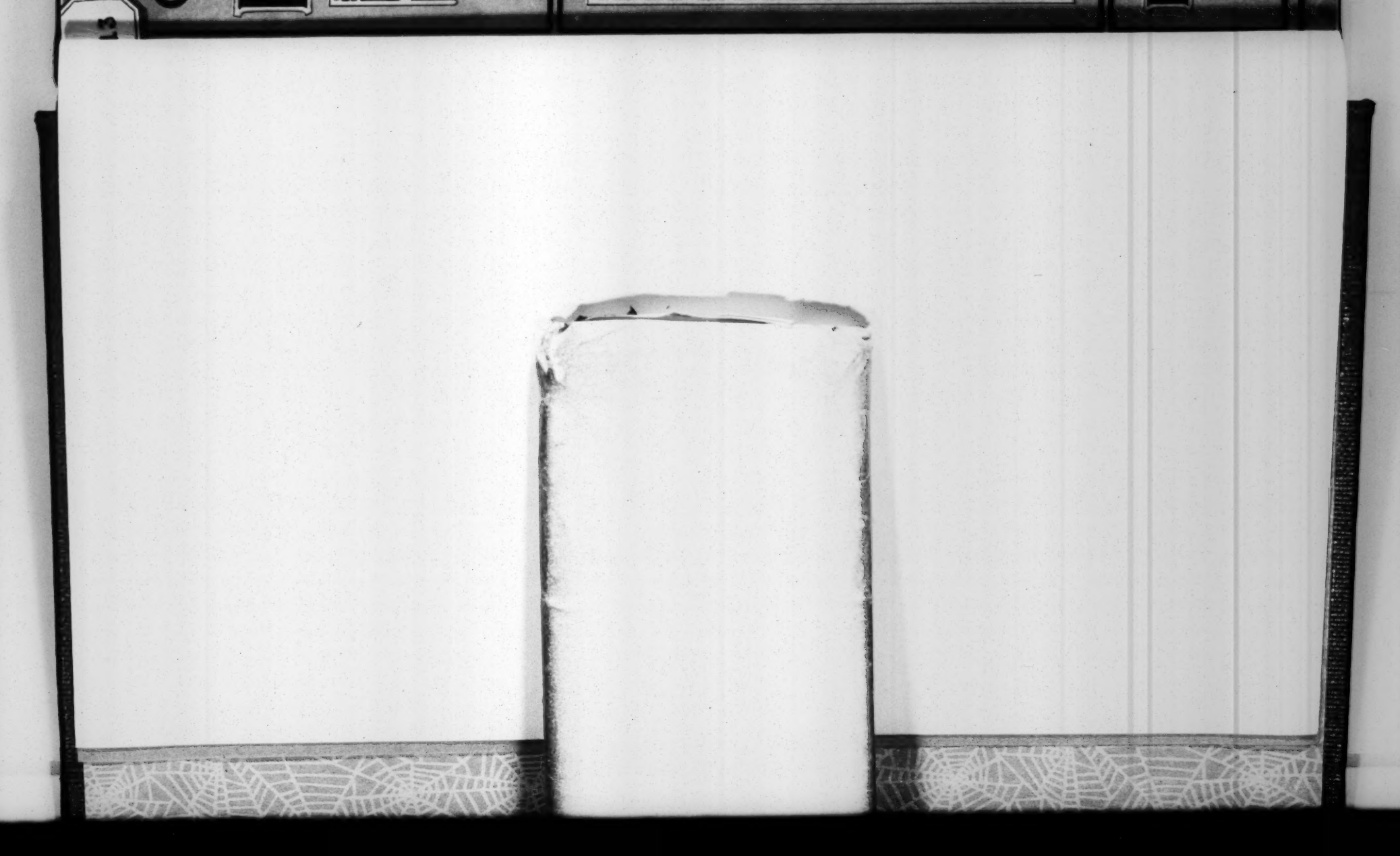
(With Reading.)

1 Young Franklin learning the tallow chandler's trade.
2 Franklin working in his brother's printing office.
3 Franklin's first arrival in Philadelphia.
4 Franklin in printing office in London.
5 Franklin acting as his own porter.
6 Franklin and wife at their frugal breakfast.
7 Franklin's experiment with the kite.
8 Franklin at the Court of St. James.
9 Franklin and others drafting the Declaration of Independence.
10 Franklin at the Court of France.
11 Franklin speaking in Constitutional Convention.
12 Last moments of Benjamin Franklin.

LIFE OF McKINLEY.

(With Reading.)

1 Birthplace of McKinley, Niles, Ohio.
2 Young McKinley enlisting as private, 1861.
3 Lieut. McKinley leading rescue of guns, 1863.
4 McKinley presenting his tariff bill, 1890.
5 McKinley speaking in campaign for Harrison, 1892.
6 Inauguration of McKinley as President, 1896.
7 McKinley and Cabinet discussing Spanish War.
8 The Signing of the Protocol, 1898.
9 McKinley's last speech, Buffalo, Sept. 5, 1901.
10 The Shooting of McKinley, Sept. 6, 1901.
11 Mrs. McKinley's last interview with her husband, Sept. 13, 1901.
12 Body of McKinley lying in state at Washington.



13

OCTOBER 1904

COMPLETE ILLUSTRATED CATALOG

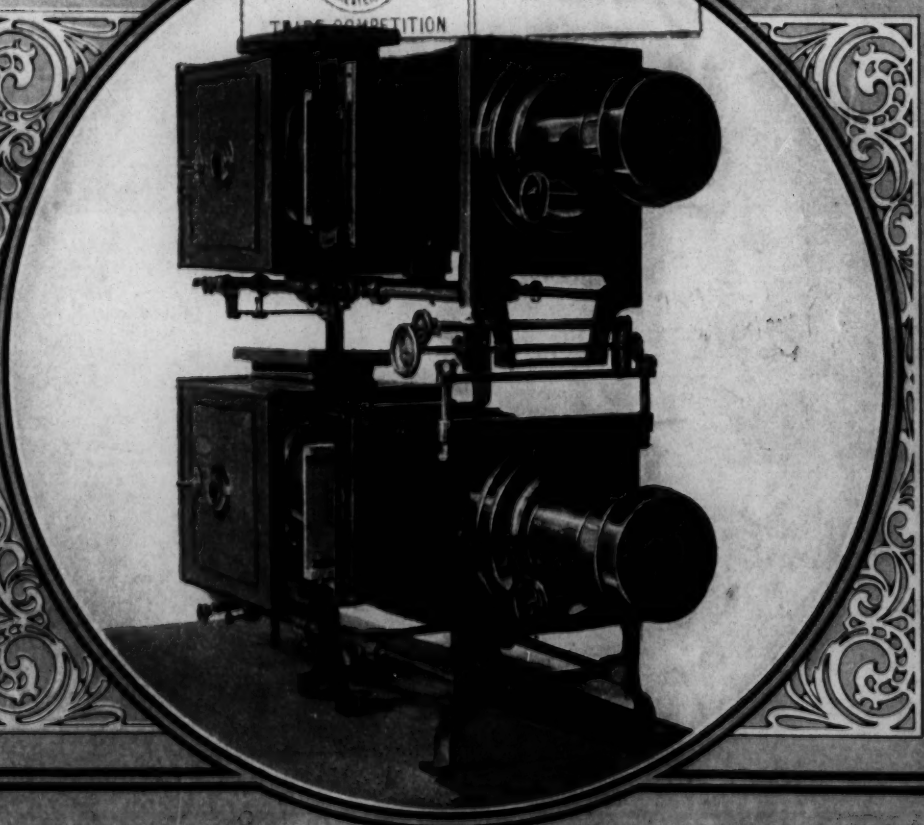
OF

MOVING PICTURE MACHINES

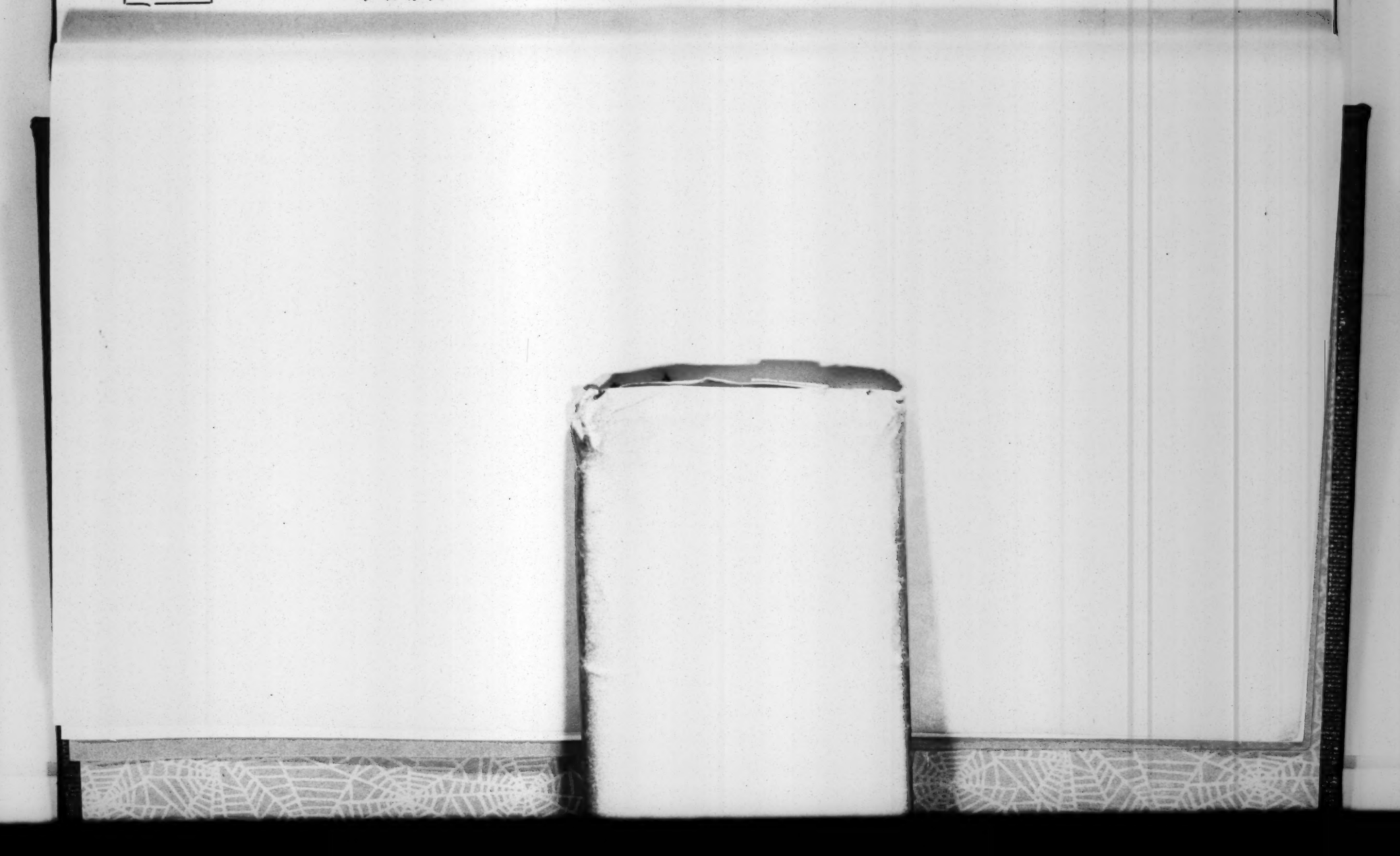
STEREOPTICONS

SLIDES FILMS

LIBRARY
NO. 226.
DATE
TRADE COMPETITION



KLEINE OPTICAL CO.
52 STATE ST.
CHICAGO



PATENT BUREAU
BAUSCH & LOMB OPTICAL CO.
ROCHESTER, N. Y.

REFERENCES

Union Trust Co. Bank, Chicago, Ill. — Edison Manufacturing Co., Orange, N. J.
Any Express Company doing business in Chicago. — West Side Bank, New York City.
Bausch & Lomb Optical Co., Rochester, N. Y.

TERMS

If desired, we ship goods which we carry in stock C. O. D., with the privilege of examination. It is required that the customer send remittance sufficient to cover express charges both ways. If goods are returned to us, all money received in excess of express charges paid by us will be refunded.

Customers may leave deposit to cover express charges both ways with their express agent or bank, and send us receipt.

Orders for goods to be sent by mail should be accompanied by cash in full.

On all orders with cash in full, two per cent discount off catalogue rates, excepting Moving Picture Machines and Films, which are net as listed.

We carry no book accounts; all transactions are to be either for cash or C. O. D., with deposit. Goods are not sold on time.

If fuller information is desired than is furnished by this catalogue on any point, we will be pleased to write in greater detail on receipt of inquiry.

We do not assume responsibility for breakage in transit or for safe delivery of goods sent by mail.

If desired, we make shipments from New York City to Eastern points to save customers' express charges.

Kleine Optical Company

(Incorporated under the laws of the State of Illinois)

52 STATE STREET

Chicago, Ill.

NEW YORK BRANCH: 127 and 129 West 32d Street,
NEW YORK CITY.

Cable Address to Chicago: STEROKINET.

CORRESPONDENCE IS INVITED

THIS BOOK COPYRIGHTED 1904, BY GEORGE KLEINE

COPIED FILMS.

Owing to the increasing number of copied films which are being offered for sale as originals, we find it necessary to warn exhibitors that such films are bound to be inferior, and should not be purchased, particularly when the originals can be obtained.

In the Moving Picture Business a "Dupe" is a duplicated film; that is, one manufacturer copies a film made by another, saves the expense of posing the original, and offers it to the public as his own.

The method of making a duplicate, or "dupe," is as follows: The manufacturer buys a film which is not copy-righted, usually made in Europe, and photographs it, the result being a "dupe" negative. Film positives are printed from this negative, and offered for sale as the originals. The copyist saves the heavy expense of making an original negative, as well as the necessity of invention.

Without going into the question of morals involved, the fact which concerns the exhibitor most is the quality of the "Dupe." The copy is never as good as the original and in many cases it is very poor. A "Dupe" has lost all the delicate photographic tone of the original; the finer shadows are missing, the whites and blacks are intensified, producing a blotchy effect. which renders it impossible to project a view with maximum definiton upon the curtain. The best lenses are of no value in projecting "Dupes," the results being the same as when using a cheap lens.

Pathe Freres, of Paris, have been the victims of this practice to a greater extent than any other manufacturer, and "dupes" of their originals will be found in the most "respectable" catalogues. We have accepted the Chicago Agency for their originals.

In no case will "Dupes" be delivered to our customers when the originals can be obtained.. In some instances the originals can be purchased at the same price as the "Dupes," in others at a slightly advanced price.

Among the very successful films which have been duplicated in America are: Trip to the Moon (original by Melles, of Paris); Napoleon (original by

Pathe); Tour in Italy, (Pathe); Marie Antoinette, (Pathe); William Tell, (Pathe); The Strike, (Pathe); Indians and Cowboys, (Pathe); Samson and Delilah, (Pathe); The Prodigal Son, (Pathe); Robinson Crusoe, (Melies); Gulliver's Travels, (Melies); Ali Baba and the Forty Thieves, (Pathe); Puss in Boots, (Pathe); Barnum's Trunk, (Pathe). Those who have seen only copies of these films can have but a slight idea of the beautiful photographic quality of the originals, and their absolute steadiness on the curtain.

In accordance with our general policy to sell only the best products in both instruments and views, we find it necessary to take a decided stand against film "dupes," and have made arrangements with the European manufacturers, or their American offices, by which we can offer the originals to the American buyer at the price which is asked for the duplicates.

In accordance with our general policy of selling HIGH GRADE GOODS EXCLUSIVELY we refuse to deliver "Dupes" of any make unless the buyer clearly understands the character of the film, and the duplication has been made with the consent of the manufacturer of the original negative. This refers to certain films made in England which are reproduced with the permission of the originators.

In addition we offer the cream of original American films, of all makes. No one manufacturer can satisfy the demand, as the invention of new subjects, the process of arranging for moving picture photography, and the making of the finished negative are tedious, consume time, and limit the output of any one house.

For the first time in the history of the moving picture business the supply of subjects from all sources is ample, and the exhibitor may select any quantity he desires without being compelled to buy some subjects that are photographically inferior.

The American Mutoscope & Biograph Co. formerly held its films for use with its own machines in theatres which bought its service; this company will hereafter place its films on the market, and we can offer a choice selection of short comic Biograph subjects, very humorous in action, and excellent in photography as well as their striking feature films; such as "Personal." "The Moon-Shiners," "Escaped Lunatic," "Out in the Street." "A Hero of Liaoyang," "The Widow and the Only Man," etc.

Buyers who leave the selection of films to ourselves receive a guarantee that the highest quality will be shipped.

ALL FILMS WHICH WE DELIVER ARE PERFORATED STANDARD GAUGE TO FIT ALL PROPERLY CONSTRUCTED AMERICAN MACHINES.

It has been our aim in writing the various editions of this catalogue to make it an up-to-date price list of the goods used in projection work. Highly specialized as this business is, the time never arrives when the dealer can say that there is nothing further; that instruments cannot be improved, nor further progress possible. We realize that what has been achieved must form the foundation upon which further improvements are to be built. This price list marks a forward step in a number of the essentials of projection apparatus and accessories.

Of equal importance with description and price are the explanatory remarks that are scattered throughout this book. At times the experienced exhibitor may consider it prolix, the beginner may think it abstruse or involved. We beg the indulgence of both, reminding them that this catalogue goes to readers of all degrees of experience and inexperience, and that every word is written with a purpose. Our letter basket has been the chief guide in the amplification of one subject, or the neglect of another.

Many and varied are the questions asked in correspondence, some of them simple, others opening up possibilities of experimentation that have been of great value in developing some particular line. The limitations of a catalogue make it impossible even if it were desirable, to anticipate every doubt or question that may arise; but such comments as are made cover subjects that are touched upon most frequently in correspondence.

Recent editions of our catalogue announced a number of novelties for use in projection work which have met with flattering success. These included: our series of Economic Magic lanterns, stereopticons, burners and slides, which satisfy a demand for cheap grades, without sacrificing too much of necessary quality; improvements in our No. 500 stereopticon, which easily placed it at the head of all dissolving stereopticons; a new model magic lantern, the "Standard," with which can be used every standard objective lens of whatever focus; new ideas in projecting public announcements, advertisements, election and other bulletins, etc.

With this edition of our catalogue we are pleased to announce the successful completion of a series of experiments which are marked in their effect upon projection work, with both stereopticon and moving picture machines.

Among Improved and New Appliances are the Following:

New High Power Condensing Lenses

A new combination of condensing lenses, which can be applied to any of our magic lanterns or moving picture machines, and which materially increases the illumination upon the curtain obtained from any form of light and improves the field by rendering the disc upon the curtain absolutely flat without the discoloration which is particularly noticeable when using the arc electric light.

A New Type of Gas-making Outfit for Lime Light.

A radically new method of making and storing oxygen for the production of lime light: this involves the use of a chemical newly invented by a French chemist which immediately generates oxygen when placed in water. The apparatus employed to utilize this chemical for projection work is very simple and absolutely safe; the gas is generated during the exhibition without the application of heat, instantaneously, at low pressure, and at no time is there a large supply necessary, generation going on while the gas is being consumed. A detailed description will be found in this catalogue under "Gas-Making Outfits for Calcium Light."

Objective Lenses for Stereopticon and Moving Pictures.

A new series of high grade projection lenses for stereopticon work and moving pictures. Among these are long distance lenses of the best grade, to project stereopticon pictures at 200 or 250 feet; and an extra fine quality moving picture lens for medium distances, say 40 to 75 feet. By special arrangement with lens manufacturers of world-wide reputation we have unusual facilities for obtaining moving picture and stereopticon lenses of every grade, in the greatest variety. Every practical focus will be found upon our shelves. Exhibitors in need of any special objectives are invited to write us.

A New Form of Vapor Light.

A new form of vapor light, which accomplishes the same results as the "Bright White Light" and the "Sun Rival" light, but is extremely compact, uses 7 ounces of wood alcohol when fully charged, is less expensive, and operated in the most simple manner. The light generating outfit weighs 26 ounces. This is a French invention and we furnish the imported apparatus.

Device for Changing the Direction of the Rays of Light.

A device which we call the "Deflector," attached to the objective lens to change the direction of the rays of light; this attachment enables the operator to avoid tilting his instrument when projecting up or down.

Foreign Novelties.

We are in touch with the stereopticon dealers of England, France, and Germany, and receive prompt advices of all novelties and important inventions, which are placed at the disposal of our customers whenever they are of value to American exhibitors.

The Magic Lanterns, Stereopticons, and Stereopticon Apparatus listed in this catalogue embody the results of forty years' experience in their construction. While due regard has been paid to appearance—their beauty being unsurpassed in their several classes—attention is called chiefly to the perfection in mechanical construction of the various parts of the instruments and the perfect adaptability of the whole to the needs of the lecturer and exhibitor.

Forty Years' Experience

* * *

The Challenge series of lanterns is most compact and easily transported from place to place. The devices for adjusting the double lanterns of the stereopticon are such as afford every facility for the most delicate adjustment in raising and lowering the entire machine, varying the distance between the upper and lower lanterns, and moving the upper from right to left, forward or backward, independently of the lower; the rigidity of the entire apparatus when once fixed is assured.

Challenge Series Most Complete

* * *

The lime light jets are constructed on a principle that assures the most perfect working capacity obtainable. Absolutely noiseless under high pressure, they are thoroughly tested before shipment, so that the operator need have no fear of hissing, sputtering, or popping of his jets when properly handled during an exhibition.

Lime Light Jets

* * *

As general Western Selling Agents for the Edison Manufacturing Co.'s Projecting Kinetoscopes and Films, our facilities for supplying the latest types of moving picture machines and newest subjects in films are unsurpassed. We distribute a larger quantity of moving picture machines and films than any other jobber or dealer in the United States.

* * *

We are pleased to show the workings of the instruments listed herein, to those contemplating purchase, in our exhibition room.

What are Moving Picture Machines and Films?



Part of a 50-foot strip Film showing exact width and size of individual Pictures.

The optical principle of the moving picture machine is practically the same as that of the magic lantern, the only difference being that the pictures appear on a flexible transparent film, passing the lenses in rapid succession.

The films which produce the moving pictures are made on a long transparent celluloid tape, the length of which varies from 25 feet upwards, and has on it a series of photographs taken at the rate of from 20 to 40 feet per second. The 50-foot film contains about 800 of these photographs. The movement of the object photographed has been recorded in such rapid succession that when the films are moved past the lenses in the projecting machine, at the same rate at which they were taken, the change from one picture to another is made so rapidly that the eye cannot detect it, and it seems to present on the screen a single picture with all the movements of life.

Moving picture films represent the very highest branch in the art of photography; that of bringing before the eye an exact life-size reproduction of life motion with all its accompanying effects of light, shade and expression.

To illustrate more clearly we will describe a scene as it is now exhibited in the theatre or opera house. The drop curtain has fallen for the intermission, when suddenly the house is darkened, and before the eyes of the audience a huge window appears to open. Through it is seen a bit of meadow landscape with a forest in the background, from which, to a point close by the window, stretches a section of railway on an embankment. A number of workmen are engaged in repairing the roadbed. There appears in the distance, just emerging from the wood, a cloud of white smoke which, within a few seconds, shapes itself into the outlines of an approaching train, and then an express train comes toward and by the window at a tremendous rate.

Every detail of motion is so clearly defined that even the rapid rise and fall of the piston rods can be plainly seen. As the train rushes past the section men wave their hats to the engineer, who is leaning from the cab window, and the porters ar shaking tabl linen from the platform of the dining coach. In a twinkling the whole scene disappears, the theatre is again lighted up and before the audience hangs only the plain white curtain.

This illustration represents a 7-inch strip cut from a 50-foot film; subject, "The Morning Bath." It requires a 50-foot length to run about 1 minute, 100 feet for 2 minutes. Attention is called to the very slight difference between any two successive pictures, yet there is a manifest difference between the first and last.

In producing moving pictures upon a curtain each of the 800 small photographs is in turn projected by the lens, but because of the slight difference between succeeding views and the rapidity of projection the passing of the films on the curtain is such that the audience does not see the individual views, which are blended into one harmonious subject.

The perforations shown at the sides serve to aid the projecting machine in giving regular and rapid movement. The 9 pictures shown here consume about six-tenths of 1 second in passing through the instrument.

Operators of moving picture machines require about 15 to 20 fifty-foot films for an entertainment. If used with magic lantern views, about 6 to 10 films and 50 lantern slides will make a good entertainment.

A Talking Machine is an attractive addition to an outfit.

Moving Picture Machines.

We advise customers who travel about from place to place, particularly those not well informed on the subject of electricity, to buy the machine with lime light jet.

The gases required for this burner are oxygen and hydrogen, which produce a brilliant light. These have been in use for many years with the stereopticon or magic lantern. They can be procured in any large city, compressed in tanks.

The cost of the gases in this case varies slightly, according to the place of purchase. They are sold by the cubic foot, and the tanks usually contain fifty feet under pressure. These measure twelve inches in diameter and are four feet high. The cost in Chicago is 12½ cents per cubic foot of gas; the quantity used per hour averages six feet, making the cost for gas about 75 cents per hour.

The calcium light companies furnish the tanks, charging nothing for the use, with the gas, allowing customers a stipulated time before their return is asked.

GAS-MAKING APPARATUS.

Customers who find the cost of the oxygen and hydrogen gases irksome, or object to the time and expense of freighting to and from a city, can purchase a gas-making outfit, as described herein. With a sufficient supply of chemicals the operator is independent of outside sources of supply.

VIEWS FOR MOVING PICTURES.

To produce the effect of moving pictures requires many photographs, 800 or more to a subject, and these are projected rapidly upon a curtain. They are usually photographed on a strip of celluloid, which may be from 50 to 1,400 feet in length. The duration of the movement upon the curtain will depend upon the length of the film. Films are sometimes 25 feet in length, but these are too short to be effective.

Detailed lists of Moving Picture Films will be mailed on application.

All standard makes of films are constructed of uniform width and perforation, following the Edison gauge.

Prices of Films, except where otherwise noted:

100 foot lengths, Class A..... $15.00

100 foot lengths, Class B..... 12.00

Other lengths at proportionate prices: Class A, 15 cents per foot; Class B, 12 cents per foot.

For the convenience of buyers we will ship such films as we carry in stock C. O. D. with the privilege of examination in the express office, on receipt of charges. We reserve the right to refuse this privilege whenever we deem it advisable.

This does not apply to the entire list, as there are many subjects that are rarely sold, or may not be desirable stock films for other reasons. Such films are made up on positive order only, with remittance to cover at least half value, balance C. O. D.

Many customers leave the selection to us, specifying approximate lengths and class: whether comic, mysterious, descriptive, panoramic, etc. In such cases we ship what we consider the most desirable subjects with privilege of examination and selection in the express office.

There is constant pressure for new subjects, and to satisfy these demands we offer earliest copies of every new film issued. These we ship to exhibitors who have standing orders with us to send everything new, with privilege of examination and selection.

Edison Moving Picture Machines

are made in two styles:

No. K14500. The Universal Projecting Kinetoscope

Price, $75.00.

No. K14501. The Universal Projecting Kinetoscope

Equipped with long brackets to hold 1,000-foot reels.
No backward running device.

Price, $76.00.

No. K15000. The Exhibition Projecting Kinetoscope

Price, $115.00.

Price of the Edison Universal Kinetoscope, equipped with our Triple Condenser System, see "Condensing Lenses," No. 77, - $82.00

The substitution of our "Special Kinetoscope" Lens, No. 287, extra, - - - - - - - - - - - $ 7.00

Price of the Exhibition Kinetoscope, equipped with Triple Condenser System, - - - - - - - - - $122.00

Edison Moving Picture Films

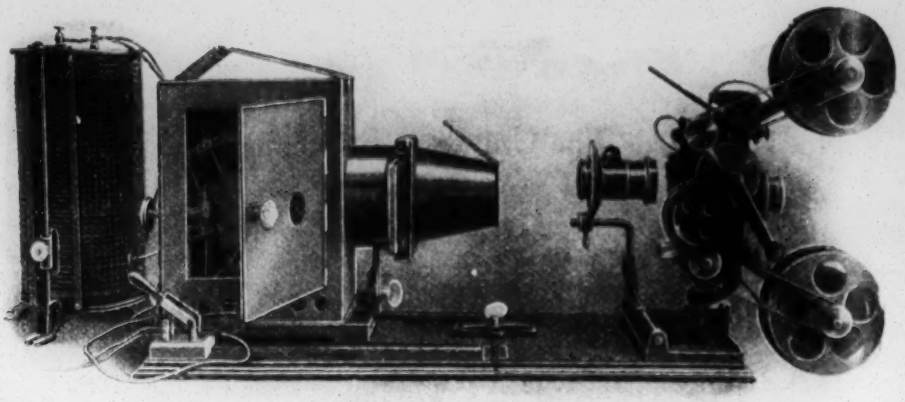
are divided into two classes:

Class A, $15.00 per 100 feet, or 15c per foot
Class B, $12.00 per 100 feet, or 12c per foot

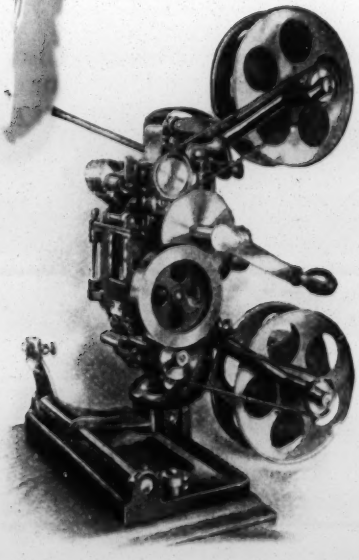
In the following pages we describe the Universal and the Exhibition Kinetoscopes, as well as accessories which are frequently purchased with moving picture outfits. We include various styles of gas-making outfits for lime light.

Both the Universal and the Exhibition Kinetoscopes can be equipped with objective lenses for all practicable distances. See description of objective lenses in this catalogue.

The Edison Universal Projecting Kinetoscope

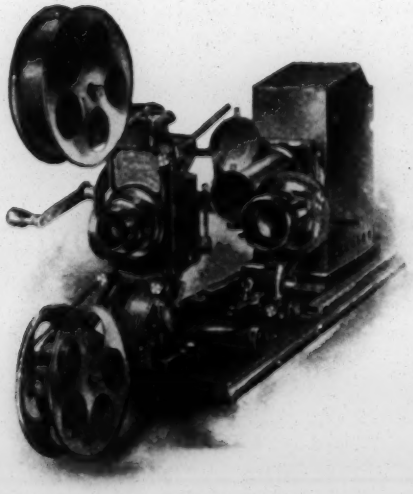


Price, $75.00



The Edison Universal Projecting Kinetoscope

Rear view of moving picture mechanism.



The Edison Universal Projecting Kinetoscope

Showing front view machine, with light centered on moving picture attachment.

Description of the Edison Universal Projecting Kinetoscope.

(Illustrated on Previous Page.)

The Edison Universal Projecting Kinetoscope

is the latest product of Mr. Edison's genius. It is a perfect motion picture device, and the guarantee of the Edison Manufacturing Company goes with it. The work it does combines accuracy with brilliant results. It is both a Kinetoscope and a magic lantern. It is equipped with a stereopticon attachment for showing standard size lantern slides, the same lamp which projects the motion pictures being used to project the slides.

The essential advantages of Mr. Edison's new machine are: extreme completeness, compactness, portability, simplicity, accuracy, ability to project steady and brilliant pictures and reduction of injury to films. It can be operated without any previous knowledge of the art. The operation is as easy and satisfactory to the amateur as to the expert. It can be learned in half an hour. It uses the Edison films **which have been adopted as standard everywhere.**

One Person Can Operate the Whole Machine.

It is portable, weighing forty-five pounds complete with rheostat, and twenty-eight pounds without the rheostat. When packed complete for shipment it weighs ninety pounds. It is compact, and the complete machine can be carried in an ordinary dress suit case. The head piece, or mechanism proper, weighs only thirteen pounds, and is so small that it can be carried in an ordinary satchel.

The dimensions of the Edison Universal Projecting Kinetoscope, when set up ready for operation, are: Length 29 inches, width 11 inches, height 14 inches. Dimension of packing case, 35 inches by 15 inches by 22 inches.

The head piece is fully assembled when shipped from the factory, and no mechanical experience is required to adjust the machine. All parts, such as objective and condensing lenses, lamp and lamp house, are detachable for convenience in packing. Every instrument is accompanied with full instructions for operating.

The Mechanism.

The Edison Universal Projecting Kinetoscope is equipped with eight-inch reels and a perfect take-up device, capable of reeling 600 feet of film. It is also equipped with a triple sprocket gearing. The top sprocket is used to feed the film from the upper reel, after forming a loop, into the framing device. The middle sprocket is intermittent, bringing the film to the point of exposure, and stopping it for the fraction of a second required for exposure. The lower sprocket maintains the lower loop and feeds the film into the take-up device. By running a loop before it reaches the middle sprocket, the pull and friction on the film are obviated, thus prolonging its life. The top sprocket, which runs continually, does all the work of feeding the film from the reel into the framing device.

The top reel is set in a bracket (or reel hanger) which is clamped to the top of the mechanism. It is equipped with a winding crank for the rapid rewinding of the film from the take-up reel after exposure.

The framing device is operated by a simple lever attachment, giving an instantaneous adjustment to the film, so that it is always in correct position.

Take-up Device.

The Take-up Device is absolutely perfect and cannot be made to work incorrectly. It is simple in the extreme. It is operated by a spiral spring steel belt. The reel will wind up 600 feet of film, and marks a great improvement over the old method of running the film into a bag or basket. It avoids kinks, snarls, and a possibility of fire. It is a great con-

venience to the operator, as it keeps the film always free from dirt, dust and unnecessary friction, all of which will cause scratches if the film runs into a bag or basket, as in the old way. After the film has been wound on the take-up reel, it can by means of the crank and gearing provided, be rewound on the top reel in a few seconds, and it is then ready to repeat.

The Lamp House.

The Lamp House has a forward and back adjustment of six inches to accommodate condensing lenses of different focal length. It opens from the right side and rear, thus allowing an exhibitor to get at the lamp very readily. The ruby window in the side door permits inspection of the light at all times, without opening the door, or injury to the operator's eyes.

The interior of the lamp house is planned for every illuminant known to moving picture and stereopticon exhibitors; including electric arc light (both direct and alternating), oxyhydrogen or lime light burners, and saturators. The arc light being undoubtedly preferable (especially in sections where electric current can be obtained), all lamp houses are equipped especially for the arc light. The base on which the arc light is mounted has a forward and back adjustment of 2¼ inches, operated by a fiber hand wheel, enabling the operator at all times to obtain instantly and keep the proper distance between the light and the condensing lens.

Edison Projecting Arc Lamp.

The Edison Projecting Arc Lamp is the most complete and handiest lamp of its kind. It is designed for either alternating or direct current. It has an up and down adjustment of one inch, which, together with the forward and back adjustment of the base, enables the exhibitor to keep his light completely under control.

The carbon holder arms accommodate carbons varying from ¼ to ⅝ inches in thickness. We specially recommend a ⅝ inch special cored carbon for animated picture work. This extra size carbon gives a much more satisfactory light than the small carbons and it is also more economical. By using ⅝ inch carbons, the Edison arc lamp will burn one hour without readjusting or resetting the carbons.

The carbon feed is a device constructed to take care of both alternating and direct currents. When attached for the direct (D) current it feeds the upper carbon twice as fast as the lower. When adjusted for the alternating (A) current it feeds both carbons alike. The lever is operated through a slit in the rear door; and as all the other adjustments can be made while both lamp house doors are closed, the exhibitor is free to devote all his time to the moving picture and stereopticon end of the machine.

The eccentric holder post to accommodate other illuminants is furnished with every lamp house. It is a very simple, yet complete adjusting device, permitting the use of not only the oxyhydrogen burner, but other types. This is a great convenience to the exhibitor who shows in towns where electric current cannot be obtained.

The Light.

Electric light is the best, as it is the most intense. Either the 110-120 volt direct current or the 52 or 104 volt alternating current can be used, 25 amperes giving best results.

A rheostat is furnished with every electric light outfit, the use of which together with the wiring and operation of the Edison Projecting Arc Lamp, is fully described in the "Directions for Operating" which accompany every Edison Universal Projecting Kinetoscope. The rheostat is wound with special German silver high resistance wire and has a maximum capacity of 30 amperes. *We recommend the use of two rheostats wired to multiple where alternating current is used.*

Calcium (or oxyhydrogen) light is a very intense illuminant, and in past

years has found great favor with magic lantern owners as a convenient, clear, and intense light for projecting stereopticon views. The calcium light has recommended itself because the oxygen and hydrogen gases (in cylinders) are easily obtainable. In nearly every large city in the United States there are calcium light companies that make it a business to supply hydrogen and oxygen gases in steel cylinders under pressure. If the exhibitor does not get too far away from the base of his supplies, it is a very practical light when the electric current is not available.

Stereopticon Attachment.

The Stereopticon Attachment consists of a stereopticon objective lens, and an adjustable rod device by means of which the attachment is fastened to the base of Kinetoscope. The Stereopticon Attachment uses the same condensing lens system as the Kinetoscope. The objective lens is selected to give a field on the screen about the same size as the field given by the Projecting Kinetoscope lens. The lens is mounted in a ring casting which slides forward and back on the adjustable rod device, which is fastened to the base of Kinetoscope. In furnishing the two objectives we try to synchronize the pictures by obtaining the same size field of light on the screen with both the stereopticon and motion picture lenses. The entire Stereopticon Attachment weighs but two pounds, and is very easily detached for convenience in packing.

The Stereopticon side of the machine can be used independently of the animated picture machine for showing views of any description whatever; also with great success for illustrated songs, where the singer appears upon the stage and the song is illustrated with views thrown upon the screen. If the operator desires to use only the Stereopticon for this entertainment he can do so, not making use of the Projecting Kinetoscope, or vice versa, he can use the Projecting Kinetoscope for animated pictures and not use the Stereopticon. The combination of both Kinetoscope and Stereopticon in one machine will often be found convenient to project slides containing the announcements, with a brief description of next film to be shown, and to throw such announcement upon the screen before each film is run.

The double slide carrier enables the exhibitor to operate both slides and moving pictures from one side of machine. A slide is put in place while moving pictures are shown. When the film is ended the light is immediately centered on the stereopticon lens, and the slide picture is instantly flashed upon the screen. While one slide is shown, another can be placed in the empty end of the carrier, for an instantaneous change of pictures. This carrier, together with stereopticon lens and the adjusting device, is included with every Stereopticon Attachment. It is made to carry the regular size of lantern slides, 3¼x4 inches, which can be purchased from any magic lantern supply house in the country.

Hand power is used in operating the machine. The film moving mechanism is exceedingly simple, and requires only a steady wrist movement to run it properly.

Carrying Case for Universal Kinetoscope Mechanism.

The case has compartments for the mechanism proper with supporting base and stereopticon attachment, feed reel and support, take-up device, objectives and one extra reel. It is equipped with a carrying handle, hinged front door with top flap, and strong catches at top and sides of door. The dimensions are 16x12x8½ inches. Such parts of the Universal machine as the large base board, lamp house, rheostats and lamp can be packed in a trunk or large dress suit case, but as the mechanism should receive every care, especially when traveling, it is advisable to use the Carrying Case for this portion of the outfit, and carry it as baggage. Price, extra $3.00

The Edison Universal Projecting Kinetoscope—Continued

Carrying Case for Complete Universal Kinetoscope

This case will take the complete machine, including lamp, base board, lamp house, etc. Dimensions are 26x14x11 inches. Weight of Kinetoscope, 28 lbs., of case 12 lbs. Price, $5.00.

Note—Carrying Cases are not included with machines at prices quoted, but are sold as extras.

Reel Cases

These cases are made of metal, japanned, and are provided with carrying handle, lock and key. These are not included with machine, but are sold as extras. Very useful when a number of films are joined in one strip, 500 to 1,000 feet in length, with spaces of blank film between, and carried on a reel. Price, to hold one reel, $1.50; for two reels, $2.00.

Moving Picture and Stereopticon Objective Lenses for the Universal Kinetoscope

The Objective Lenses with which the Edison Universal Projecting Kinetoscope is equipped, are wide angle lenses, giving a field of 12½x17 feet at a distance of 50 feet from the screen, or about 6¼x8½ at 25 feet distance. Proportionately larger or smaller pictures may be produced by increasing or decreasing the distance. Extra lenses can be furnished for 60, 80, 100 or 125 foot projections.

The following lenses can be used with the Edison Universal Kinetoscope. Nos. 1 and 1A are included with the machine at prices quoted the balance sold as extras.

Moving Picture Objectlve Lenses

No. 1 Challenge moving picture objective, size of picture three feet for every 10 feet distance $7.00

No. 2. Middle distance moving picture objective. Projects a picture 3 feet for every 14 feet of distance 10.00

No. 2B. The Kleine "Special Kinetoscope" objective. A lens of extra fine quality, optically and mechanically of perfect construction, the latest development in moving picture lenses. Size of picture the same as No. 2. Each genuine lens is marked "Special Kinetoscope." 12.00

No. 3. Long distance moving picture objective. Projects a picture 3 feet for every 20 feet of distance 10.00

Stereopticon Objective Lenses

No. 1A. Projects a view, size 3 feet for every 10 feet of distance. 7.00

No. 2A. Projects a view 3 feet for every 14 feet of distance.. 10.00

No. 3A. Projects a view 3 feet for every 20 feet of distance .. 18.00

No. 1AA. This is a regular half-size objective lens standard size for stereopticon pictures, giving the same size picture as 1A. 14.50

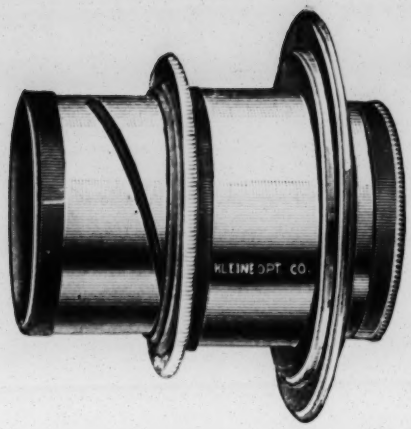
The combination No. 1 and No. 1A are the regular Projecting Kinetoscope and Stereopticon lenses furnished with complete Universal Projecting Kinetoscope outfits.

The combination No. 2 and No. 2A are the regular middle distance Projecting Kinetoscope and Stereopticon objectives furnished with the Exhibition model Kinetoscopes.

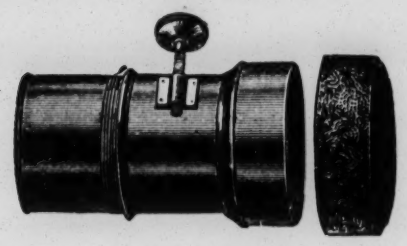
The combination No. 3 and No. 3A are the longest focus Projecting Kinetoscope objective and an 18-inch focus stereopticon lens in a half-size mounting.

The Universal Projecting Kinetoscope is equipped with a stereopticon ring casting and flange large enough to take a half size mounting, and it also has an adapter which accommodates a one-quarter size mounting.

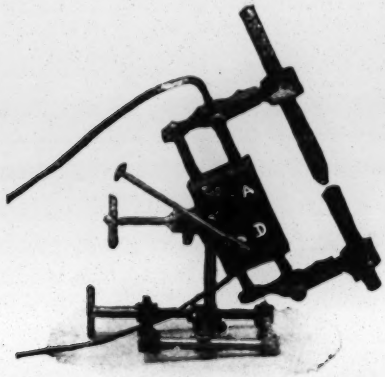
Exhibitors who wish to use objectives of different focus from any listed above are requested to state distance between instrument and curtain, and size of picture desired. We carry in stock the greatest variety of lenses, every focus that can be used.



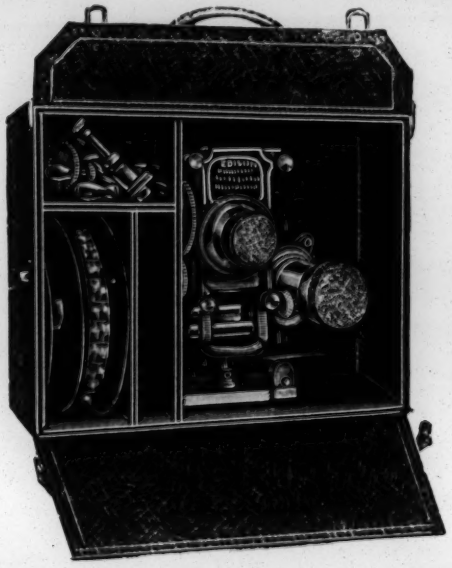
No. 1. The moving picture objective that accompanies the Universal Projecting Kinetoscope.



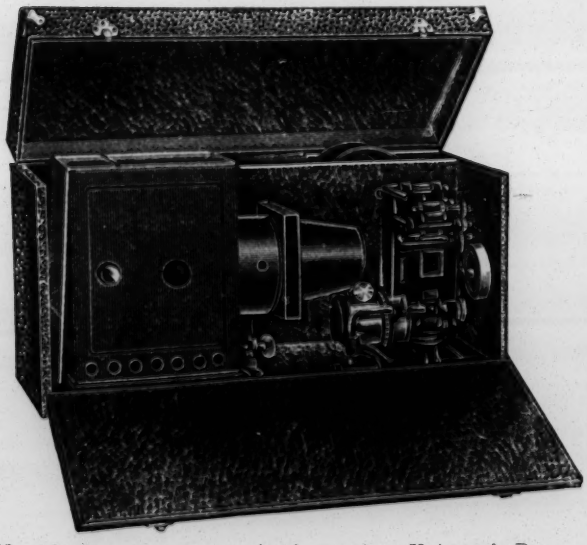
No. 1A. The stereopticon objective that accompanies the Universal Projecting Kinetoscope.



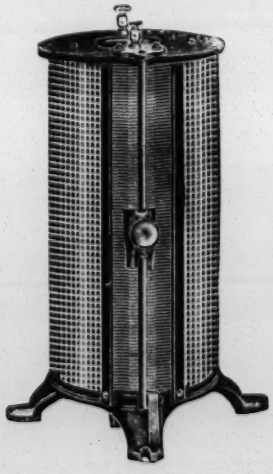
No. 80. The electric lamp that is furnished with the Universal Projecting Kinetoscope.



No. 81. Carrying case to hold Universal Projecting Kinetoscope mechanism, 3 reels, reel support, and take-up device. Not included with machine. Price, extra..... **$3.00**



No. 82. Carrying case to hold complete Universal Projecting Kinetoscope (without rheostat), not included with machine. Price, extra..... **$5.00**



No. 127A. Edison adjustable rheostat or resistance coil, included with Kinetoscope for electric light. Sold separately. Price..... **$10.00**

"Oxylith" Gas-making Outfit, Model B, with Universal Kinetoscope



This cut illustrates the use of the new "Oxylith" Gas-making Outfit Model B, for lime light, with Universal Kinetoscope. The saturator is in position, and supplants the hydrogen tank. Oxygen is generated in the lower vessel while being used, and is never present in large quantity.

For further description of Oxylith Gas-making Outfit, see "Gas-making Outfits for Lime Light."

Price of Edison Universal Kinetoscope, complete, with lime light burner and stereopticon attachment, and **Oxylith Gas-making Outfit** with **Saturator** $114.50

Oxylith, the chemical which gives off oxygen when in contact with water, per box of 24 cakes, for a run of 1½ to 1¾ hours 1.35

Washed 1880 Concentrated Ether, specific gravity about .720, for Saturator, per lb 1.00

Large Lime Cylinders, 1¼ inches in diameter, 2¾ inches long, reduced at bottom to fit ordinary lime cup, per box of 12.... 1.80

The same, per box of six 1.00

Medium size Lime Cylinders, 7-8 inch diameter, per box of 12.. 1.00

Small size Lime Cylinders, ¾ inch diameter, per box of 12.... .75

The Edison Universal Projecting Kinetoscope

is sold as follows:

The Complete Machine. Price **$75.00**

Includes:

Hand power mechanism.
Mechanism base casting, with sliding device.
Top and bottom seven inch reels, capacity 600 feet of film.
Two extra quality condensing lenses.
Challenge objective lens for moving pictures.
Take-up device and reel hanger.
Stereopticon attachment, including large casting for holding half size objective, and adapter for holding quarter size objective.
Stereopticon objective.
Russia iron lamp house.
Edison projecting arc lamp and base with wire connections, and switch.
Adjustable rheostat for 52 or 104 volts alternating current or 110-120 volt direct current.
In place of electric lamp and rheostat, lime light burner will be furnished if desired without change in price.
Eccentric holder post for calcium and other burners.
Russia iron cone and slide carrier frame.
Double slide carrier.
Quartered oak base board.
Spring steel belt for rewinding film on take-up reel.

The Moving Picture Mechanism (for use with customer's magic lantern).

Price. **$50.00**

This includes the following:

Hand power mechanism.
Mechanism base casting and sliding device.
Moving picture objective (Challenge) lens.
Reel hanger and seven inch reel, capacity 600 feet of film.
Stereopticon support and ring casting for half size objective, and adapter for quarter size objective.
Take-up device with seven inch reel, capacity 600 feet of film.
Spring steel belt for winding film on take-up reel.

Note.—No stereopticon objective lens is furnished with the $50.00 outfit. No reduction in price for parts omitted from above combinations. The Universal Kinetoscope can be furnished with large reels, long reel support, and take-up casting, such as are used with Exhibition Kinetoscope, in place of the regular at an addition to price of $1.00.

Parts and Supplies for Edison Universal Projecting Kinetoscope Only

Stereopticon Attachment only, (includes one No. 1A Objective Lens, Support Rod, Ring Casting for half size Objective, and Adapter for quarter size Objective	$10.00
Clamp screws for stereopticon support rod (2)	.15
Reels, 8 inch	.80
Reel Shaft and pinion	.50
Reel hanger assembled with reel shaft, reel shaft pulley and clutch	4.00
Reel Driving Belts	.50
Mechanism Base complete, with Horizontal Slide Rod	2.00
Mechanism Slide	1.25
Mechanism Support Casting	2.00
Mechanism Slide Rods (2) each	.25
Upper Sprocket	3.00
Upper Sprocket Shaft	.20
Upper Sprocket Shaft Gear and Pulley	1.25
Upper Rubber Tension Roller and Bracket Assembled	.95
Upper Rubber Tension Roller	.50
Upper Rubber Tension Roller Shaft	.10
Upper Rubber Tension Roller Bracket	.35
Upper Rubber Roller Tension Spring	.10
Upper Rubber Roller Tension Spring Screw	.05
Sprocket Set Screws, each	.05
Picture Gauge	.50
Picture Gauge Bracket	.30
Upper Film Guard	.35
Crank	1.00
Driving Gear	1.00
Lower Intermediate Pinion	.20
Upper Intermediate Pinion	.20
Cam Shaft assembled with Cam and Large Bevel Gear	4.00
Cam	1.75
Cam Shaft	.80
Cam Shaft Pinion	.50
Cam Shaft Bushing, long	.25
Cam Shaft Bushing, short	.25
Large Bevel Gear	1.25
Small Bevel Gear and Shaft	.75
Revolving Shutter	.90
Intermittent Sprocket Shaft with Sprocket and Star Wheel Assembled	6.00
Intermittent Sprocket	3.00
Star Wheel	2.00
Eccentric Bushings each	.25
Film Gate (only)	.75
Film Tension Springs (2) each	.25
Film Tension Spring Screws (2) each	.05
Upper Guide Roller	.20
Upper Guide Roller Flanges (2) each	.25
Upper Guide Roller Shaft	.10
Lower Guide Flanges with Shaft	.40
Lower Guide Flange Shaft Tension Springs each	.10
Lower Guide Flange Shaft Tension Spring Screws (2) each	.05
Take up Attachment Bracket assembled with shaft and pulley	4.00
Lower Film Guard	.15
Take up Driving Gears	.50
Take up Sprocket	3.00
Take up Sprocket Shaft	.20
Take up Sprocket Shaft Gear and Pulley Assembled	1.25
Lower Rubber Tension Roller and Bracket Assembled	1.10
Lower Rubber Tension Roller	.50
Lower Rubber Tension Roller Shaft	.10
Lower Rubber Tension Roller Bracket	.35
Lower Rubber Roller Tension Spring	.10
Lower Rubber Roller Tension Sp'ng Screws (2)	.05
Cone Bracket Base	.30
Lamp House Baseboard	.50
Large Baseboard with Clamp	1.50
Large Baseboard Clamp Casting	.20
Carrying Case for Universal Mechanism (net)	3.00
Single Reel Case (net)	1.50
Double Reel Case (net)	2.00

Kinetoscopes with Acetylene, Hydro-Carbon, or Alcohol Vapor Lamps

We do not recommend the use of acetylene or hydro-carbon light for motion pictures.

At the best they project a dim picture, not over six or seven feet in size. We receive inquiries for information and prices for moving picture machines with these illuminants, however, and therefore quote as follows:

Edison Universal Kinetoscope, omitting lamp and rheostat and substituting best acetylene burner, best generator, No. 160, rubber tubing, and 10-pound can of calcic carbide. Price $80.00

Edison Universal Kinetoscope, omitting electric lamp and rheostat, substituting hydro-carbon outfit. Price 83.00

Edison Universal Kinetoscope, omitting electric lamp and rheostat, substituting alcohol vapor lamp outfit. Price 75.00

Kleine Special Combinations

No. 82. The complete Edison Universal Kinetoscope, equipped with the new Kleine triple condenser system, No. 77 (See "Condensing Lenses"), the Dynamic lime light burner, No. 125, with large bore, removable tip (see "Lime Light Burners"). **Price** $82.00

No. 82A. The complete Edison Universal Kinetoscope, equipped with usual electric lamp and rheostat, and Kleine triple condenser system, No. 77. **Price** 82.00

No. 83. The complete Edison Universal Kinetoscope, with selection of electric system or Dynamic lime light burner, equipped with Kleine "Special Kinetoscope" objective No. 287 (see "Objective Lenses"), in place of the short distance lens, and the triple condensing system. **Price**..... 89.00

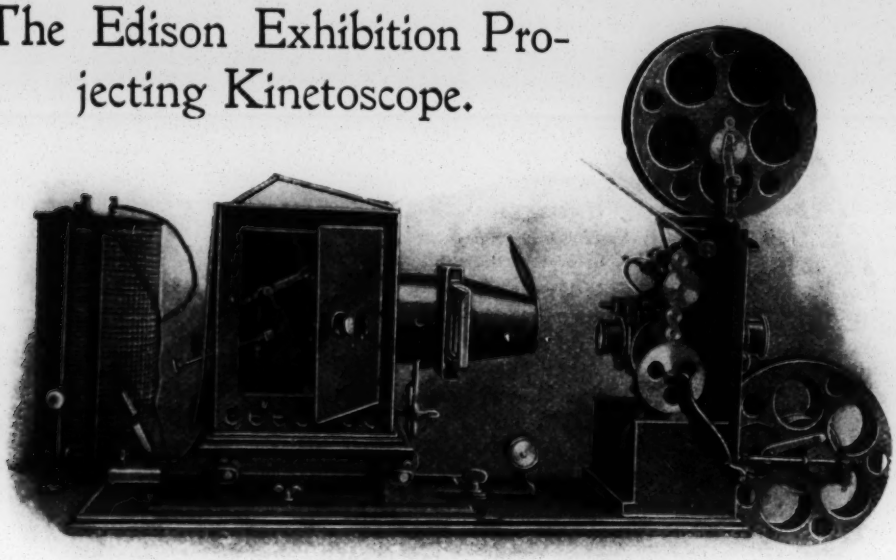
No. 84. Model B. Oxylith gas making outfit for lime light, including saturator for ether, and the complete Edison Universal Kinetoscope. **Price** 114.50

The "Special Kinetoscope" lens, No. 287, price $12.00 (see objective lenses), an extra fine quality objective for middle distance work, is recommended for purchase as an extra with the Universal Kinetoscope. This will project a moving picture 12x9 feet in size at a distance of 54 feet between instrument and curtain; the objective that is furnished with the Universal Kinetoscope projects the same size view at 36 feet distance.

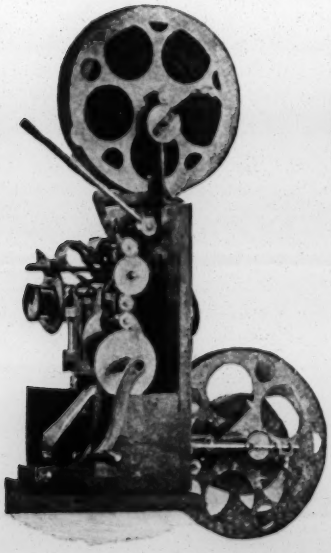
Note.—Moving picture objective No. 1, and stereopticon objective No. 1A, accompany the Universal Kinetoscope, projecting 3 feet of picture to every ten feet of distance from curtain. These are called short distance lenses, and are used at any distance up to 40 feet, at which the picture is 13x10 feet in size. Objectives Nos. 2 and 2A are for middle distance; Nos. 3 and 3A for long distance. The last two sets mentioned are sold as extras.

For detailed description of Moving Picture and Stereopticon Lenses see "Objective Lenses."

The Edison Exhibition Projecting Kinetoscope.

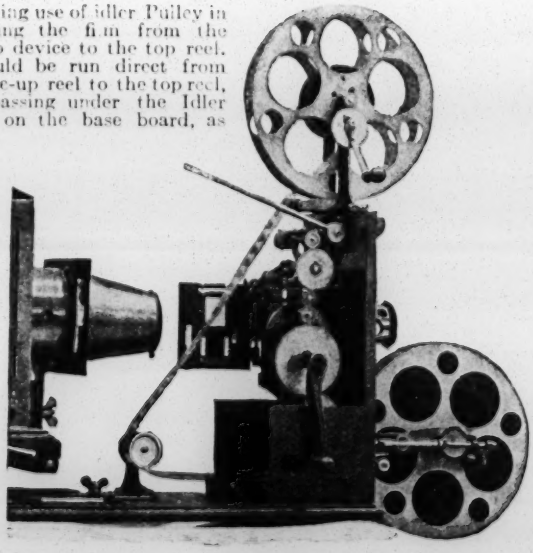


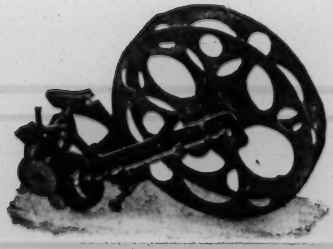
Price **$115.00**



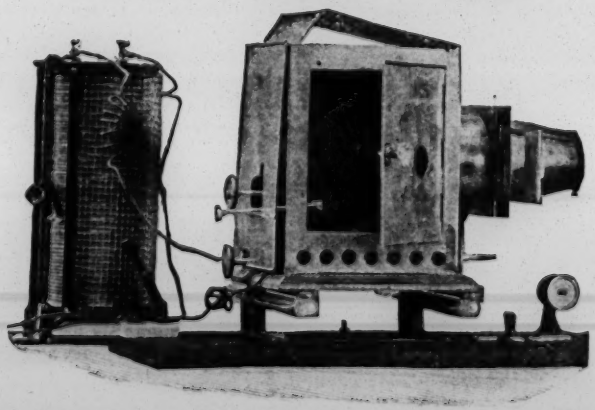
Rear view of moving picture mechanism, showing film threaded, and partly taken up by take-up device.

Showing use of idler Pulley in rewinding the film from the take-up device to the top reel. It should be run direct from the take-up reel to the top reel, after passing under the Idler Pulley on the base board, as shown.





The Take-up Device.



Giving a side view of the exhibition model from the side of the machine on which the operator stands. In the lamp house is an Edison projecting arc lamp. The machine is shown wired for the direct current with a rheostat in circuit.

Prices of Edison Exhibition Projecting Kinetoscope.

No. K 40. Edison Exhibition Model Projecting Kinetoscope complete, equipped with either electric, calcium, or acetylene burners, adapted for the projection of both moving pictures and stereopticon views, complete with take-up device, stereopticon attachment, and other parts as described. **Price** $115.00

No. K 41. Edison Exhibition Model Projecting Kinetoscope for the projection of both moving pictures and stereopticon views, as described under No. K 40, but without take-up device. **Price** 105.00

No. K 42. Edison Exhibition Model Projecting Kinetoscope for moving pictures only, including the take-up device but without stereopticon attachment. **Price** 105.00

No. K 43. Edison Exhibition Model Projecting Kinetoscope for moving pictures only, without take-up device and without stereopticon attachment. **Price** 95.00

No. K 44. Edison Exhibition Model Stereopticon attachment only. **Price** 12.00

No. K 45. Take-Up Device for Exhibition Model Projecting Kinetoscope. **Price** 15.00

No. K 46. Moving Picture Mechanism only, with take-up device, reel, reel hanger, objective, carrying case, to be attached to customer's lantern.. 85.00

No. K 47. Same as No. K 46, but without take-up device. **Price**..... 75.00

No. K 40 A. Edison Exhibition Model Projecting Kinetoscope, complete with lime light burner, and new oxylith gas-making outfit. **Price**..... 152.50

The Exhibition Kinetoscope will be equipped with our triple condenser system in place of the regular, at an addition to price of **$7.00.**

Customers can obtain outfit No. K 40, equipped with both calcium light and electric, with rheostat. **Price, $125.00.**

Supplies.

Take-Up Device only, for Exhibition Model	$15.00	Lamp Cord, double, for connecting to the main circuit, per foot	$0.08
Stereopticon Attachment only for Exhibition Model	15.00	Oil Can, nickeled, long neck, each	15
Edison Projecting Arc Lamp only	10.00	Oil, per bottle	10
Condensing Lens, complete, front and rear glass and shell, each	6.00	Knife Switch, 25 amperes double pole, single throw, each	75
Shell only, each	2.00	Film Winder	1.50
Lenses, glasses, each	2.00	Carrying Case	10.00
Blank Film, perforated for spacing, per foot	10	Universal or Self-Focusing Lens	20.00
Film-Mender, each	7.50	Carbons, best imported German:	
Film Cement, per bottle	25	5/16 inch, solid, per doz	60
Safety Fuse-Block, 20 ampere fuse, each	50	7/16 inch, solid, per doz	65
		7/16 inch, cored, per doz	75
		1/2 inch cored, per doz	85
		9/16 inch cored, per doz	1.20

Objective Lenses for Exhibition Kinetoscope.

No. 1. Short Distance Kinetoscope. At 40 feet a picture 12x9 feet in size. **Price** $7.00

No. 1A. Short Distance Stereopticon. At 40 feet a picture 12 feet square. **Price** 7.00

No. 2. Middle Distance Kinetoscope. At 54 feet a picture 12x9 feet in size. **Price** 10.00

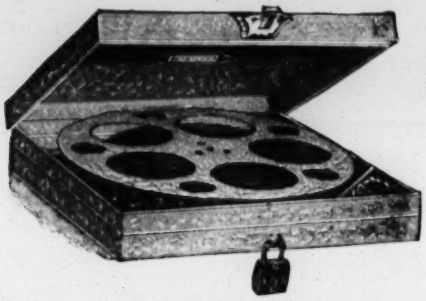
No. 2A. Middle Distance Stereopticon. At 54 feet a picture 12 feet square. **Price** 10.00

No. 3. Long Distance Kinetoscope. At 72 feet a picture 12x9 feet in size. **Price** 10.00

No. 3A. Long Distance Stereopticon. At 72 feet a picture 12 feet square. **Price** 18.00

No. 258. Universal (Adjustable) Kinetoscope Objective. **Price**..... 20.00

Lenses No. 2 and 2A accompany the machine at **$115.00.**



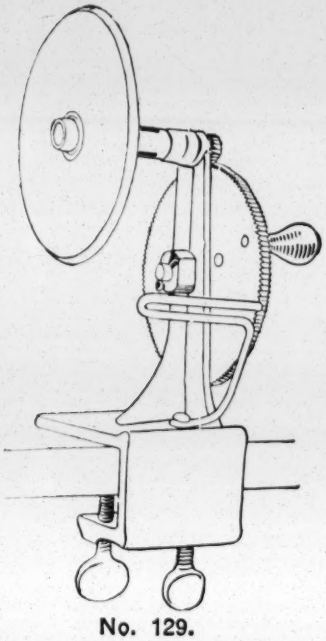
No. 117.

No. 117. Case to hold 8 or 10 inch Edison reels, with sponge compartment to keep film in good condition; japanned, provided with handle, lock, and key.

Price, to hold one reel, each.....$1.50

Price, to hold two reels, each..... 2.00

No. 129. Film Winder, for rewinding films rapidly, after being run through machine into a box or basket. Sold as extra. **Price**.....$1.50



No. 129.

Lime Cylinder for Kinetoscope

Special limes to give maximum amount of illumination. Dimensions: Length 2¾ in., diameter 1¼ in. Reduced in size at the bottom to fit any ordinary lime cup.

Price, per box of 6.....$1.00

Price, per box of 12..... 1.80

No. 250. Special Imported Carbons.

5-16 in. solid, per dozen.....$0.60
7-16 in. solid, per dozen..... .65
7-16 in. cored, per dozen..... .75
1-2 in. cored, per dozen.....85
9-16 in. cored, per dozen..... 1.20

No. 251. Film Cement, for joining films, per bottle ..... .25

No. 252. Opaque Blank film, perforated, for spacing, per foot ..... .10

No. 252A. Transparent Blank Film, perforated, for spacing, per foot ..... .07

No. 253. Film Mender, metal, hinged, each.. 7.50

No. 253A. Film Mender, wood, each..... 2.00

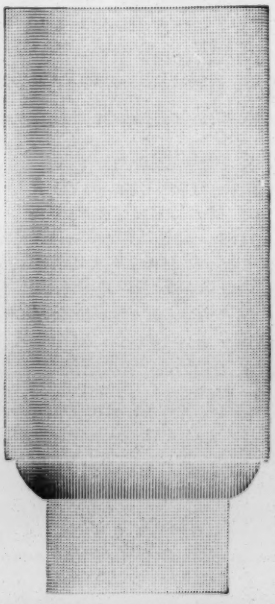
No. 254. Reels for Projecting Kinetoscope, 10 in., each 1.00

No. 254A. Reels for Projecting Kinetoscope, 8 in., each ..... .80

No. 255. Edison Arc Electric Lamp, hand feed, each 10.00

No. 256. Knife Switch, each ..... .40

No. 257. Condensing Lenses for Kinetoscope, each 2.00



Large Lime Cylinder, Actual Size.

No. 258. Mixed Chemicals for making oxygen, per pound.....$0.17

No. 259. Oxylith, for making Oxygen, per box of 24 cakes, two hours' run 1.35

No. 10 Wire to carry main supply of current, per foot ..... .05

Flexible Cable for stage use ..... .10

Fuse Wire, per spool ..... .50

Fuse Block ..... .50

Plugs, 10 to 25 amperes ..... .15

Wire Terminals ..... .10

Wire Terminals, per dozen 1.00

The Edison Exhibition Projecting Kinetoscope

Is a larger machine than the Universal Kinetoscope previously described. The actual quality of the moving pictures projected by the two machines, when the same lenses are employed, is the same. But for the guidance of the investigator we make the following

Comparison between the Exhibition and the Universal Kinetoscopes

The Moving Picture Mechanism. The system is the same in both machines, embracing a feed sprocket, intermittent sprocket, and take-up device sprocket. The material of the exhibition model door and bed plate is better than that of the Universal, but the latter is equally efficient in producing results. The reels of the Exhibition model are 10 inches in diameter, holding 1,000 feet; those of the Universal model are 8 inches and hold 600 feet. The reel support and take-up support of the Universal are proportionately smaller. The **take-up device** of the Exhibition model works with a friction wheel; that of the Universal with a spring belt. They are equally efficient.

The entire moving picture mechanism of the Exhibition model is encased in oak with removable cover, and has strap for carrying. The Universal mechanism is not covered.

The **objective lenses** of the Universal model are for short distance; the Exhibition model medium long distance; but extra lenses can be purchased for either machine to project at any practical distance.

The **condensing lenses** are the same in both machines.

The **lamp house** and **burner** are the same in both machines.

To Change from Moving Pictures to Stereopticon Views. The stereopticon lens of the Universal model is moved into place when required, the lamp house remaining stationary. With the Exhibition model the lamp house moves to the right and left for changes from moving pictures to stereopticon views, the lenses remaining fixed.

The framing device is practically the same in both models. This has been one of the most popular features of the Edison Kinetoscopes. By its use the operator may thread his film without paying any attention to the position of the picture at the opening, and when ready to start, he can frame into proper position instantly by means of a lever.

Only experienced operators can appreciate the great convenience of this framing system. Almost all films above the average length have one or more joints, and it sometimes happens that the alignment of pictures at the joint is not accurate. The result is that immediately upon passing the joint a fractional part of two pictures is seen, in place of one complete view. The framing lever will at once restore the view. With practically all other makes of machines such a joint would compel shutting down long enough to re-thread the film in the film mechanism.

The upper reel support and the take-up device of both the Universal and Exhibition models are easily detached for packing.

An ether saturator when purchased for lime light will fit into either lamp house.

The Exhibition model (value $115.00) we recommend when it is to be used in the same location continually. For traveling exhibitors we prefer the Universal model on account of its light weight and lesser bulk. Weight of the Universal model without rheostat is 28 pounds; Exhibition model, 55½ pounds.

Carrying cases for either machine are not included at prices quoted, but can be furnished as extras if desired.

The carrying case for Exhibition Kinetoscope measures 21x12x20 inches; that for the Universal 26x14x11.

The material that is used in the construction of the Exhibition model is better throughout than that of the Universal model, and has a more careful finish.

Light for Kinetoscopes.

Information most frequently asked in connection with moving picture work concerns the illuminant used to furnish the light necessary for the lenses to perform their function. Satisfactory moving pictures cannot be projected with a light other than arc electric or calcium. Acetylene and vapor lights are sometimes used in private rooms and very small halls, but are not recommended for good work. The calcium light is elsewhere described. We take up in detail the

Arc Light Used with Moving Picture Machines.

The most effective as well as cheapest light that can be used in kinetoscopes is the arc electric. Wherever the electric current can be obtained, it should be used. Traveling exhibitors, however, cannot usually obtain it, and are therefore dependent upon some other form of light.

The alternative is calcium light. This requires two gases, oxygen and hydrogen, or oxygen with some substitute for hydrogen. Whenever practicable these gases should be bought from the calcium light companies, which furnish them in steel tanks, absolutely safe. When not practicable to buy them a gas-making outfit may be purchased.

For the guidance of investigators, we describe the various appliances that are in common use for the production of light for kinetoscopes, some of which we recommend, and of others disapprove, for reasons stated.

The Electric Light.

It is not possible to instruct the inexperienced operator in the limited space at command in the method of handling all of the currents which he may meet in traveling. But the following information may be useful:

Find the voltage of the current, and whether it is direct or alternating; this information will be obtained from the local electrician.

The direct current is the more satisfactory; at 110 volts it is safe and comparatively simple. It may be 220 to 225 volts, or 500 to 550 volts. The higher voltage is usually a motor current, and must be carefully handled.

The alternating current usually has a voltage of 52 or 104, does not give as good a light as the direct, and makes a noise while burning at the arc.

In addition to the voltage the operator concerns himself chiefly with the amperes which he can obtain. A popular method of illustrating these electrical terms is to compare the passage of the current with that of a stream of water passing through a pipe. The ampere indicates the rate at which the electric current flows, that is to say the strength of the electric current, which in the case of water passing through a pipe, is indicated by the dimensions of the pipe, the amount of the flow of water increasing with the diameter of the water pipe.

Voltage indicates pressure and corresponds to the pressure of the water at the head of the pipe. The term "ohm" in electricity indicates resistance, and corresponds with the friction of the water against the pipe. To carry the comparison further the current takes into consideration these attributes, voltage, amperage, and resistance, as one would speak of the gallons of water that flow per minute through a pipe. As the pressure increases the current increases in proportion and diminishes when the resistance increases.

In the use of the arc electric light for projection work it is necessary to provide resistance which is usually furnished in the shape of a rheostat or resistance coil, whose main element is a quantity of wire of high resisting power through which the current passes before it reaches the lamp.

The passage of the current through the resisting coil produces more or less heat in the coil; the resistance increases as the temperature rises.

The resistance increases in proportion with the length of the wire; that is to say, the resistance of a rheostat containing 50 feet of wire is doubled if the length of the wire is increased to 100 feet.

The resistance of a wire decreases proportionately as the area of the cross section increases. To double the resistance obtained with wire of a certain dimension it would be necessary to use a wire whose cross section is one-half the area of the first.

Light for Kinetoscopes—Continued.

If a given rheostat or resistance coil does not offer sufficient resistance, a second coil may be placed in series, the current passing through both rheostats; this is in effect the same as if the quantity of wire had been doubled on one rheostat. Rheostats are made in various shapes and forms, but the principle involved is the same: namely, to pass the current through a resisting material in order to reduce its power before reaching the lamp.

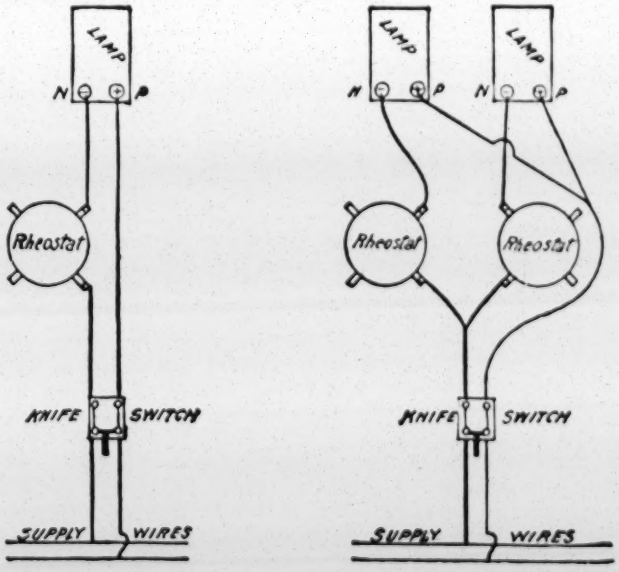
The resisting power of liquids and carbons decreases as the temperature increases.

Wire of high resisting power is used in rheostats; the greater the resisting power the smaller the amount of wire necessary to accomplish the same results.

Annealed silver has the lowest resisting power of all wires, bismuth the highest. German silver wire is generally employed in the manufacture of rheostats. Its resisting power is about 14 times as great as that of silver, iron wire about 6½ times as great as silver.

Rheostats are usually provided with a regulator which can be adjusted to take part of the resisting wire out of service. The strength of the current increases in proportion as the quantity of wire in service is reduced.

In practice therefore, when the rheostat becomes warm or hot and the resistance increases, part of the wire is cut out in order to counter-balance the increase.

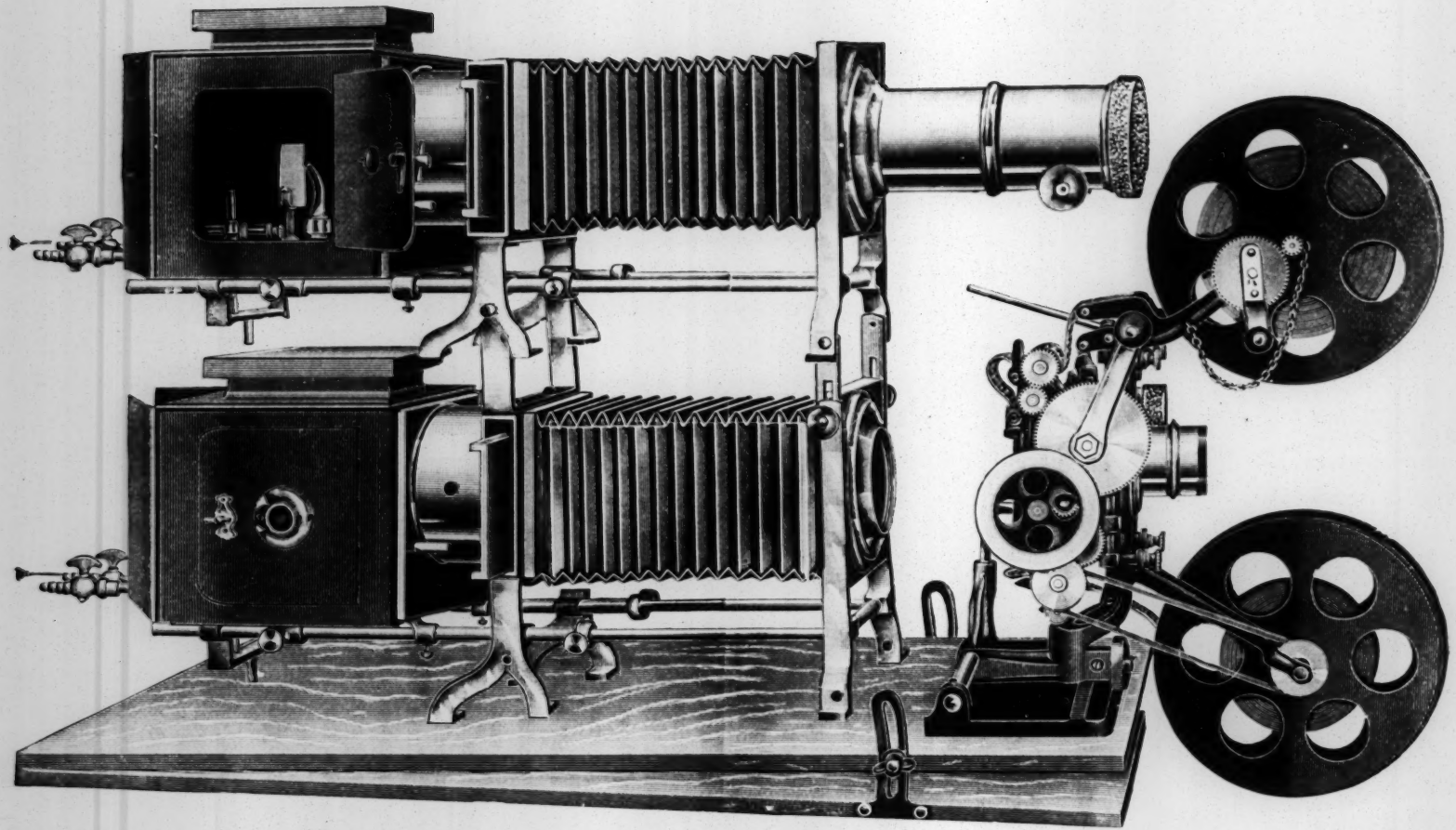


This sketch illustrates the method of connecting the wires with a single or double lamp.

The following figures will explain why moving picture films require the strongest illuminant and why the same light will project a brighter stereopticon view than a moving picture:

The original film picture, that is to say, the view which is projected upon the curtain at any one instant, is ¾ inch high and one inch wide; that part of a standard lantern slide which is projected on the curtain is three inches square. The film picture therefore being 1x¾ inches in size, when projected on the curtain to produce a view 12x9 feet in size, is magnified 20,736 times; that is to say, it has 20,736 times the area of the original picture.

The lantern slide view projected upon a curtain and magnified to a size of 12 feet square covers 2,304 times the original area. It will be seen therefore, that the lantern slide view projected on the curtain will be brighter with the same illuminant than the moving picture enlarged to the same size on the curtain. Many exhibitors prefer to project a smaller moving picture view as the light becomes brighter in proportion to the decrease in size. The calcium light will project a lantern slide view 20 feet square well illuminated and clear. Under the same conditions a moving picture view would be much weaker if projected 15x20 feet in size. We would therefore advise reducing the latter to 9x12 feet



Outfit No. 500D. Kleine Dissolving Stereopticon and Edison Universal Kinetoscope Mechanism Lower stereopticon lense is attached to moving picture mechanism, only partly visible. Extension tube furnished with upper objective, to place it in line with the lower.

Outfit No. 500D

For Dissolving Stereopticon Views with Moving Pictures

For the use of exhibitors who desire the finest effects with dissolving stereopticon views with the best moving pictures that can be produced, we have designed and now place on the market Outfit No. 500D. This outfit is as perfect in every part as optical science and mechanical skill can make it; in the quality of the lenses, the completeness of the mechanical appliances, the perfect adaptability of the machine to any work that may be called for, it stands unrivalled. For use with lime-light gases taken from tanks.

Specifications of Outfit No. 500D

For calcium light, using the gases oxygen and hydrogen under high pressure, furnished in two tanks by the calcium light companies.

THE STEREOPTICON BODY:

Consists of two magic lantern bodies with connecting parts, made of brass castings, highly finished, nickel plated; with adjustable stops for slides and slide carrier. Has perpendicular slide adjustments to register the views of both lanterns upon the same spot on the curtain, and fine adjustment on upper lantern for perfect registration right and left. Has elevating screws on front support, to incline the instrument at any desirable angle. The extension for focusing is obtained by means of collapsible bellows, made of leather and warranted 10 years. The light boxes are made of genuine Russia iron.

TWO LIME LIGHT BURNERS:

Our best quality, highly finished, nickel plated, with stop-cocks and adjustable mechanical lime movement warranted noiseless under the highest practicable pressure of gases. These burners, when used with the high pressure dissolving key, are universally recognized as achieving the highest illumination that is possible with dissolving lime light. Each is attached to an adjustable support.

TWO HALF SIZE OBJECTIVES, BEST QUALITY;

Two half-size objectives are attached to the upper and lower lantern. No matter how perfect the balance of the instrument, if the objectives are defective, the picture on the curtain is illy defined and imperfect in detail. With this outfit we furnish the best Bausch & Lomb or Darlot.

TWO PAIRS OF CONDENSING LENSES:

These lenses are four and a half inches in diameter, also of finest quality with finely polished surfaces, made of the best glass that can be obtained for this purpose. The focus of the condensing lenses is selected with special reference to the work required of the stereopticon with moving picture attachment.

TWO MOUNTINGS FOR CONDENSERS:

These are made of brass, nickel plated with ventilating holes. They are mounted in front of the light body, not inside of it. They, with the lenses, can at any moment be lifted out of place for cleaning and returned without disturbing the burner, or any other part of the instrument. The condensing lenses are laid in the mounting and held in place by a threaded collar; they are not fastened in, and can be removed at will.

HIGH PRESSURE DISSOLVING KEY:

Of all the various parts that enter into the projection of perfect dissolving stereopticon views, none is of greater importance than an efficient dissolving key. These are made in two styles: the high pressure key and the low pressure key.

We include with outfit No. 500D the best high pressure key that is made, value $30, and elsewhere described in detail in this catalogue. A low pressure key can not be efficiently employed when gases are used out of the high pressure tanks and of the various high pressure keys that are on the market, all of which we have thoroughly tested, the patented key which we include with this outfit is the only one that has always given entire satisfaction.

Specifications of Outfit No. 500D—Continued

The gases are regulated at the key instead of at the tanks. It is the only high pressure key that has two independent plugs which control the gases separately in their passage to the burners; all the other keys have but one plug.

THE EDISON PROJECTING KINETOSCOPE ATTACHMENT

This attachment for moving pictures is the same as that used on the complete Edison Universal Kinetoscope, and is elsewhere described in this catalogue. It is the most practical model for use with dissolving stereopticon because of its compactness. See description under "Universal Kinetoscope." The moving picture objective included is the "Kleine Special" No. 287. This objective can be used at any practicable distance up to 80 feet, providing there is a sufficiently strong light used. The picture increases in size with the distance. At 40 feet between the curtain and instrument the moving picture would be about 9x7 feet in size; at 60 feet, 14x10½ feet. The average distance at which these machines are used is from 40 to 60 feet.

In changing from moving pictures to stereopticon views the mechanism is swung right and left, the stereopticon body remaining fixed.

This attachment will project views from any film that is made of the standard size. It is provided with an eight-inch reel which will hold 600 feet of film.

BASE BOARD FOR THE APPARATUS

This base board supports the stereopticon and the kinetoscope attachment. It is double hinged at the back; the supporting board can be elevated to any angle and clamped into position by means of the brass arcs and binding screw. The stereopticon body is clamped to the base by means of binding screws.

RUBBER TUBING

There is included with the outfit sufficient rubber tubing to conduct the gases from the high pressure key to the lime light burners.

SLIDE CARRIERS

Two slide carriers are provided with the stereopticon, standard make for dissolving views.

CARRYING CASE FOR STEREOPTICON

It is also provided with a carrying case for the stereopticon with separate compartments to hold objectives, etc.

LIME CYLINDERS

There are included with the outfit one dozen lime cylinders packed in tin canister to be used in lime light burners.

Price of Outfit No. 500D, complete as described - $220.00

Outfit No. 500E

For dissolving stereopticon views with moving pictures, with gas-making apparatus for lime light

For the use of exhibitors who purchase a gas-making outfit for lime light in preference to buying the gases in tanks from the calcium light company. Outfit No. 500E includes all the items specified under Outfit No. 500D, with the following changes: We add the new oxylith gas-making outfit, Model B, which generates the oxygen gas while the exhibition is on, without the application of heat; including saturator for ether.

As gases made in this way are under low pressure, we omit the high pressure dissolving key and include a low pressure dissolving key.

Price of Outfit No. 500E, including low pressure dissolving key and gas-making outfit for lime light - - $237.50

Exhibition Outfits

We have indicated on this and the following pages various kinds of complete outfits, including moving picture machines and films, stereopticon and views, talking machine, and records.

Outfit No. 14A. Price, $825.00

This outfit is compiled for the benefit of those exhibitors who wish to buy the very best and most complete public exhibition instruments, views, etc., regardless of cost. There are many ways in which an exhibitor can cheapen his outfit without necessarily taking away any of the items included. This could be done by equipping the outfit with cheaper machines, lenses, burners, views, etc., or with a smaller quantity of supplies.

Outfit No. 14 A is in every particular the best of its kind that can be put up. No attempt has been made to substitute any parts that might be considered "nearly as good" and which would be cheaper. In order to understand the details of the various parts customers are referred to illustrations in this catalogue.

The outfit includes:

Kleine Stereopticon and Edison Kinetoscope apparatus No. 510, as previously described. This embraces our best dissolving stereopticon, provided with highest grade lime light burners, best quality ½-size objective lenses in standard mountings, best quality condensing lenses, mounted on a double base board the upper with sliding support; Universal model Edison projecting kinetoscope, the whole finished in finest style.

Edison Moving Picture Film "The Great Train Robbery," 740 feet, Class A, value $111.00. This is the most popular film that has ever been made.

Moving picture film, "Christopher Columbus," 850 feet. 1,000 feet of moving picture film, our or customer's selection.

One set of stereopticon views, "Lights and Shadows of a Great City" (New York), 61 in number, with descriptive lecture, all colored in the finest style.

We wish to emphasize the fact that these views are made from original negatives and are wet plates or collodion slides, which have a brilliancy and sparkle that the ordinary dry plates do not possess. The coloring of these slides is the work of our most accomplished artist and is not to be classed with ordinary slide coloring. Customers that prefer to make some other selection in place of this set may pick out $55.00 worth of other slides from our or any other list in its place.

Also one set of dissolving views, 12 in the set, colored in the finest style, wood mounted, value $1.50 each, title "Rock of Ages."

One Chromatrope "American Flag."

One Chromatrope "Good Night."

The above chromatropes are worth $3.75 each; they consist of two circular glasses which rotate in opposite directions by means of cog wheels and pinion.

One comic movable slide "The Rat Eater."

Four sets of dissolving views, two slides in each set, colored in finest style for dissolving.

Two sets of dissolving views, 3 slides in each set, similar to the above.

One dozen movable comic slip slides.

Ten standard size comic views, 3¼x4 inches, colored, subject "The Snow Ball," with comic poem.

One set of four comic slides, colored, "How Jones Became a Mason."

One set of 5 slides, colored, "The Vagabond," with poem.

Six slides of choice statuary, standard size, 3¼x4 inches, with background blacked out.

Two slides, colored cloud effects, which can be used as backgrounds for the statuary slides.

One lecturer's reading lamp.

One slide box to hold 100 standard slides, with cardboard partition and strap for carrying.

One curtain, 15x15 feet.

One Edison Triumph Phonograph, with 36-inch brass horn, latest type reproducer, recorder and other items included with the machine, as per regular list.

Twenty-four Edison moulded records.

One supporting stand for horn.

Twelve blanks shaved.

Three sets of illustrated song slides, colored, 8 slides in each set, to match 3 of the phonograph records included with the outfit.

One thousand (1,000) large advertising posters, 24x36 inches in size.

One thousand admission tickets with reserve seat coupon.

Rubber type holder and inking pad to stamp names and places on poster.

Price of Outfit No. 14 A. as described $825.00

Exhibition Outfit No. 14D

For Moving Pictures, Stereopticon Views, Music, Etc.

Price, $375.000

We have made up the following outfit, most complete and thorough, for the benefit of exhibitors who wish to offer a high-class entertainment to the public, embracing the phonograph and records, moving picture machine and stereopticon views, with posters for advertising, etc. The outfit includes:

Edison Universal Model Projecting Kinetoscope for moving pictures and stereopticon views, with lime light burner.
Gas-making outfit for lime light.
One curtain, 15x15 feet.
Nine hundred feet of moving picture films, customer's selection.
Fifteen feet of blank film for joining.
One bottle film cement.
Three dozen lime cylinders.
Sixty magic lantern views, 10 colored and 50 uncolored, standard size, 3¼x4 inches, photographs on glass with protecting cover glass, selected from our catalogue.
One handsome slide box to hold 100 slides, with partitions, straps, etc., our No. 100A.
Two sets illustrated song slides, colored, eight slides in each set, with two concert records.
These illustrated song slides are to be projected on the curtain by means of the instrument, while the Edison Phonograph is playing the words of the song.
Twelve comic views without motion, colored, standard size, 3¼x4 inches.
Twelve comic views with motion, wood mounted.
One colored slide, "Welcome."
One beautifully colored slide, "Good Night."
One slide holder.
One lecturer's reading lamp.
Five charges of chemicals for making oxygen gas.
One Edison Triumph phonograph, with latest improved reproducer, and extra parts as listed with the machine.
Twenty-four Edison moulded records.
One 36-inch exhibition horn.
Twelve record blanks shaved.
One bottle phonograph oil.
One jeweler's screw driver.
One thousand fine heavy advertising posters, 24x36 inches in size, printed specially for each outfit in two colors.
One thousand reserved seat tickets.
One thousand admission tickets.
Rubber type, holder, inking pad.

Exhibition Outfit No. 31B

With Feature Film, for Traveling Exhibitors

Price, $275.00

This outfit includes the following items, and is recommended on account of its strong feature film.

One Edison Universal Kinetoscope with lime light burner.
One model B oxylith gas-making outfit.
Six boxes oxylith.
Two pounds ether.
One curtain, twelve feet square.
One Edison feature film "The Great Train Robbery," 740 feet class A.
Three sets illustrated song slides, 50 slides in all.
25 miscellaneous stereopticon views, 10 of them colored.
One thousand posters, "The Great Train Robbery."
One stamping outfit for names and dates.

(The film included with above outfit has greater drawing power than twice the amount of film distributed among ordinary short subjects).

Exhibition Outfit No. 15M

For Moving Pictures and Stereopticon Views with Gas-making Outfit

Price, $175.00

Outfit No. 15M includes the following items:

One Edison Universal Projecting Kinetoscope with lime light burner.
One oxylith gas-making outfit for lime light.
One can ether, one pound.
One box oxylith, 24 cakes.
One curtain, 12x12 feet.
Six moving picture films, 50 foot lengths, class B, Edison make, customer's selection.
One bottle film cement.
Six comic views, with motion, wood mounted slip slides.
One slide "Welcome."
One slide "Good Night."
One slide carrier for instantaneous changes.
Fifty magic lantern views, 10 colored, 40 uncolored, standard size, 3¼x4 inches, photographs on glass, with protecting cover glass, selected from our catalogue.
One slide box to hold 50 slides.
500 large advertising posters, 18x24 inches, on tinted paper, with one or two illustrations as desired.
One thousand admission tickets.
One thousand hand bills, 6x9 inches.
Stamping outfit for placing dates, etc., on printed matter.

About Moving Picture Films

With a Few Unrelated Remarks

THE PRACTICAL HANDLING OF FILMS

Each moving picture film, when purchased, is found enclosed in a tin box, or if the film is a long one, it may be cut into two parts, and placed in two boxes. These boxes are excellent receptacles for the films when stored away, as they are practically air-tight, and serve to keep the films fresh and flexible.

When the films are in active use, however, it is the custom among experienced exhibitors to join a number of them, using intervening strips of blank film, to a total length varying from 600 to 1000 feet. These are placed upon a reel, which has given rise to the trade term, "A reel of films," this expression indicating a number of films joined together and ready for projection.

A reel of films may consist of a number of short subjects or it may contain a feature film, such as The Great Train Robbery, and a few shorter films to give the required number of feet.

A reel of 1000 feet will consume about 18 minutes when projected on the curtain without stops. An operator may, however, stop at any subject upon his reel, change to stereopticon slides and return to moving pictures when desired.

The character of the films which are in greatest demand has changed within the past year. Buyers were formerly somewhat shy of purchasing long length subjects, and preferred to invest the same amount of money in shorter lengths for greater variety. At present, however, the greatest pressure upon the dealer is for long subjects called "Feature Films." This has been brought about by the great popularity of such films as the Trip to the Moon, Jack and the Beanstalk, Great Train Robbery, Uncle Tom's Cabin, Christopher Columbus, Life of an American Fireman, Napoleon, Marie Antoinette, Gambler's Crime, etc. Sales of the Great Train Robbery Film, 740 feet in length, value $111.00, have exceeded not only in feet, but in actual number of films those of any other subject, short or long, that we have offered for sale.

The exhibitor who purchases a small quantity of films, say from 300 to 500 feet, is necessarily compelled to confine himself to short subjects. But if the purchase is 1000 feet, we advise one feature film of 400 to 500 feet, the balance from 50 to 100 feet each; if 2000 feet, there should be at least one long feature film, such as The Great Train Robbery, 740 feet, or Christopher Columbus, 850 feet. These long films admit of special advertising, that is to say, special emphasis on one subject, which is more effective than equal emphasis on a number of shorter films. The public has been educated to appreciate these long films which tell an interesting story, and need few words of explanation.

The joining of films is a simple matter, but little more complicated than gumming two pieces of paper with mucilage. It will be noted on examination that a moving picture film has an emulsion or dark side, while the other is clean and polished. When joining films the emulsion side should be continuous; that is, the polished side of one section should not succeed the dark side of the previous section. To join a piece of blank to a picture film, scrape the end of the film to lay bare a strip about ⅛ inch wide, cover lightly with film cement, and lay edge of the blank over the space, taking care that the distance between perforations continues equal, the teeth of the sprockets engage these perforations when the film is being projected, and if the spaces are unequal at the joint the film will jump off sprockets.

After the film cement has been applied the joint is placed under pressure until dry. For this purpose a film mender is commonly used.

Exhibitors differ in the manner of disposing of the slack film after running through the Kinetoscopes. The old way allowed it to run into a bag or box placed beneath the machine; the new way is to take it upon what is known as a take-up device which can be attached to the machine, and automatically wind it on a spool while running. Many experienced exhibitors are still using the old way, their objections to the new method being due to mechanical imperfections in the various devices that have been on the market. With proper handling, however, there should be no difficulty in the use of a take-up. We employ them constantly in our dark room in demonstrating films and machines, and never meet with difficulty; in fact there is less wear and tear on films than when they are loosely run into a box, and the danger from fire is minimized.

Damage to one or two individual pictures of a film is not serious. These are cut out and the film re-cemented.

Exhibitors should never overlook the danger of fire, however small. From the time of setting up the machine until the lights are out it is present. The arc electric light, after passing through the condensers, is projected upon the film and the heat is concentrated. If the film is at rest, and the light strikes without interference, the film will take fire quickly. At times this will merely burn out a single picture, which is unimportant, as it can be cut out and the two ends cemented. But the danger lies in the fire spreading to the entire film; if this is on the reel, it burns slowly, but if loose in a box or bag it will flare up and burn in an instant. When such fires occur, they are due to carelessness.

The renting of films has become an established and thriving business. It is not economical for the traveling exhibitor to rent

for single evenings, as he is in a position to use the same subject for a long time in different cities or towns, and it is cheaper to buy outright for such use. Films are usually rented for use in theatres, summer parks, stores, etc., where the pictures are shown continuously in the same place. In such cases changes are made weekly, the customary charge being $15.00 per roll of 1000 feet per week.

We sell goods outright, do not rent machines or films and have no second hand apparatus or views for sale. Names and addresses of firms which make a business of renting films will be supplied on request. Our customers include the largest renting firms throughout the country, and we guarantee the reliability of any that we may recommend.

It is not within the dealer's province to advise possible customers not to buy the articles which he offers for sale. But there is a class of investigators who need advice and need it badly. It is a frequent experience that one or several inexperienced men will ask for a complete moving picture outfit to cost from $100.00 to $125.00. To these we say, "Don't." Do not invest your money in a losing game. Keep it in the savings bank, give it to your wife if you have one, or throw it to the birds; in the last instance you will at least be spared from worry. It usually happens that the $100.00 outfit buyer has no extra capital and sometimes is an invalid, a cripple, or an old retired soldier. It costs money to travel on railroad trains, to live at hotels, to advertise; it is folly to start on a business tour without at least some little reserve.

We have no special bargain lists to offer in the shape of second hand goods. It is always the man who has never tried it before that looks for second hand moving picture apparatus and films, the experienced exhibitor never. If the gentle investigator receives an offer of a machine "used two nights" only, at half price, let him insist on a demonstration, and doubly so on films. The pitfalls are many, the genuine bargains few. The machine may be a combination of unrelated parts, put together for sale; the films ancient subjects, possibly shrunken, and may not run on the machine. When the dealer sells new apparatus the buyer may lodge a justifiable complaint for correction; not so with the second hand article.

We believe that the volume of our business is greater than that of any other dealer in this line in this country. Opportunities for observation are unlimited. Our customers include the beginner, as well as the most experienced exhibitor. The best service that can be rendered goes to every buyer; advice, if asked, is frank, and uninfluenced by any desire to sell this, that, or the other article. It usually happens that the beginner is the most skeptical; he has probably received half a dozen catalogues which confuse him; he has heard from as many dealers who may contradict each other, and he must finally decide for himself.

Films may be divided into five classes according to the subject: 1, Story; 2, Comic; 3, Mysterious; 4, Scenic; 5, Personalities. The order indicates their popularity.

Under story films we include three subdivisions: These may be (a) Historical; (b) Dramatic; (c) Narrative. The Comic may include the mysterious. Scenic films include such subjects as railway panoramas, rivers, water falls, cities, etc. Personalities include those whose chief attraction lies in the showing of some noted personage, like President McKinley, Kaiser Wilhelm, etc.

The public taste has undergone a change that is radical since moving pictures were first exhibited in public. In 1896 all films were of short length, running from 50 to 60 feet. The subjects did not involve elaborate posing or preparation, and scenic films were very much in evidence. The public preference has changed, until to-day the most popular films are those whose length is 400 to 1000 feet, involving tedious and expensive preparation before the moving picture negative can be made. We have known a film to require a year's preparation which would consume about 14 minutes on the curtain.

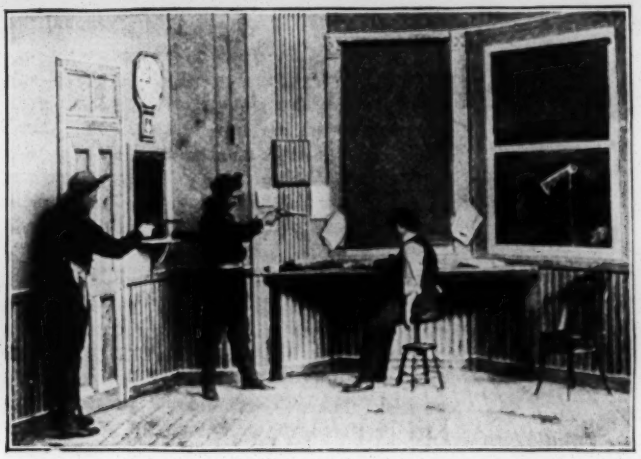
Films made from actual events are not as popular as those which are photographed from a scene prepared for the camera.

The first requisite of a perfect film is photographic excellence. No matter how exciting the action, how thrilling a climax or how interesting a bit of scenery may be, it is undesirable if the photography is poor.

The next desideratum is continuous action. There should be no lagging in the story which it tells; every foot must be an essential part, whose loss would deprive the story of some merit; there should be sequence, each part leading to the next with increasing interest, reaching its most interesting point at the climax, which should end the film. A story which can be well told in 300 feet, loses force if stretched to 500 feet, and is correspondingly weakened.

The explanation of the success of the "Great Train Robbery" film lies in this; it follows accurately this analysis of what a perfect film should be. In photography it is beautiful, only one scene of the fourteen being somewhat dark: that where the passengers pile out of the coaches with "hands up." In the treatment of the story it is matchless. From the first appearance of the hold-up men in the railroad telegraph office, throughout the various chapters of the story, to the final killing of the bandits, the observer finds his interest rising, reaching its highest point at the end. He sees inexorable fate bearing down upon the malefactors, pursuing them with irresistible force, until with heavy hand it strikes them down. On the following pages will be found a brief description of the film.

The Great Train Robbery—Moving Picture Film



SCENE I—SENDING THE FALSE ORDER UNDER COMPULSION

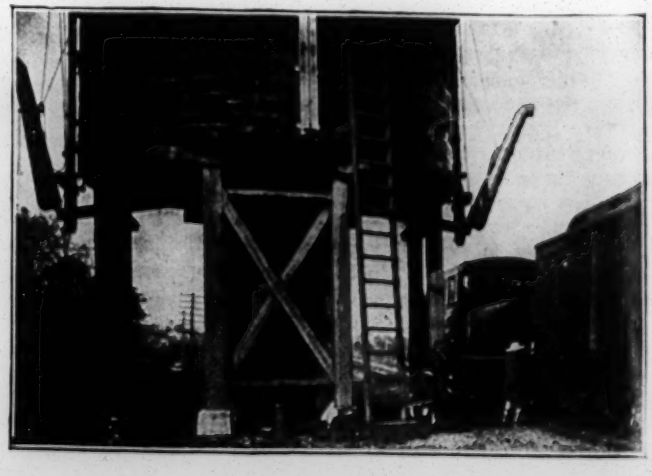
Length 740 feet, Class A

Price $111.00

This sensational and highly tragic subject has certainly made a decided "hit" whenever shown. In every respect we consider it absolutely the superior of any other moving picture film ever made. It has been posed and acted in faithful duplication of the genuine "Hold Ups" made famous by various outlaw bands in the far West, and only recently the East has been shocked by several crimes of the frontier order, which fact will increase the popular interest in this great Headline Attraction.

SCENE I.

Interior of railroad telegraph office; two masked robbers enter and compel the operator to set the "signal block" to stop the approaching train, also making him write a fictitious order to the engineer to take water at this station. The train comes to a stand-still; conductor comes to the window, and the frightened operator delivers the order. No sooner does the conductor leave than they fall upon the operator, bind and gag him, then hastily depart to catch the moving train.



SCENE II—THE BANDITS BOARD THE TRAIN



SCENE III—THE BANDITS BREAK INTO THE EXPRESS CAR

SCENE II.

Railroad water tank. The bandit band are seen hiding behind the tank as a train stops to take water (under false order dictated as shown in Scene I). Just before she pulls out they stealthily board the train between the express car and the tender.

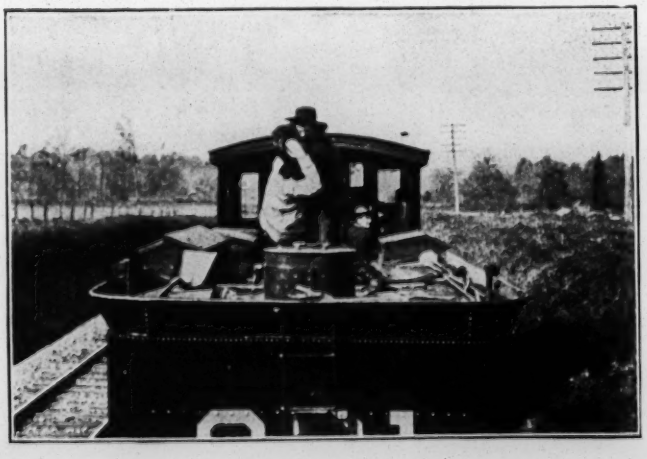
The Great Train Robbery—Continued

SCENE III.

Interior of express car. Messenger is engaged with his duties. Becoming alarmed at an unusual sound, he goes to the door, and peeping through the key hole, discovers two men trying to break in. He starts back in a bewildered manner; quickly recovering, his first thought is of the valuables in the strong box, which he hastily locks, then throws the key through the open side door. Pulling his revolver he fortifies himself behind a pile of trunks. In the meantime the two robbers have succeeded in effecting an entrance; the messenger opens fire on them; a desperate pistol duel takes place in which the messenger is killed. One of the robbers blows the safe up with dynamite. After securing the valuables and mail bags they leave the car.



SCENE III—Continued—RIFLING OF THE SAFE.



SCENE IV—THE FIGHT ON THE TENDER.

SCENE IV.

This thrilling scene was taken from the mail car showing the tender and interior of locomotive cab, while the train is running forty miles an hour. Some of the bandits robbing the mail car, two others are seen climbing over the tender, one of them holding up the engineer, the other covering the fireman, who secures a coal shovel and climbs up on the tender where a desperate fight takes place. They struggle fiercely, having several narrow escapes from being hurled over the side of the tender. Finally they fall, with the robber on top. He grabs



SCENE IV—Continued—THE FIREMAN IS CONQUERED.

a lump of coal, and strikes the fireman on the head, rendering him senseless. He then hurls the body from the swiftly moving train. The bandits then compel the engineer to bring the train to a stop.

SCENE V.

Shows the train coming to a stop; the engineer leaving the locomotive, uncoupling it from the train, then pulling ahead about one hundred feet in the face of the robbers' pistols.



SCENE VII—REMOVING THE BOOTY FROM ENGINE CAB.

SCENE VI.

Exterior of passenger coaches. The bandits compel the passengers to leave coaches with hands up, and line up along the tracks; one of the robbers covers them with pistols in either hand, while the others ransack travellers' pockets. A passenger makes an attempt to escape but is instantly shot down. After securing everything of value, the band terrorize the passengers by firing their revolvers in the air, then make safe their escape on the locomotive.

SCENE VII.

The Desperadoes board the locomotive with their booty, command the engineer to start his machine, and disappear in the distance.

SCENE VIII.

The Robbers bring the engine to a stop several miles from the scene of the "Hold Up," and take to the mountains.

SCENE IX.

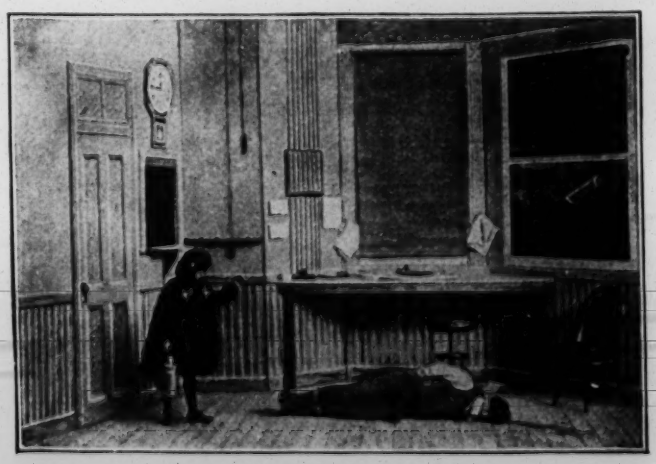
A beautiful scene in a valley. The bandits come down the side of a hill crossing a narrow stream. Mounting their horses, which were tied to nearby trees, they vanish into the wilderness.

SCENE X.

Interior of telegraph office. The operator lies bound and gagged on the floor. After a desperate struggle he succeeds in standing up. Leaning on the table, he telegraphs for assitance by manipulating the key with his chin, and then faints from exhaustion. His little daughter enters with his dinner pail. Discovering his condition, she cuts the ropes, and throwing a glass of water in his face restores him to consciousness; arousing in a bewildered manner he suddenly recalls his thrilling experience, and rushes forth to summon assistance.

SCENE XI.

Interior of a dance hall. This typical western dance house scene shows a large number of men and women in a lively quadrille, when a "Tenderfoot" appears upon the scene, who is quickly spotted, pushed to the center of the hall, and compelled to do a jig.



SCENE X—THE OPERATOR'S PLIGHT DISCOVERED.

while the bystanders amuse themselves by shooting dangerously close to his feet. Suddenly the door opens and the half dead telegraph operator staggers in. The crowd gather around him, while he relates what has happened. Immediately the dance breaks up in confusion. The men secure their guns and hastily leave in pursuit of the Outlaws.



SCENE XIII Continued—THE BATTLE COMMENCES.



SCENE XIII—Continued—MAKING A FIGHT FOR IT.

SCENE XII.

Shows the robbers mounted dashing down a rugged hill at a terrible pace, followed closely by a large posse, both parties firing as they proceed. One of the desperadoes is shot and plunges head-first from his horse. Staggering to his feet he fires at his nearest pursuer, only to be shot dead.

SCENE XIII.

The remaining three bandits, thinking they had eluded their pursuers, have dismounted from their horses. After carefully surveying their surroundings, they begin to examine the contents of the mail bags. Grossly engaged in their work, they do not realize the approaching danger until too late. The pursuers, having left their horses, steal noiselessly down upon them until they are completely surrounded. A desperate battle then takes place, and after a brave stand the robbers and several of the posse bite the dust.



SCENE XIV.

A life size picture of Barnes, leader of the outlaw band, taking aim and firing point blank at each individual in the audience. (This effect is gained by foreshortening in making the picture.) The resulting excitement is great. This section of the scene can be used either to begin the subject or to end it, as the operator may choose.

SCENE XIV—BARNES, THE OUTLAW.

THE DISSOLVING STEREOPTICON.

The dissolving stereopticon offers the manufacturer of projecting apparatus his best opportunity for the display of mechanical skill applied to optical science. With this instrument are produced the finest effects upon a curtain that can be obtained with stereopticon views.

The difference between a magic lantern (sometimes improperly called a stereopticon) and a dissolving stereopticon consists in this: the latter is composed of two magic lanterns the one an exact duplicate of the other, provided with sets of objective lenses that are absolutely alike in focus for the two bodies; so that the image of the views from both bodies is of the same size when projected on the curtain.

These two bodies of the stereopticon are mounted one above the other, but not rigidly. As it is necessary that the views projected by the two bodies fall upon the same spot upon the curtain, there must be a means of inclining the upper lantern; the degree of inclination varying with the distance; also a means of registering right and left. Both of these adjustments are provided with the stereopticons of our manufacture; they are substantially constructed, and by the aid of clamping screws, perfect rigidity can be obtained after adjustments have been made.

A dissolving stereopticon involves also, the use of two lime-light burners of equal power, which must be under control independently of each other.

The true dissolving effect lies in the gradual fading away of the one view and the coming out of the other; this can only be obtained by darkening and intensifying the light in each body alternately. It is therefore necessary to employ some means of directing the lime light gases from one burner of the stereopticon into the other. This is accomplished by means of a dissolving key, which receives the gases, oxygen and hydrogen, from the cylinders, and by the use of its lever and plug directs the flow into either burner.

Dissolving keys are of two kinds, high pressure and low pressure. The high pressure key should be used when the operator is taking his gas from two cylinders, charged by a calcium light company under high pressure. The low pressure key is used when gases are obtained from the operator's gas-making outfit with ether or gasoline saturator.

The most satisfactory results are obtained from the use of a high pressure key, with gases in tanks, furnished by the calcium light companies. With this key it is possible to send the necessary flow of gases into both burners at the same time, which is necessary for the production of many fine dissolving effects.

A high pressure key must be perfect in construction, or it is worse than useless. The greatest care is taken in the manufacture of the key which we include with our outfits; it is patented and its construction is such as to give perfect satisfaction.

The best known operators and lecturers, who have made fortunes in the lecture field, use the dissolving stereopticon with lime light, taking the gases from tanks. John L. Stoddard, Burton Holmes, Dr. H. C. Crary and every other lecturer of note, employ this form of apparatus; it is the accepted standard.

The electric light with a stereopticon does not produce a genuine dissolving effect. It is impossible to control the current in such a way as to swing the light from one lantern to the other instantaneously; therefore both lights are kept burning during an exhibition, the change from one to the other being accomplished by means of a mechanical dissolver, which shuts out the lights alternately, but abruptly; there is no fading away of one view into the other.

The inquirer who is investigating the question of dissolving stereopticons is warned against the fatal error of buying a poorly made instrument without the necessary appliances and high grade lenses for good work. A poor instrument of this character is not as desirable as a single magic lantern with a good slide carrier.

There are instruments on the market for sale by mail order houses and other "cheapest on earth" firms, which are constructed entirely with a view to economy of cost, that are totally unfit to do the work that is required of them. Intelligent buyers will readily understand that a firm which deals in shoes, buggies, shirts, hats and groceries,

cannot be as well able to handle scientific instruments of this kind as business houses that make a specialty of this line of goods.

In order to save a few dollars in the cost of constructing such an instrument, there are heavy sacrifices made in their efficiency and while illustrations of such instruments may look very well on paper, their flimsy construction will at once condemn them to an experienced lanternist. Printer's ink and paper are patient, and glowing descriptions in catalogues are more easily written than it is possible to produce a first-class stereopticon effect with a third rate instrument.

There is a recognized standard applied to objective lenses among reliable houses which is not followed by all of the dealers in these instruments. The standard size Lenses are the best commercial lenses for lantern work and are costly in the larger sizes, which project at long distances. Cheap substitutes for these have been placed on the market under the same description, and the buyer who is not posted is apt to be mislead. Standard ½ or ¾ size Objectives which are worth $14.50 and $21.00 respectively are sometimes supplanted by a cheap substitute which has less than one-third their value. The cheaper lenses give poor definition and much less illumination on the curtain than the genuine objective. This applies to other sizes of objectives as well. Our dissolving stereopticon No. 500 is provided with best quality Objectives. This model is in use among many of the best known lecturers and theatrical men throughout the country and we guarantee it to be faultless in every particular.

There are two main advantages derived from the use of a dissolving stereopticon not offered by a single Magic Lantern; these are the dissolving effect produced by the fading of one picture into the next and the capacity for projecting two companion or complementary pictures upon the curtain at the same time.

The use of our sliding carrier with a single instrument, makes a rapid change from one view to the next, without leaving a white disc on the curtain, but in making the change the picture does not fade away as it slides from the field of vision to the right or left, the next picture sliding into place from the opposite side in the same way. In using a dissolving stereopticon, however, the view does not slide out of place, but fades away, the other next appearing in its place without any mechanical change being apparent.

This will be readily understood if we consider the manner of operating; there being two lantern bodies, each complete with a lime light burner and lenses, each burner connected with a dissolving key by means of rubber tubing; by swinging the handle of the key to the right and left, the gas is alternately supplied to each burner. The burner that is being fed gives a brilliant light, which projects the view that is in place upon the curtain; while this picture is upon the curtain, the view in the other lantern is changed, the handle of the dissolving key is swung to the other side; the bright light dies out and the other burner receives the gas and projects the new view.

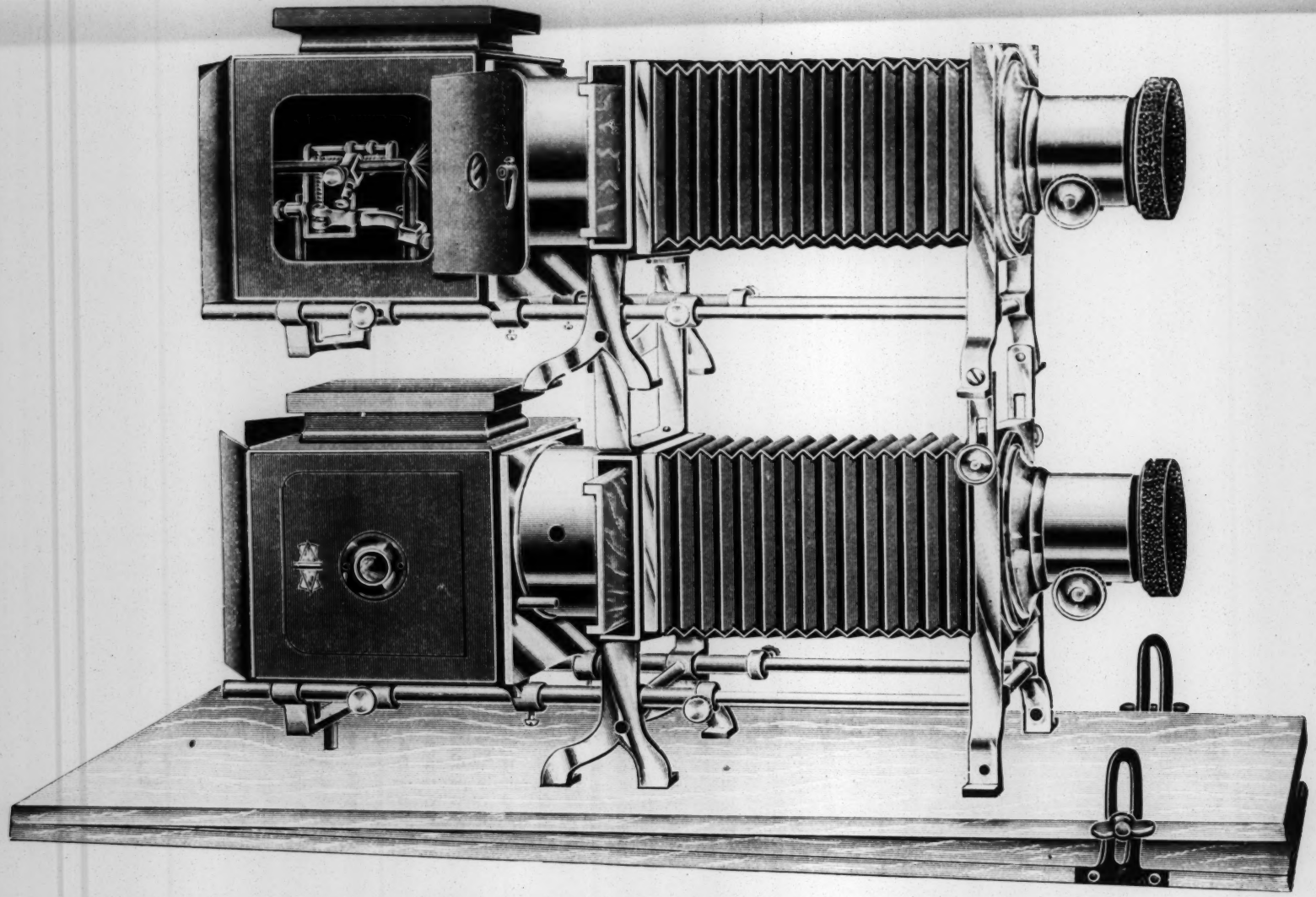
Both lanterns are sometimes used at the same time with sets of views that supplement each other, and these form many of the handsomest sets of slides that are made for the stereopticon. This is accomplished by setting the handle of the high pressure dissolving key half way, that is to say in the center, allowing an equal flow of gas to both burners.

For instance, in the set "Rock of Ages" there is a view of the ocean with a projecting rock, on which rests a cross; while this is on the curtain, the operator places a view of a girl looking upward in the other lantern, places the handle of the dissolving key in the center; the first picture of the ocean remains on the curtain and as the gases are fed to the other burner, the figure of the girl gradually appears, becoming brighter and brighter, until it stands out boldly, clinging to the cross. Thus two views projected simultaneously, appear upon the curtain as one.

Many other beautiful effects are produced with a dissolving stereopticon, that are impossible with a single instrument. For instance, the operator may take three views of of a beautiful landscape and have one colored as a day scene, another twilight, and the third as a night view. By dissolving from one lantern to the other, the effect will be that of a change of color, the view remaining apparently on the curtain; being identical, the change is not apparent.

In producing effects of this kind, it is necessary that the instrument and lenses be of perfect construction. If the two bodies of the stereopticon are not accurately constructed, or the lenses poorly matched, ludicrous effects result; as when the figure of the girl in the Rock of Ages set is projected out of place and is left clinging to nothing, away from the cross, in mid-air. For this reason we give especial care to the manufacture of these instruments.

Challenge Stereopticon No. 600. For Calcium (Lime) Light.



Challenge Stereopticon No. 500K. For Electric Light.

The Challenge Stereopticon No. 500

For Use with Calcium Light Company's Gases in Tanks Under High Pressure

Price with best quality half-size objective lenses, without tanks - $165.00

The two Condensing Lenses are 4½ inches in diameter, best quality, mounted in brass, and can easily be taken out for cleaning.

The Objective Lenses are achromatic, standard sizes, and best quality mounted in brass, nickel plated tubes, with rack and pinion for focusing. Will project a picture of any size from five to thirty feet at a distance of sixteen to ninety feet from curtain.

The Lime Light Jets are our No. 125, with small, medium and large bore, spring clamps to hold the cylinder of lime, stop cocks, mechanical lime movement, elevating and clamping screws. The jet is easily adjusted and rigidly held in place when clamped.

The Extension for Focusing is obtained by means of collapsible leather bellows. The bellows are vastly superior to the old style metal extension tubes, saving may pounds in weight and making the lantern more compact for transportation. The front support, which bears the weight of the objectives, moves forward when the instrument is being focused and is always immediately beneath the weight which it bears. This prevents the sagging of the objectives during the lecture, and when clamped the instrument remains rigid.

In detail the outfit consists of:

Two magic lantern bodies, with extension and opening for 4-4 objectives.
Two half-size best quality objective lenses.
Two adapting rings, reducing objective opening from 4-4 to 1-2.
Two pairs of best quality condensing lenses, 4½ inches in diameter.
Two lime light jets.
One high-pressure dissolving key.
Twelve feet rubber tubing for connections.
Two slide carriers.
One carrying case.

Prices covering other Objective Lenses of various foci will be found under "Objective Lenses."

Challenge Stereopticon No. 500K

MODEL FOR ELECTRIC LIGHT

Price, $175.00

The same in style and equipment as No. 500, but omits: High pressure key, lime light burners, and rubber tubing; using in their place two right angle arc electric lamps, two Edison rheostats, and mechanical dissolver.

The No. 500 Dissolving Stereopticon.

Our old No. 500 model dissolving stereopticon became the standard many years ago, and year by year its salient features have undergone an evolution; the new model embodies many features not found in earlier models or those of other make. Its universal adaptability can be found in no other instrument on the market; most important being the ease with which any objective lens of standard size can be attached. This makes it possible to use the machine at any distance from the curtain for which objective lenses are made.

The fronts of the No. 500 are cut out for the largest size of objective, the 4-4 (which projects a picture whose size equals one-fifth of the distance), and there are permanently fastened to the bodies objective flanges for the 4-4 lenses; we furnish also adapting collars which fit into the 4-4 flange, to reduce the opening to 2-3; other adaptors from 2-3 to 1-2; others from 1-2 to 1-4. The bellows is large, and long enough to accept the longest focus standard objective lenses.

With the proper objectives this instrument will project a thirty-foot picture at 150 feet distance; or a ten foot picture at 12 feet, and various sizes between these extremes.

When we speak of standard 4-4, 2-3 or 1-2 size objectives, we mean those lenses which are mounted in large fittings, such as have been in use many years; not the lenses of long focus, mounted in small tubes, which are very much cheaper and lessen both light and definition.

To emphasize the adaptability of our No. 500 stereopticon, we mention the following objectives which can be used with it at various distances and cover the entire range of stereopticon work:

At 150 feet between stereopticon and curtain—

4-4 objective, projects a 30-foot picture, sharp, bright and clear to the edge.

At 120 feet—

4-4 objective projects a 24-foot picture.
2-3 objective projects a 30-foot picture.

At 100 feet—

4-4 objective projects a 20-foot picture.
2-3 objective projects a 25-foot picture.
1-2 objective projects a 30-foot picture.

At 80 Feet—

4-4 objective projects a 16-foot picture.
2-3 objective projects a 20-foot picture.
1-2 objective projects a 24-foot picture.

At 60 feet—

4-4 objective projects a 12-foot picture.
2-3 objective projects a 15-foot picture.
1-2 objective projects an 18-foot picture.

At 50 feet—

4-4 objective projects a 10-foot picture.
2-3 objective projects a 13-foot picture.
1-2 objective projects a 15-foot picture.
1-4 objective projects a 25-foot picture.

The No. 500 Dissolving Stereopticon —Continued.

At 40 feet—

4-4 objective projects an 8-foot picture.
2-3 objective projects a 10-foot picture.
1-2 objective projects a 12-foot picture.
1-4 objective projects a 20-foot picture.

At 30 feet—

2-3 objective projects a 7½-foot picture.
1-2 objective projects a 9-foot picture.
1-4 objective projects a 15-foot picture.
Extra short distance objective projects a 25-foot picture.

At 20 feet—

1-2 objective projects a 6-foot picture.
1-4 objective projects a 10-foot picture.
Extra short distance objective projects a 17-foot picture.

At 10 feet—

1-4 objective projects a 5-foot picture.
Extra short distance objective projects a 9-foot picture.

We do not include with the outfit No. 500 all of these lenses, as few exhibitors have use for all of them. The most universal are the 1-2 sizes, which are most commonly used; but exhibitors sometimes feel the need of very long or very short distance lenses, which can then be added at will, merely for the price of the lenses, without any change in the instrument.

The objectives which we use with this instrument are now specially made for us by the Bausch & Lomb Optical Co., and are not to be confounded with cheaper grades. If desired, we furnish Darlot objectives in place of the American at same price.

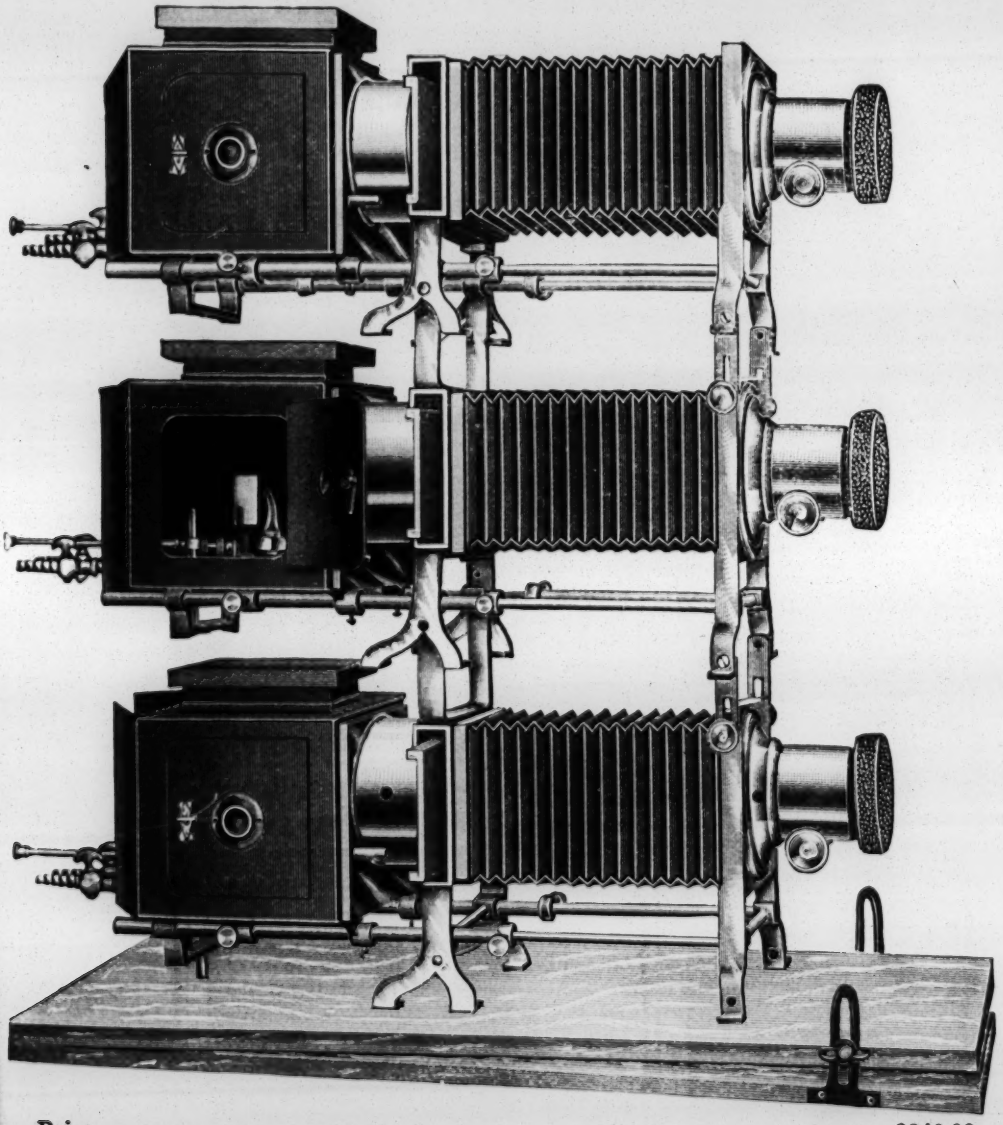
Value of objectives other than those listed with the No. 500; all of these can be used with the instrument:

1 pair of 4-4 objectives for long distance	$64.00
1 pair of 2-3 objectives for long distance	42.00
1 pair of extra short distance lenses	14.00

Another new feature of great practical benefit which has been added to stereopticon No. 500 is the new style baseboard, with elevation. As shown in illustration, there are used two heavy boards of black walnut or cherry, hinged at one end. Near the other end of the lower board are two heavy brass arcs with slot; at this point are fastened two projections to the upper board, which play up and down in the arc; the lantern being placed upon the upper board, it may be inclined at any angle, upward or downward, the projections being clamped to the arc by means of a heavy brass thumb-screw when in proper position.

In this instrument, as in all our Challenge series of lanterns, the rings in which the condensing lenses are mounted are placed between the light box and the slide holder, so that if the lenses should require cleaning, either during or before a lecture, these rings can be lifted out of place and returned without disturbing the remainder of the lantern. This may be done while the light is burning.

Triple Challenge Stereopticon, No. 600



Price **$240.00**

Our Triple Stereopticon consists of three lantern bodies as shown in illustration which are identical with those described under No. 500. These are mounted one above the other, are easily separated to make a single or double lantern. It can be equipped with lenses of any focus, from 4-4 standard to 1-4.

Parts included under No. 600 are as follows:

The triple lantern body.
Double base board.
Three best quality lime light burners.
Three best quality ¼-size objectives.
Three pairs best quality condensing lenses.
Two low pressure dissolving keys, to control one, two, three or four lights.
Eighteen feet rubber connections.
Three slide carriers.
Two regulating valves to be attached to gas tanks, for regulating pressure of the gases before entering the keys.
Carrying Case.

No. 600A. Price.....**$262.50**

No. 600A is the same as No. 600, but is equipped with standard ½-size objectives in place of ¼-size.

No. 600B. Price.....**$315.00**

No. 600B is the same as No. 600, but equipped with standard 4-4 objectives in place of ¼-size.

We substitute three best quality right-angle electric lamps, three Edison rheostats, in outfits No. 600, 600A, or 600B, omitting three lime light burners, rubber tubing, dissolving keys, and regulating valves, at a reduction of $15.00 in prices quoted.

Challenge Stereopticon No. 400A. See following pages for description. Can be equipped at varying prices, with short, middle or long

Challenge Stereopticon No. 400.

(See illustration previous page.)

The Challenge Stereopticon No. 400 is our medium grade lantern, but is well made and solidly constructed and a very efficient instrument that is second only to our No. 500 stereopticon. The main points of difference between the two instruments are as follows:

The No. 400 will accept standard ¼ or ½ size objectives but not the 4-4 size mounting as will the No. 500. The bellows of No. 500 are made to accommodate the largest size of lenses, while No. 400 takes the usual sizes only.

NOTE.—We know of no stereopticon of any make that will take the 4-4 size objective except our No. 500. The condenser mountings and condensing lenses are the same in both instruments. The metal parts of the No. 400 are all brass as are those of the No. 500; the No. 400 is oxidized while No. 500 is nickel plated.

No. 500 stereopticon has screw slide stops which are not included with No. 400. The lamp houses of the No. 400 are simpler in construction than those of No. 500 and are not as large.

No. 400 stereopticon as listed does not include as fine a grade of objective lenses as are those included with No. 500, and the lime light burners are not as elaborate as those that accompany No. 500, but both are of excellent quality.

No. 400 stereopticon as listed includes a low pressure dissolving key, while No. 500 includes a high pressure key; the latter includes a double adjustable base board at price quoted which is omitted from No. 400.

The carrying case that accompanies the No. 400 instrument is a telescoping canvas case, reinforced with wooden supports at the bottom, with straps and handle. The No. 500 carrying case is more elaborate.

In purchasing either of these instruments customers are at liberty to make omissions or additions at proportionate prices. The instruments can be equipped with objectives, burners, etc., other than those listed and estimate covering values of such changes will be given on request.

PRICES.

Challenge Stereopticon No. 400 for projecting dissolving views at short range.....$95.00

This instrument at this price includes the following items:

The stereopticon body: Consisting of two lanterns mounted one above the other, equipped with best quality 4½ inch condensing lenses, in brass mountings, bellows extension sufficiently long to be used with a four-quarter (4-4) objective in half (½) or quarter (¼) size mountings.

The fronts of the lantern bodies are cut out to take the standard half size mounting; when the instrument is purchased with quarter size objectives we include a pair of adapting rings which reduce this opening to the necessary size.

Two objectives: One pair of good quality quarter size lenses, one pair of lime light burners with spring clip to hold lime, mechanical movement for turning limes; the burner nickel plated and mounted upon sliding saddles for accurate adjustment; these lime light burners have stop-cocks.

One low pressure key to direct the flow of gas from one burner into the other alternately.

Twelve feet rubber tubing to connect gas tank or generator with dissolving key and the key with the two burners.

Two slide carriers.

One carrying case.

The Challenge Stereopticon No. 400, with lenses quoted above, will project a picture 10 feet in size at a distance of 20 feet from the curtain, a 15 foot picture at 30 feet, and other sizes at various distances in the proportion of one foot of picture to every two feet of distance when using the standard size lantern slide with 3 inch opening.

In using the low pressure dissolving key with gases taken from tanks under high pressure, it is advisable to purchase a pair of gas regulators which are attached to the tanks to aid in controlling the flow of gas.

Price of two single gas regulators, at $2.50 each.....$5.00

These are not included in price of outfit as quoted above. Various other forms of gas regulators for modifying or controlling pressure will be found listed under "Gas Regulators."

Challenge Stereopticon No. 400A. See following page.

Challenge Stereopticon No. 400 A

For Projecting Dissolving Views at Medium Distances.

Price, $110.00.

This outfit includes all items described under outfit No. 400 as listed at $95.00, excepting the objective lenses.

In this case we substitute in place of the quarter size objectives a pair of good quality half size objective lenses in standard mountings which will project a nine foot picture at a distance of 30 feet from instrument to curtain; a 12 foot picture at 40 feet distance; a 15 foot picture at 50 feet, and other sizes in the proportion of 3 feet of picture to each 10 feet of distance.

These lenses will project a view with standard size lantern slide, which will equal in size the moving picture view projected by the Universal Projecting Kinetoscope.

Challenge Stereopticon No. 400 B

Price, $120.00.

This instrument is the same as that described under No. 400, but includes both the short distance objectives described under No. 400 and the middle distance objectives included with No. 400A.

Challenge Stereopticon No. 400 C

Price, $115.00.

This outfit is the same as that described under No. 400, but omitting the short distance objectives; in their place we substitute a pair of long distance objectives in standard half size mounting.

These lenses are intended to project a smaller picture at medium distance or an average size picture at an extra long distance. The proportion is one foot of picture to every six feet of distance; i. e., a 10 foot picture at 60 feet distance between the curtain and instrument; a 12 foot picture at 72 feet; a 15 foot picture at 90 feet; a 20 foot picture at 120 feet.

These lenses are particularly well adapted to project advertisements, election bulletins etc., across an open street. As these objectives are of long focus and require an extra long extension for which the bellows of the instrument are not adequate, we include without extra charge a pair of heavy brass extension tubes which place the lenses in proper position to obtain a sharp focus.

Moving Picture and Stereopticon Combination Outfit No. 400 D

Price, $160.00.

This apparatus includes:

Challenge Stereopticon No. 400, less the short distance objective lenses, and in their place we substitute a pair of medium distance lenses such as are included with Outfit No. 400A.

The Edison Universal Projecting Kinetoscope mechanism for moving pictures, which is equipped with a moving picture objective to match those of the stereopticon.

A base board to support the stereopticon and kinetoscope mechanism.

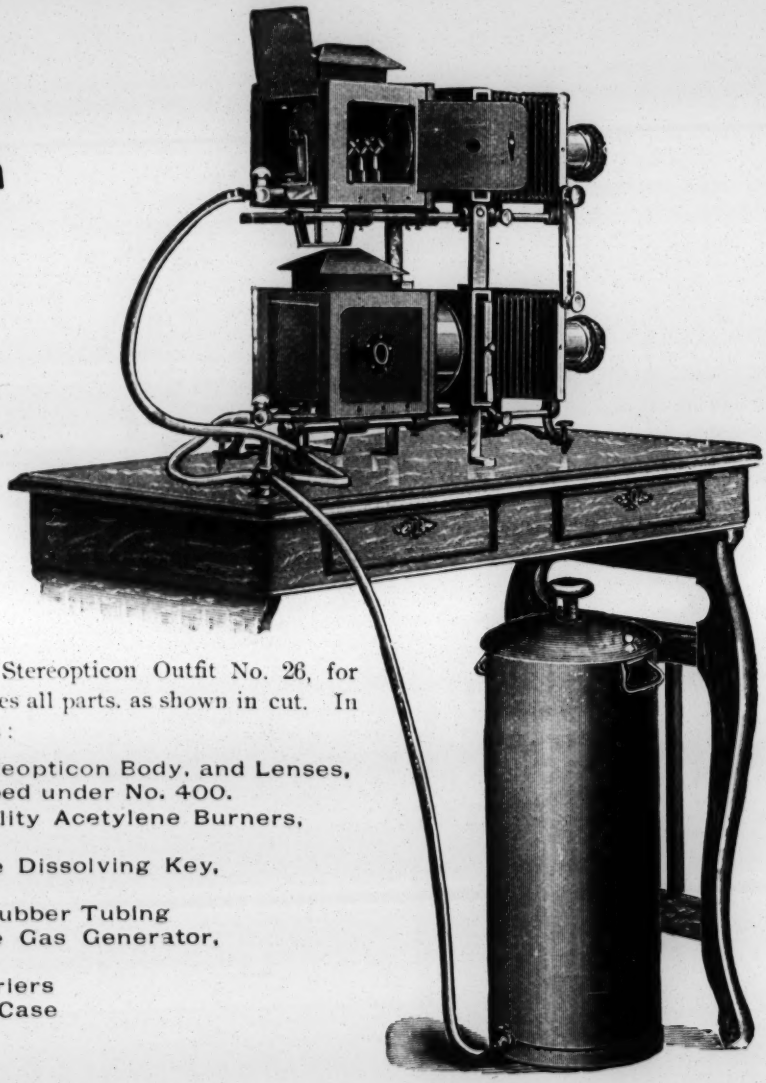
Stereopticons Nos. 400, 400A, 400B, 400C, and 400D are equipped with lime light. These outfits can be furnished with two medium quality right angle electric lamps in place of lime light burners, and a mechanical dissolver in place of dissolving key, at the same prices. In this case we use larger lamp houses for convenience in operating.

Dissolving Stereopticon Outfit No. 26

For Acetylene Gas.

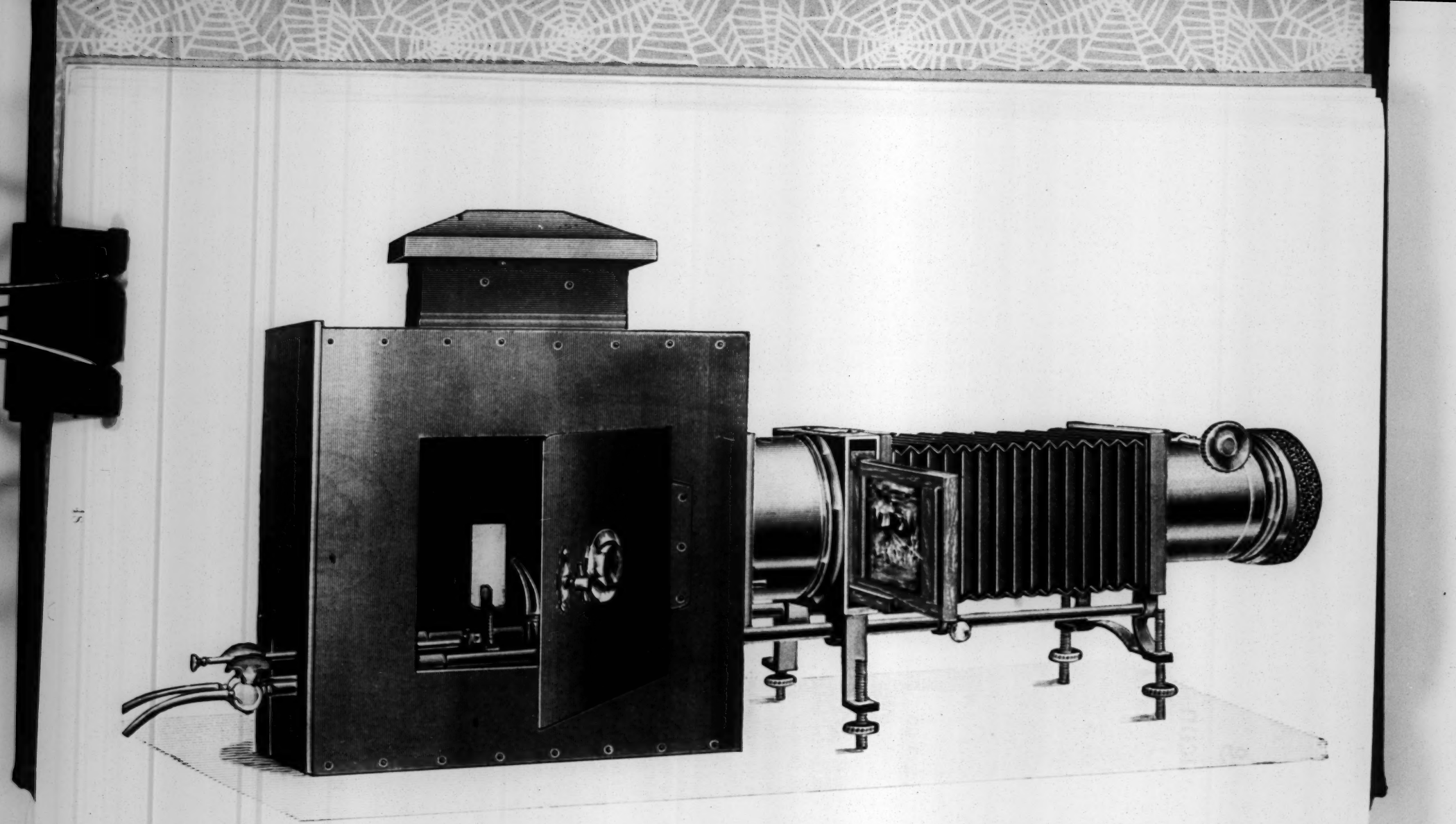
PRICE

Complete.....$98 00



The Dissolving Stereopticon Outfit No. 26, for acetylene gas, includes all parts. as shown in cut. In detail, it is as follows :

1. Challenge Stereopticon Body, and Lenses, as described under No. 400.
2. Two Best Quality Acetylene Burners,
3. One Acetylene Dissolving Key,
4. Twelve Feet Rubber Tubing
5. One Acetylene Gas Generator,
6. Two Slide Carriers
7. One Carrying Case



No. 100. The "Supreme Magic Lantern." Adapted for standard objectives to project at any distance from 5 to 150 feet, and for any form of illuminant.

No. 100. The Supreme Magic Lantern.

(See Illustration.)

We have elsewhere listed in this catalogue our Economic Magic lantern to answer the demand for the cheapest possible instrument that will do good work with various forms of light, and objective lenses for various distances, made up in economical form. On the other hand, we list our No. 100 Supreme Magic Lantern for the benefit of those exhibitors who wish the very best instrument which can be constructed without economizing in the material used or the appliances included.

The Supreme Magic lantern when properly equipped with the necessary lenses can be used for any work of which a magic lantern is capable.

It is provided with a large bellows, 14 inch extension, in order to adapt the instrument for projection with any standard size objective. The front plate is large and is provided with a brass collar threaded to take the largest 4-4 size objective. In order to adapt the instrument for use with the 2-3, 1-2, 1-4 or extra short distance lens, we provide a nest of adapting rings which fit into each other and reduce the opening of the lantern to fit any of the standard objectives.

The difference between the standard objectives of best quality that are used for various distances and the economic objectives is this: The latter are mounted irrespective of focus in the small size mounting; namely, the 1-4 size; that is to say the 4-4 objectives in the Economic style, as well as the intermediate lenses, are of the same size, that of the 1-4 size objective; the best quality standard objectives increase in size as the focus lengthens for longer distances. There is necessarily a great difference between the values of lenses of the same focus in the two styles. An examination of illustration on page 49 will better enable the reader to understand this point. Although our Economic series is handsomely finished and the lenses well ground, we are enabled to sell them at $4.50 each for three foci. The large standard size 4-4 objective is worth $32.00, the 2-3 size $21.00, the 1-2 size $14.50.

The Supreme Magic Lantern, therefore, considering our purpose in placing it upon the market, should be used with the best grade of lenses only.

The illuminants to be used with the Supreme are either calcium light or the Arc Electric. It serves no special purpose if weaker lights are to be used, such as the acetylene, incandescent electric or oil, which will produce equally good results with a cheaper form of lantern. When purchased with arc electric lamp the Supreme Magic Lantern is provided with our right angle (90 degree) lamp; if ordered with calcium light burner it is equipped with our best quality oxy-hydrogen jet. The instrument is shipped in a handsome carrying case.

No. 100. The "Supreme Magic Lantern." Adapted for standard objectives to project at any distance from 5 to 150 feet, and for any form of illuminant.

PRICE OF SUPREME MAGIC LANTERN.

No. 100. Supreme Magic Lantern, provided with longest distance objective, 4-4 size, best quality, to project a 30-foot picture at 150 feet distance, or smaller pictures at lesser distances; best quality lime light burner, 8 feet rubber tubing, best quality condensing lenses 4½ inches in diameter, handsomely mounted, with carrying case. **Price $75.00.**

No. 100A. The same as No. 100, but substituting a 90-degree arc electric lamp for lime light burner and rubber tubing. **Price $75.00.**

No. 100B. The same as No. 100, but substituting a 2-3 size objective in place of the 4-4 size, which projects a 30-foot picture at a distance of 120 feet, and smaller pictures at lesser distances. **Price $64.00.**

No. 100C. The same as No. 100A, but substituting a 2-3 size objective in place of the 4-4. **Price $64.00.**

No. 100D. The same as No. 100, but equipped with best quality 1-2 size objective in place of the 4-4. **Price $57.00.**

Description of Challenge Magic Lantern

Model No. 700

ILLUSTRATED WITH VARIOUS FORMS OF LIGHT ON THE FOLLOWING PAGES.

It consists of: 1. **The body.** 2. **The condensing lenses.** 3. **The objective lenses.** 4. **The leather extension bellows.** 5. **The illuminant.** 6. **The carrying case.** 7. **The slide carrier.** Weight with carrying case 12 pounds.

1. The **body** consists of the hood which encloses the lamp, the extension rods, and the skeleton frame, which are made of brass, and handsomely nickel plated. The front is cut out for standard half size objective, and has adapting ring to use quarter size if desired. The instrument has elevating screws in front supports; side door with catch.

2. The **condensing lenses** are two in number, of the best quality, 4½ inches diameter, whose focus is adapted to project the maximum amount of light into the objective lens. They are set in heavy brass cells in such a way that they can be taken out at any time for cleaning. The cell is set in place outside of the hood that encloses the lamp, and never becomes heated.

3. The **objective lenses** are quarter size, of best quality, are composed of a series of achromatic lenses, finely finished, mounted in brass tubes, with rack and pinion for fine adjustment in focusing picture. The lens is provided with a leather cap to protect it from dust and damage.

4. The **leather extension bellows** is the latest improved medium for enclosing the light between the condensing lenses and the objective, packing into a space of one inch when closed, opening out to an extreme of seven inches when necessary to obtain a good focus on the screen. It affords a great saving in weight.

5. The **illuminant** may be either oil, acetylene, incandescent electric, arc electric or lime light, as described in the following pages; **the burners are interchangeable in the lantern.** The burner support consists of a nickel-plated brass saddle, with a rod, to which is clamped the burner. The saddle fits upon a pair of extension rods in the body.

6. The **carrying case** is light in weight, and its dimensions are 18x10x7

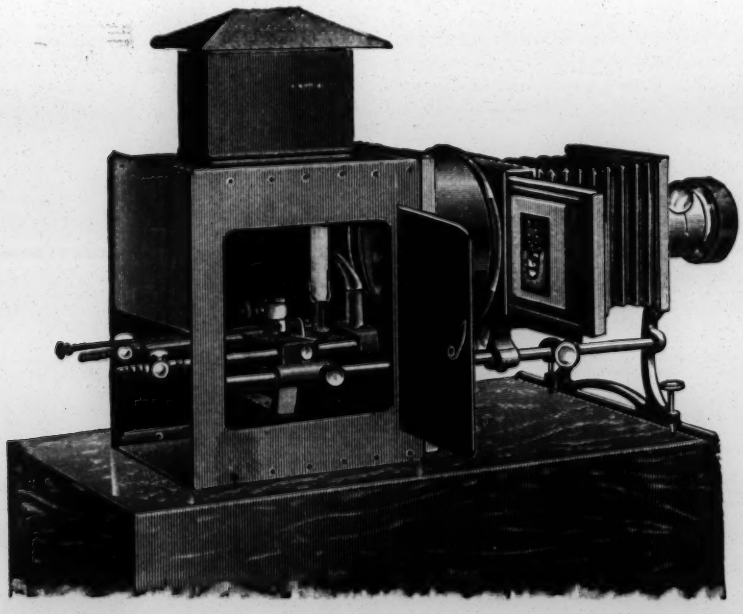
7. The **sliding slide carrier** is included in the outfit without extra charge. It is placed in the opening between condensing lenses and bellows at the beginning of an entertainment and left until the close. There is a slider in the carrier which holds two slides and moves from right to left and back. While one view is being projected on the screen the other is being changed, and in a fraction of a second the new view is in place and the first is changed. There is at no time a white disc on the screen.

The various kinds of illuminants with which the No. 700 model is listed on the following pages do not alter the size of the picture projected on the curtain by the instrument. With any form of light the following table applies:

At 10 feet between instrument and curtain, the size of picture is 5 feet.
At 16 feet between instrument and curtain the size of picture is 8 feet.
At 20 feet between instrument and curtain the size of picture is 10 feet.
At 30 feet between instrument and curtain the size of picture is 15 feet.
At 40 feet between instrument and curtain the size of picture is 20 feet.

The difference lies in the brilliancy of the picture upon the curtain; it becomes brighter in the following order: Oil, incandescent electric, acetylene, calcium, arc electric light. As the size of the picture increases and the illumination decreases in proportion to the distance between the instrument and the curtain, it follows that the weaker illumination reaches its furthest possible distance and its maximum size of picture before the more powerful kinds of light. Oil light should not be taxed beyond an 8 or 10 foot picture; acetylene, a 15-foot view; calcium, a 20-foot, etc.

If the picture projected by the No. 700 model is too large for any given distance, a longer distance objective may be employed, whose projection equals three-tenths of the distance, with any form of illuminant except oil. This will cost $13 extra, or, if substituted in place of the regular quarter size, $6.50 extra.

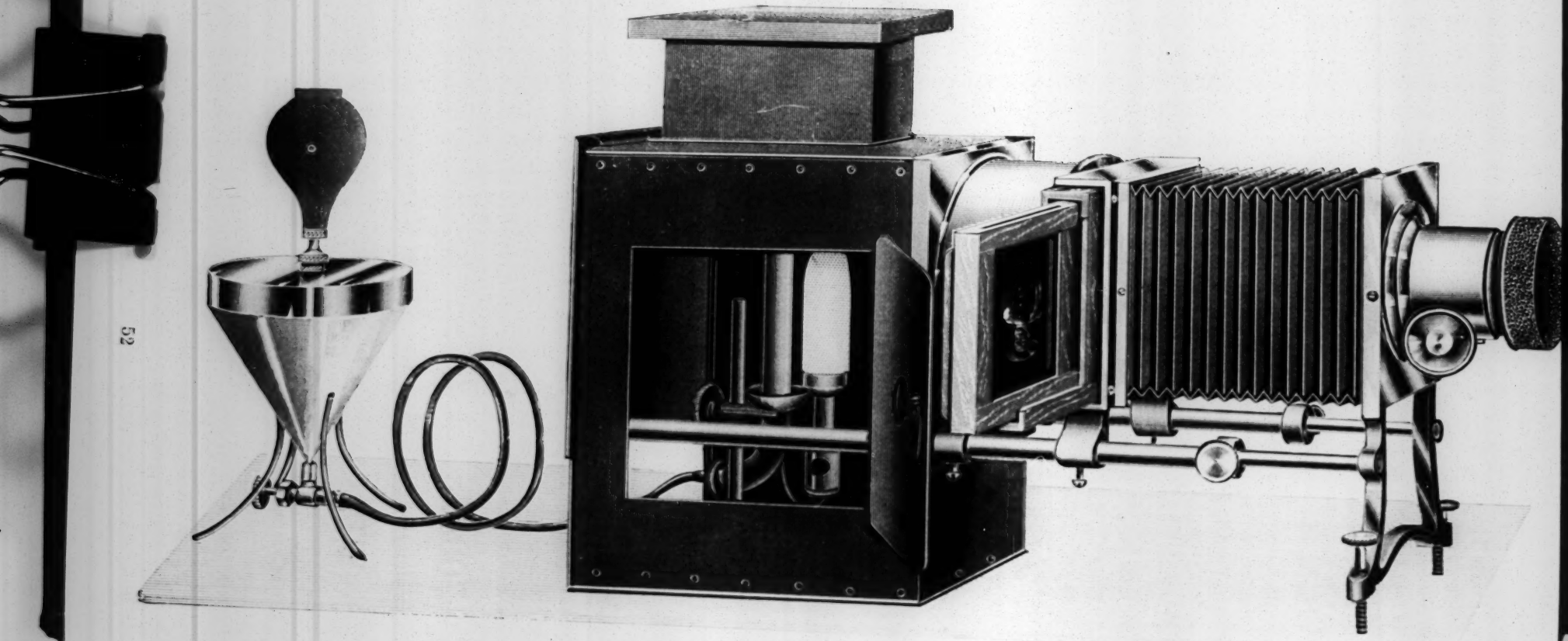


No. 700B. The Challenge Interchangeable Magic Lantern

WITH CALCIUM LIGHT JET FOR GASES.

Weight, with carrying case.....14½ pounds
Price, complete $39.00

Instrument No. 700B consists of Model No. 700, as described; a calcium light burner, best quality, with mechanical movement for turning limes from the rear, and stop-cocks; the burner nickel plated and handsomely finished. Best quality quarter-size objective, slide carrier, 4½-inch condensing lenses.



No. 700M. Magic Lantern, with Alcohol Vapor Light Outfit. Weight of reservoir, tubing, and burner, 26 ounces. Price of No. 700M complete, $40.0

Challenge Magic Lantern, No. 700M.

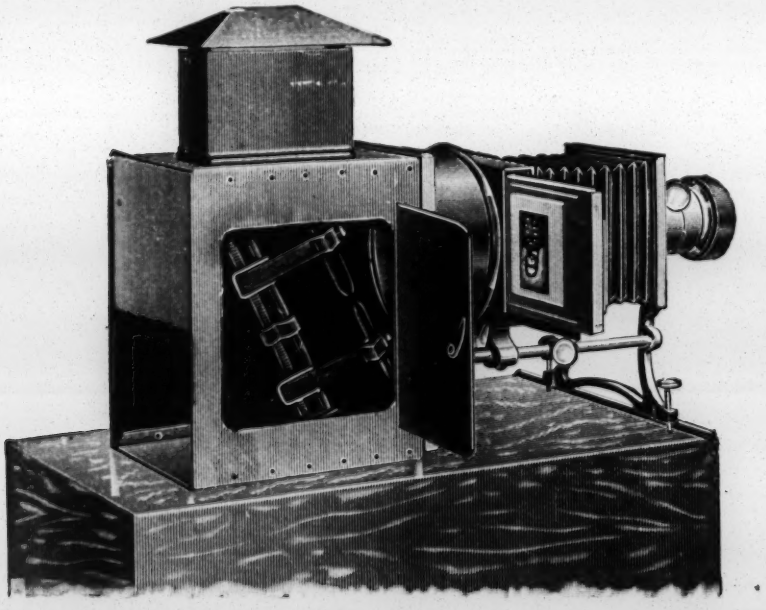
With Alcohol Vapor Light Apparatus.

(See Illustration, Previous Page.)

Price, $40.00.

This outfit includes our Standard No. 700 Magic Lantern as described, with best quality ¼ size objectives, etc., in combination with a new alcohol vapor light outfit. This is extremely simple to operate, absolutely without danger of any kind, and as the light making apparatus (including the reservoir and burner) weighs but 26 ounces, it is extremely portable. The complete light producing apparatus can be packed in the lamp house of the lantern.

For further description see "Alcohol Vapor Light Outfit."



No. 700C.

The Challenge Interchangeable Magic Lantern.

With Hand Feed Arc Electric Lamp.

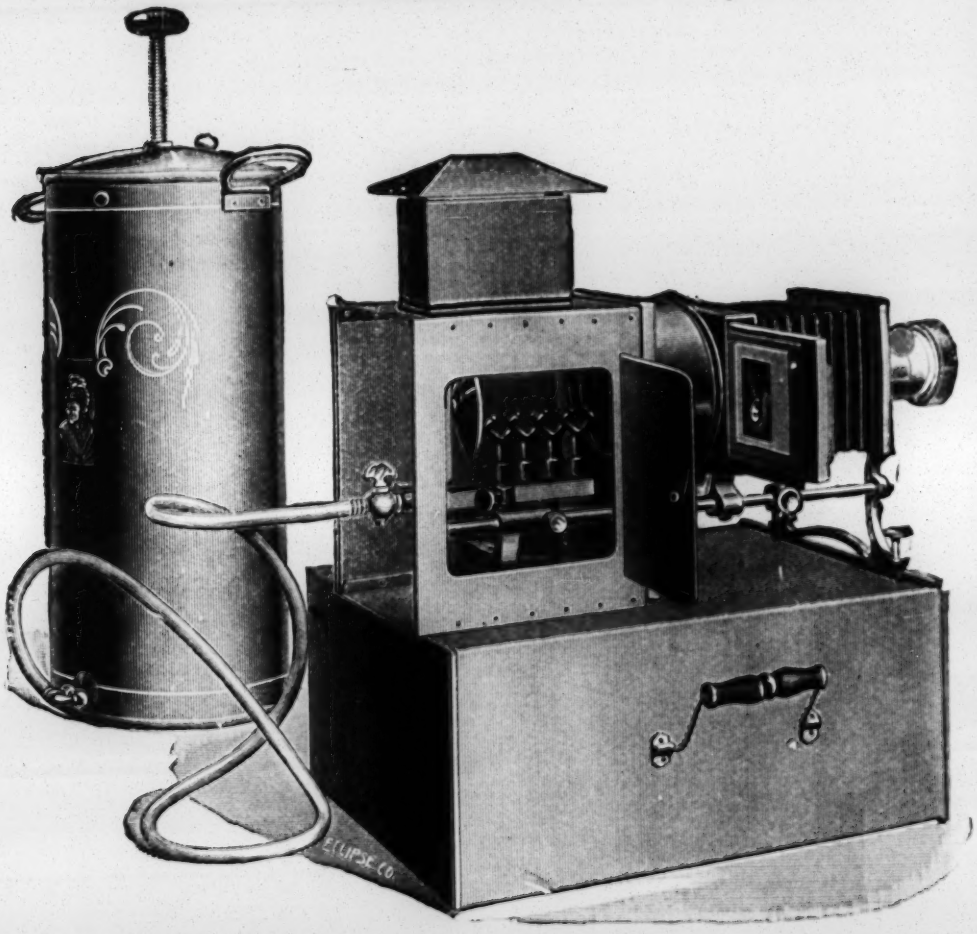
Weight, without rheostat	14½ pounds
Price, without rheostat	$35.00
Rheostat, extra	5.00
Edison Rheostat, adjustable, extra	10.00

The hand feed arc electric lamp included with outfit No. 700C is adjustable for direct or alternating current and for perpendicular or slanting position. Body of the instrument is No. 700, previously described.

No. 700F. Challenge Magic Lantern.

With Acetylene Light Burner and Generator.

Price $45.00



This outfit includes the apparatus for the making of acetylene gas, the best acetylene gas burner, lantern No. 700; the whole complete for traveling exhibitors for use in churches, halls, lodge rooms, and is altogether the most practical outfit for lecturers whose work does not call for the most powerful forms of light. The outfit includes items as shown in cut:

The Challenge Magic Lantern No. 700, one best acetylene burner, eight tips for four flames, one Challenge Acetylene Gas Generator, four feet of rubber tubing to connect generator with the burner.

The acetylene burner is the most powerful of its kind on the market, is provided with stop cock and reflector of various sizes as desired.

This outfit will project a picture 15 feet square at a distance from the curtain of 30 feet.

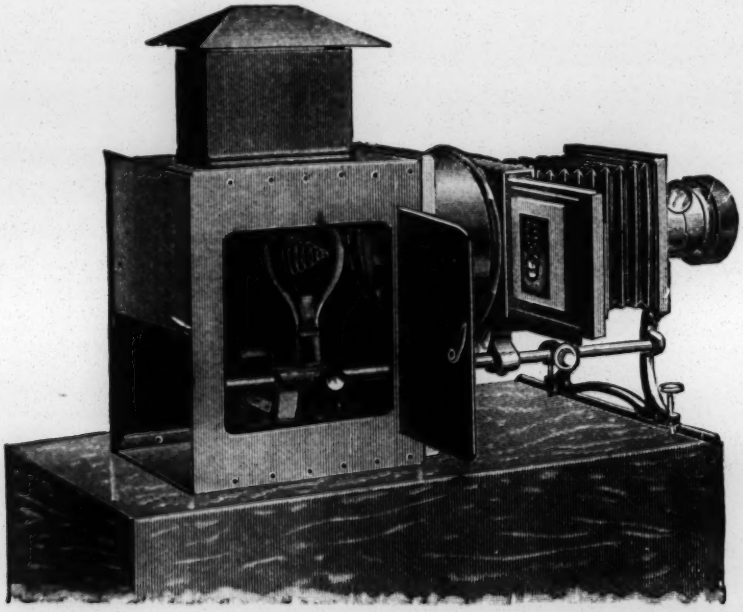
At an addition of $6.50 to price, the outfit No. 700F may be had with a half size instead of a quarter size objective. With the half size objective it projects a view 15 feet in size at a distance of 50 feet from the curtain.

We have sold many of the above generators during the past three years and have found them to give universal satisfaction. They are safe, light in weight, compact, and easily manipulated. Warranted to be the most satisfactory acetylene generator on the market for lantern work.

Challenge Magic Lantern No. 700 L.

With New Improved High Power Incandescent Electric Light. No Rheostat Required.

Price, complete ***$38.00***



After many years of experimentation in an effort to produce an incandescent electric bulb that would give high illuminating power for projection work, and without the use of resistance coils, we have at last combined all the elements that are required for this work in an incandescent bulb that is eminently satisfactory in every respect. Its chief merits are:

1. It furnishes a brilliant light, due to its peculiar construction. It is a law of optics that the brightness of the picture projected on a curtain by a magic lantern is dependent not only upon the candle power of the flame, but also on its compactness. Taking two flames of equal candle power, the one concentrated at a point, the other spreading into a large area, the small flame will project the brighter picture. This principle has been applied to the incandescent lamp shown in above illustration, whose filament is wound into the smallest possible space, thereby multiplying its illuminating power many times.

2. Incandescent bulbs have hitherto been made of high candle power for lantern work but the light filament retained the spreading form of the ordinary bulbs, and much of the light was lost when projecting a picture on the curtain. The old style also required the use of a rheostat or resistance coil and was expensive as well as short lived.

Our new incandescent electric bulb is used without a resistance coil, has a long life, and is connected by means of an ordinary plug and wire directly with the socket of the chandelier. No extra apparatus is necessary.

The lantern is shipped complete with wire and plug, ready to be inserted into the socket of your chandelier.

In ordering, state if instrument is to be used with direct or alternating current.

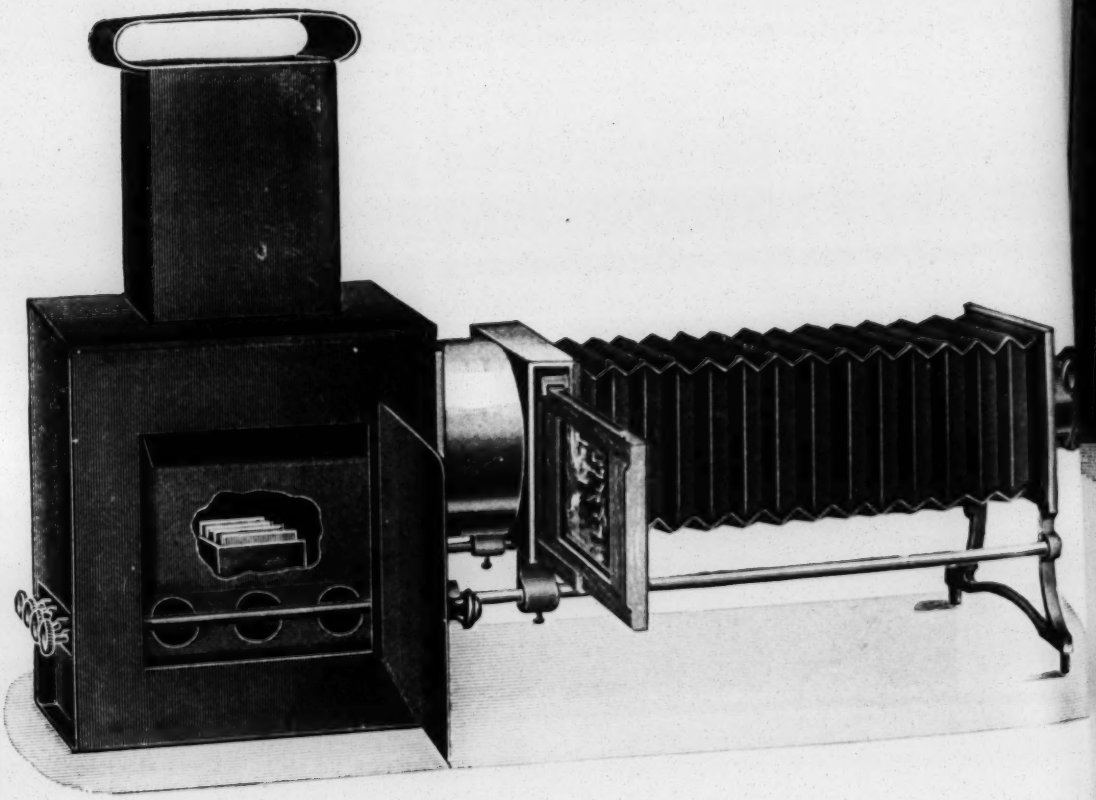
This instrument is particularly adapted for use in lodge and club rooms, Sunday schools and parlors where a bright picture is desired and no expert lanternist is present to operate an arc electric or calcium light.

Price of our Challenge Magic Lantern, No. 700L, with high power incandescent electric burner, as shown in illustration above, 10 feet of wire and plug, with quarter-size best abjective, projecting a clear 10-foot picture at a distance of 20 feet, with carrying case ***$38.00***

The Challenge Interchangeable Light

Magic Lantern No. 700 A

Price $30.00



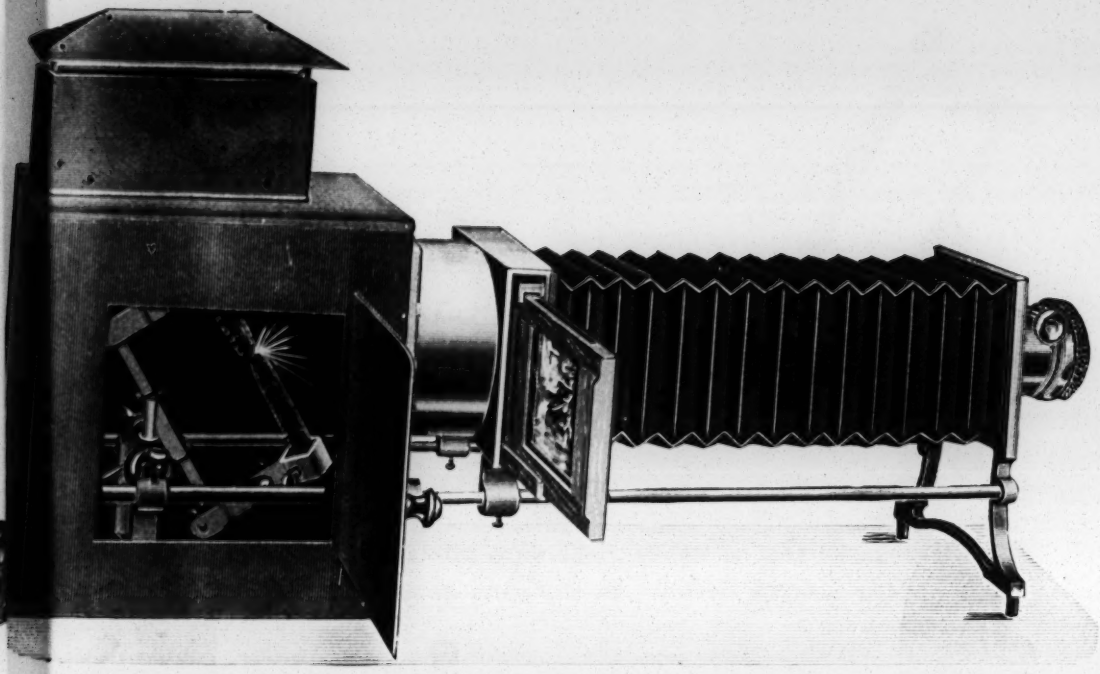
Including 4-Wick Kerosene Lamp, Wicks 2 inches wide; Lamp has Extension Chimney.

Since the introduction of acetylene light magic lanterns the use of kerosene light lanterns has decreased greatly, because the acetylene is almost as cheaply and easily operated as the oil. As there are some lanternists, however, who prefer to use a coal oil illuminant on account of its simplicity and the universal sale of the oil, we list our No. 700 model with this form of light.

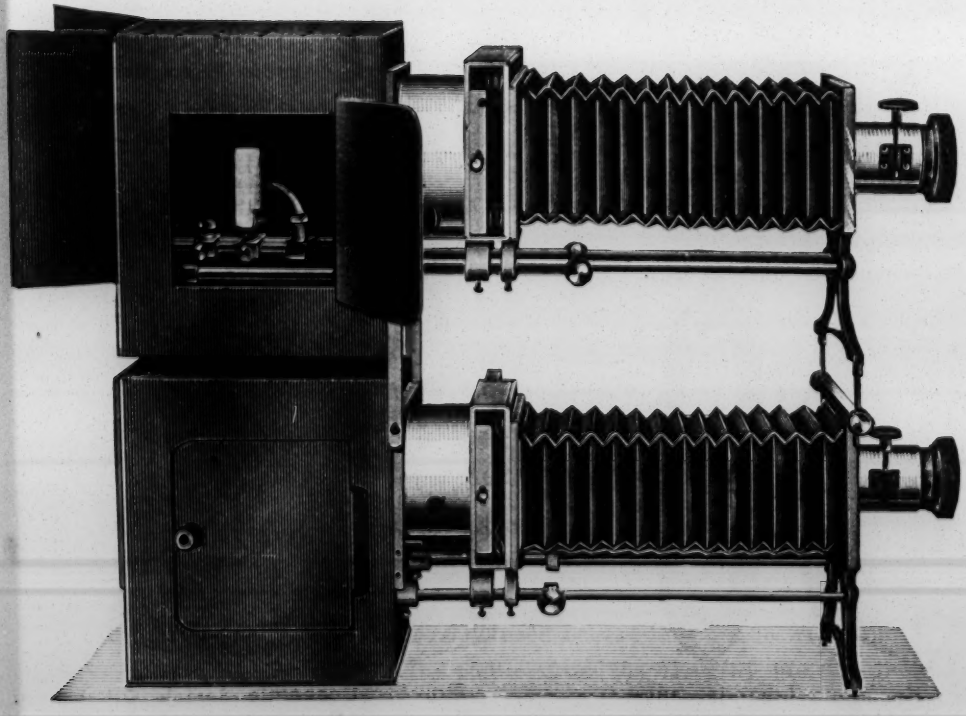
Exhibitors that purchase the oil lamp with our No. 700 model can at any future time buy a burner of another form, for acetylene, arc, or incandescent electric or lime light and use it in the instrument. Such change involves no additional expense except that of the burner.

Note.—Exhibitors are advised to purchase the best oil that can be obtained, such as is used for parlor lamps, 150 degree test, if possible. A small piece of camphor when added to poor oil will improve it.

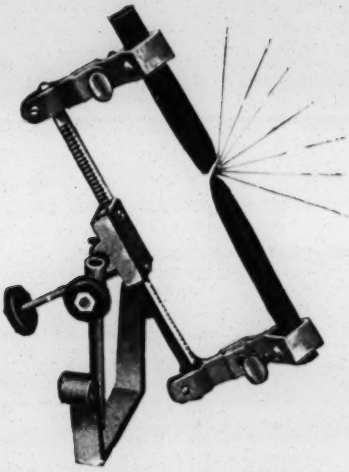
Exhibitors who possess any of our single magic lanterns or dissolving stereopticons can convert them into moving picture machines by adding the Edison Universal Projecting Kinetoscope mechanism, price $50.00. Good results, however, can only be obtained with those that employ calcium or the arc electric light.



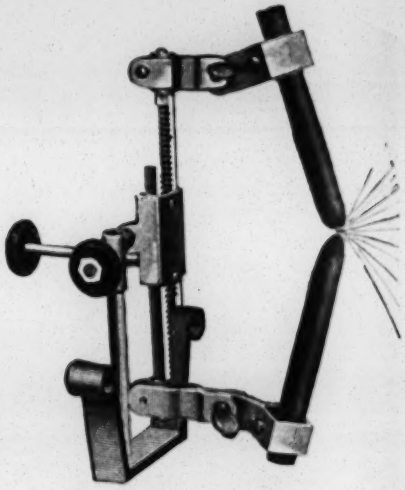
No. 60. Economic Magic Lantern. Can be used with lenses for various distances and any form of illuminant. Price, $24.00.



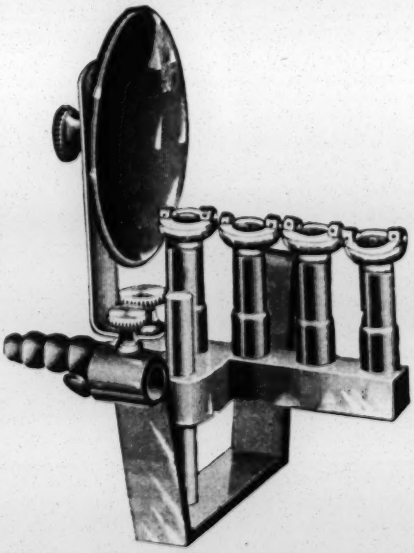
No. 300. Economic Model Dissolving Stereopticon. Price, $50.00.
(See page 62.)



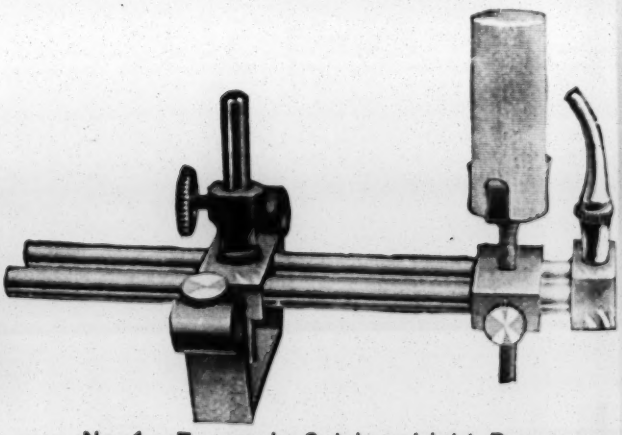
No. 2. Economic Arc Electric Lamp. showing position for direct current.



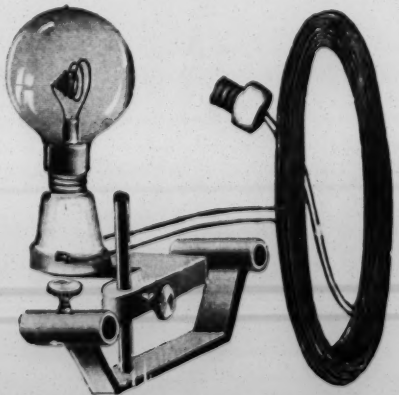
No. 2. Economic Arc Electric Lamp showing position for alternating current.



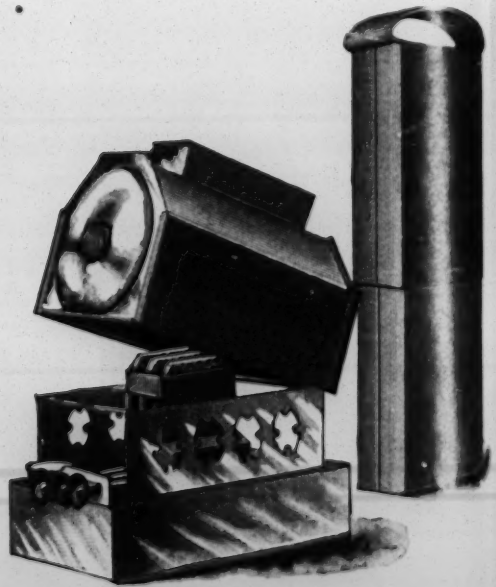
No. 4. Economic Acetylene Lamp.



No. 1. Economic Calcium Light Burner.



No. 3. Economic Incandescent Lamp.



No. 5. Economic 3-wick Oil Lamp.

Various Illuminants that are used with "Economic Magic Lantern."

Economic Magic Lantern.

(See illustrations).

PRICE.....$24.00

We now offer the **Economic,** a new magic lantern which we construct with a view to combining

ECONOMY WITH UNIVERSAL APPLICATION.

Such an instrument has hitherto not been obtainable except at very high prices. We equip the apparatus with acetylene, calcium, arc electric, incandescent or oil lamps, with lenses for extra short, middle or long distances, as selected, without any variation in price for long or short distance objectives or burner.

A careful reading of the following specifications will convince the exhibitor that this is the cheapest effective apparatus that has ever been offered for theatrical or lecture work.

No. 60. Prices of Economic Magic Lantern.

The Economic Magic Lantern, with extra short, middle or long distance objectives as selected (i. e., objectives 1, 2, 3 or 4 described below), and with burner as described (Nos. 1, 2, 3, 4, 5 or 6), including instantaneous slide carrier and carrying case. PRICE COMPLETE, $24.00.

(When equipped with acetylene burner, price does not include acetylene generator; with arc lamp, rheostat is not included).

SPECIFICATIONS:

The Body.—Front and rear plates are of substantial metal, rough nickeled, provided with bellows for long or short extension to take small size objectives of any focus for long or short distance. Lamp house is well constructed of sheet metal with hinged door and canopy for ventilation.

The Objective Lenses.—The apparatus is equipped with one of the following objectives, customer's selection, either Nos. 1, 2, 3 or 4 for short, middle or long range, as desired.

DESCRIPTION OF OBJECTIVES FOR SELECTION:

Economic Objective No. 1.—An extra short focus lens, which is sometimes called a "behind the curtain" objective, because it is especially adapted for situations that offer a very short distance between instrument and curtain. For instance, if the instrument is to be used behind the curtain on the stage of a theatre, the audience viewing the picture from the opposite side, the distance is very limited; usually from 10 to 18 feet. At this distance the usual short

distance lens would project too small a picture, and we have devised this objective "Economic No. 1" to overcome the difficulty; it is therefore recommended for instruments that are to be placed at the back of a theatre stage, behind the curtain in lodge rooms, etc. Economic Objective No. 1 will project a stereopticon picture about 9 feet in size at a distance of 10 feet between the curtain and instrument; a 13½ foot picture at 15 feet; an 18 foot picture at 20 feet.

Economic Objective No. 2.—For short distances, at any range up to 30 feet between curtain and instrument, projecting a picture whose size equals half of the distance; a 10 foot picture at 20 feet; a 12 foot picture at 24 feet; a 15 foot picture at 30 feet, etc.

Economic Objective No. 3.—Objective for middle range for use at any distance up to 60 feet, the size of the picture equaling about three-tenths of the distance between instrument and curtain; at 20 feet a 6 foot picture; at 30 feet a 9 foot picture; at 40 feet a 12 foot picture; at 60 feet an 18 foot picture, etc.

Economic Objective No. 4.—Objective for long range, to be used at any distance up to 80 feet, the size of the picture equalling one-fourth of the distance; at 40 feet a 10 foot picture; at 50 feet a 12 foot picture; at 60 feet a 15 foot picture, at 80 feet a 20 foot picture.

In ordering, customers will please specify which of the above objective lenses is desired with the instrument.

If it is desired to purchase more than one objective we quote the following prices on these separately; good only when bought with instrument:

Economic Objective No. 1, extra short distance, ¼ size mounting, price....$4.50
Ecomonic Objective No. 2, short distance objective, ¼ size mounting, price 4.50
Economic Objective No. 3, middle distance objective, ¼ size mounting, price 4.50
Economic Objective No. 4, long distance objective, ¼ size mounting, price. 4.50

THE ILLUMINANT.

The Economic Magic Lantern will be furnished as per customer's selection with any of the following kinds of burners. (See illustration.)

No. 1. The Economic Calcium (lime-light) Burner. This is of standard make and guaranteed; brass, lacquered, capable of taking high or low pressure gases, has spring clip lime cup, with threaded support to allow of lime being turned, raised or lowered.

No. 2. The Economic Electric Arc Lamp. A well finished, compact, quick acting arc lamp; has adjustment for position, to enable operator to place it at any desired angle in the instrument; also adjustment for each arm that carries the carbon, to place these in line for direct current, or at an angle for alternating current.

Economic Magic Lantern. Specifications—Continued.

No. 3. The Economic Incandescent Electric Lamp. For lodges, small halls, etc., which do not require the brilliant lime or arc electric light. This lamp is specially constructed for lantern use, its coil concentrated into the smallest possible space and has high candle power. Provided with a supporting base, cords and plug and needs no resistance coil; can be screwed into the socket of any incandescent electric light chandelier or bracket. (In ordering incandescent outfit state whether for use with 110 or 220 volt direct current, or 52 or 104 alternating, and what system of lighting is used).

No. 4. The Economic Acetylene Burner. Provided with four tips and a highly polished reflector.

No. 5. The Economic Oil Lamp. A high power oil lamp, three wicks, each 2 inches wide, the lamp being specially constructed for Magic Lantern use.

No. 6. Economic Welsbach Lamp. For home use by photographic amateurs and house entertainment. Includes Welsbach burner, chimney, one mantle, metal base and support, eight feet of rubber tubing; used with ordinary house gas.

Customers will please specify which form of illuminant is desired. Those desiring to purchase more than one lamp can choose any other illuminant at the following prices:

No. 1. Economic Calcium Light Burner, as described, price.....$4.00
No. 2. Economic Electric Arc Lamp, as described, price..... 4.00
No. 3. Economic Incandescent Electric Lamp, as described, price..... 4.00
(With base, wires and plug).
No. 4. Economic Acetylene Gas Burner, as described, price..... 4.00
No. 5. Economic Three-Wick Oil Lamp, as described, price..... 4.00
No. 6. Economic Welsbach Stand, Burner, Chimney, 8 feet of rubber tubing, etc., as described, price..... 4.00

(Note: When using long distance objective lenses, we advise the use of calcium or arc electric light, as these call for the highest illuminating power. The weaker lights, incandescent electric, acetylene, oil and Welsbach, do not give good results for long distance work).

ADDITIONAL APPARATUS.

Customers desiring to purchase acetylene generator with acetylene burner, or resistance coil (rheostat), with arc electric lamp, may add to outfit:

Best Acetylene Generator, price $8.00
Second Grade Acetylene Generator (not guaranteed), price..... 4.50
Economic Rheostat, price 4.00
Adjustable Edison Rheostat, price 10.00

No. 300. Economic Model Dissolving Stereopticon.

(See Illustration, Page 57.)

Economic Model Dissolving Stereopticon has been designed with a view to supplying the demand for a cheap instrument, which will at the same time accomplish the desired results. It has long extension bellows and can be used with objectives of any focus from short distance up to the 4-4 focus in ¼-size mountings. It is well adapted for use with the Edison Universal Kinetoscope mechanism for moving pictures.

It is provided with two pairs of 4½ inch condensing lenses in mountings which can be detached from the lantern for cleaning at any time desired, even after the light is burning.

The instrument is equipped with our Economic calcium light burner or arc electric lamp or acetylene burner.

PRICES.

Price of No. 300 Economic Dissolving Stereopticon, equipped with one pair ¼-size objective lenses, two lime light burners or two acetylene light burners or two electric arc lamps, two dissolving slide carriers, two pairs 4½-inch condensing lenses, well made canvas telescope case with reinforced corners, wood strips on the bottom, with straps and handle for carrying. **Complete**..... $50.00

According to the outfit desired, customers may add from the following list at prices quoted:

Two Economic rheostats for electric current, at $1.00 each..... 2.00
Economic mechanical dissolver for electric current..... 4.00
Two knife switches, at 40 cents each..... .80
One acetylene gas generator No. 160..... 8.00
One acetylene dissolving key..... 1.50
One low pressure dissolving key for calcium light..... 3.00
One high pressure dissolving key for using the gases from calcium light companies' tanks..... 6.00

The instrument may be ordered with objectives in addition to ¼-size focus as follows:

One pair ½-size focus in ¼-size mounting..... 8.00
One pair of 4-4 focus in ¼-size mounting..... 12.00

If ¼-size objectives are not desired deduct $9.00 from the price.

No. 300A. Dissolving Stereopticon with Moving Picture Attachment.

Price of No. 300 Dissolving Stereopticon, equipped with the Edison Universal Kinetoscope Mechanism for Moving Pictures; the whole apparatus complete for dissolving views and moving pictures..... $100.00

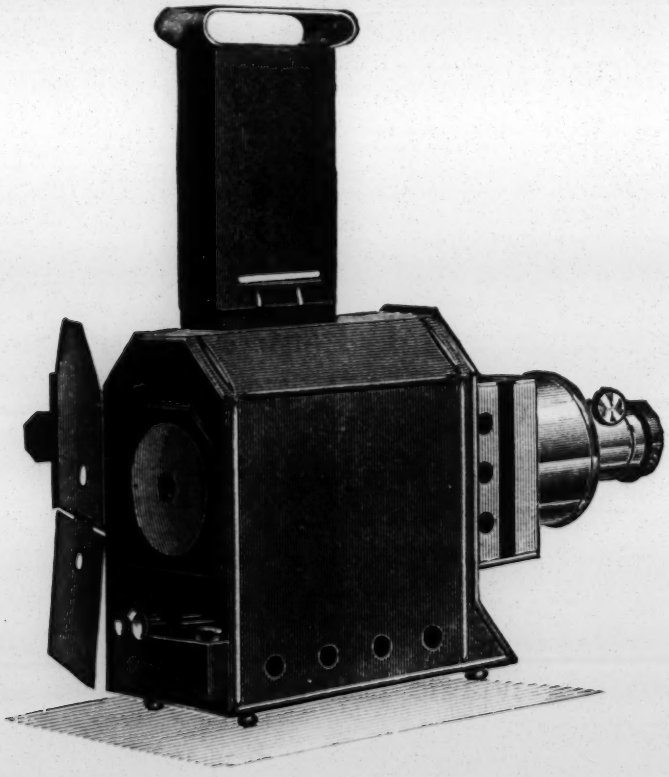
A Cheap Magic Lantern.

No. 820.

For Lodges, Sunday Schools, Etc.

We are constantly in receipt of letters from Sunday and public school teachers, secret societies and lecturers in small halls, who would use the Magic Lantern in their work, but find themselves debarred by the cost of a good instrument, and cannot do efficient work with the cheap instruments that have been upon the market. For the benefit of these, we **have reduced the price of our No. 820 Magic Lantern** practically to cost.

The instrument is an efficient oil-light lantern, which projects an eight-foot picture at a distance of fifteen feet from the screen.



Price.....$12.00

The Challenge Magic Lantern No. 820 includes: 1, the body; 2, the condensing lenses; 3, the objective lenses; 4, a continuous slide carrier; 5, an oil lamp for projection; 6, a carrying case.

1. **The body.** This is made of Russia iron and encloses the three-wick lamp; has double hinged door.

2. **The condensing lenses** are two in number, of fine quality, four inches in diameter, and solidly mounted in brass.

3. **The objective lenses** are achromatic and mounted in brass tubes, with rack and pinion, for fine adjustment.

4. **The continuous slide carrier** is placed in the lantern at the beginning of a lecture and is not removed during the evening. Slides are placed in this one after another and there is never a white disc on the screen.

5. **The oil lamp** has three wicks, each wick two inches long, and furnishes a brilliant light.

6. **The carrying case** is made of wood and provided with handle

Acetylene Light Magic Lantern Outfit No. 21G

(Without Moving Pictures.)

Price $68.00

Acetylene Magic Lantern No. 700 F, including our best acetylene generator and burner, best quality quarter size objective, etc., as listed at $45.00.

10 pounds calcic carbide in tin canister.

One set of 62 slides with lecture on the Russo-Japanese war; 42 plain, 20 colored.

One set of 12 slides, uncolored, Uncle Tom's Cabin, with descriptive reading.

One set of 24 slides, of which 12 are colored, 12 plain, without reading, to illustrate Longfellow's poem, "Evangeline."

One colored slide, "Good-night."

One curtain 12x12 feet.

One slide box with partitions, to hold 100 slides.

500 posters 18x24 inches in size.

1,000 admission tickets.

1 rubber type holder, set of types, and inking pad to stamp places and dates on posters.

Acetylene Light Magic Lantern Outfit No. 22G

(Without Moving Pictures.)

Price $58.00

Contains all items as described in the preceding, No. 21G, but substitutes Economic Acetylene Magic Lantern No. 60 in place of No. 700F.

Lime Light Magic Lantern Outfit No. 23G

(Without Moving Pictures.)

Price $105.00

Lime Light Magic Lantern Outfit No. 23G, includes all items as specified with outfit No. 21G, except acetylene generator, burner and calcic carbide. In their place we add:

Oxylith gas making outfit, Model B.

Three boxes of oxylith, containing 24 cakes each.

Lime light burner No. 115.

If desired, other slides of equal value may be selected in place of those listed with outfits 21G, 22G, and 23G.

Objective and Condensing Lenses

The Illuminant.

The size of the view and the clearness of the picture upon the curtain depend largely upon the objective of the magic lantern or stereopticon. By objective is meant the combination of lenses mounted in a brass tube, with rack and pinion for adjustment, which is attached to the front of the instrument.

The brightness of illumination of the picture depends upon the form of light and the condensing lenses. The latter are the large lenses, 4½ inches in diameter being the accepted standard, two in number, which are placed in the instrument in front of the stereopticon view and project the image into the objective.

Objective lenses of inferior quality project a picture which is not equally well defined at all points upon the curtain, the edges being usually blurred when the center is in focus. The best objectives produce a view which is equally sharp and clear in center and at the edges. Condensing lenses of poorer grade do not concentrate the rays of light properly and project a defective image into the objective, which cannot therefore throw forward a perfect picture, no matter how fine in quality.

Perfect projection, therefore, requires high illumination, flawless condensing lenses and achromatic objectives that are optically perfect.

It should be stated, however, that while the arc electric lamp at a proper amperage and voltage (15 to 25 amperes, 110 volts direct current) is the most powerful illuminant for projection, experts prefer the calcium light for stereopticon work on account of its soft and mellow character, which is preferable to the glaring whiteness of the arc lamp. For moving pictures, however, which reduce the light partly because of motion, partly because of their small size, the electric lamp is preferable.

The illuminated disc projected on the curtain by a magic lantern or stereopticon should be equally bright from center to the edges. If one part of the disc is darker than another the burner has not been placed in proper position in the body of the instrument. In order to procure an equally illuminated field, the flame should be in line with the center of the condensing lenses and objectives. Placing the burner in proper position is called "centering the light."

It is not necessary to make previous calculations to determine the position of the flame, as the most practical method lies in watching the disc upon the curtain while the lamp is being swung into position by experiment.

The distance between the flame and the condensing lenses varies according to the foci of the condensers and the objective. All of our apparatus is supplied with condensers whose focus is regulated according to the objective that customers may order with the instrument. If a condenser of right focus is not furnished to match the objective, the flame of the burner will be either too near or too distant from the condensing lens; in the first instance the danger of breaking the condensing lens is increased greatly, and in the latter case the light is weakened.

This matching of focus between condensers and objectives is frequently neglected by dealers, as it involves calculations and a knowledge of optical principles with which even experts are sometimes not familiar.

We would advise exhibitors, particularly those who have not previously operated stereopticons, magic lanterns, or moving picture machines, to study the basic principles underlying projection work. These are simple and easily mastered, and will enable the exhibitor to order intelligently and to his own profit. Careful perusal of the following pages is advised.

THE OBJECTIVE.

These are made in standard sizes and have fixed trade names as follows: 1-4 size, 1-3, 1-2, 2-3 and 4-4 sizes; the lenses in these objectives increase in size of diameter from 1-4 to 4-4, and project a picture according to the following scale:

The 1-4 size objective will project a view on the curtain, assuming that the stereopticon view is of standard size, which will equal half of the distance between the condensing lenses and the curtain.

The 1-3 size objective will project a picture whose size is equal to 4-10 of the distance.

The 1-2 size objective will project a picture whose size is equal to 3-10 of the distance.

The 2-3 size projects a picture equal to 1-4 of the distance.

The 4-4 size, a picture equal to 1-5 of the distance.

It therefore follows that the 4-4 size objective is used for the longest distance; the others for decreasing distances.

For extra short distance there is a special objective called a wide angle stereopticon lens, which projects a picture whose size is equal to about nine-tenths of the distance between condensing lens and curtain. This is usually employed for stage work and is placed in position on the stage behind the curtain.

Standard objectives increase in diameter of lens with the fraction; that is to say the 1-3 size is larger than the 1-4; the 1-2 larger than the 1-3; the 4-4 being the largest.

In order to obtain the best results it is necessary that the longer distance objective be larger than the short distance; although there are many objectives on the market, which we supply to customers who wish to economize, that contain long distance lenses in small mountings, we do not recommend them for high class work, as they lead to loss of light and clearness of the picture. The difference in cost, for instance, between the 4-4 size objective in standard mounting and the same focus to produce the same size picture in a smaller mounting is as $32.00 to $6.00.

The best quality 4-4 objective of standard size is worth $32.00, the same focus to project the same size picture at the same distance in a 1-4 size mounting is worth $6.00.

Long focus objectives; that is to say those to be used for longer distance work, call for a higher candle power than the short distance objectives. For this reason it is advisable to use the 2-3 or 4-4 focus with calcium or arc electric light only. These objectives produce unsatisfactory results when used with oil, acetylene or incandescent electric light.

We have made objective lenses for the stereopticon and moving picture machine our special study, and carry a larger stock of these, as well as of condensing lenses, than any other house in the country. We can satisfy the demand for cheaper goods as well as the very finest that can be made.

Until recently the French objectives made by Darlot of Paris were the best to be obtained for stereopticon work. But after continued experimentation the Bausch & Lomb Optical Co., an American Company and the largest lens grinding concern in the world, has succeeded in making a line of objectives whose lenses we consider equal to the Darlot, while the brass work is better, being more durable and less liable to accident because of better construction.

Comparative Sizes of Standard Objectives For Stereopticon Slides.

BEST QUALITY



Standard 4-4 **$32.00**

Standard ⅔ **$21.00**

Standard ½ **$14.50**

Standard ⅓ **$12.00**

Standard ¼ **$7.00**

Any or all of these Standard Size Objectives can be used with the following instruments:

No. 500 Stereopticon, for lime light.

No. 600 Stereopticon, for lime light.

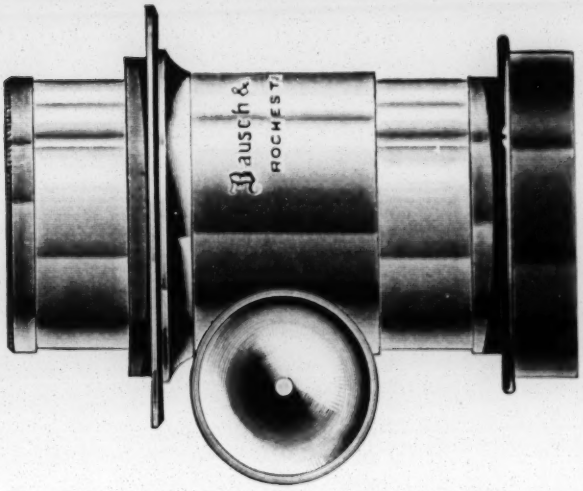
No. 500 K Stereopticon, for electric light.

No. 500 D Stereopticon, with Edison Kinetoscope Mechanism.

No. 100 Supreme Magic Lantern.

Prices of the Standard Size Stereopticon Objectives.

BAUSCH & LOMB OPTICAL CO.'S MAKE, FINEST QUALITY.
MADE OF PUREST JENA GLASS.



These lenses are achromatic, accurately ground, mounted in highly finished brass tube, within brass jacket, with rack and pinion of substantial pattern, capable of withstanding hard usage. Taking into consideration the various elements that an expert seeks in an objective lens, they are the finest objective lenses for projection work that are on the market. Each is provided with leather covered dust cap and brass collar

No. 269. Quarter size Stereopticon objective, size of picture equals half of distance from curtain, price $7.00

No. 268. Half size Stereopticon objective, size of picture equals three-tenths of distance from curtain, price..... 14.50

No. 270. Two-thirds size stereopticon objective, size of picture equals one-fourth distance from curtain, price.....21.00

No. 271. Four-fourths size stereopticon objective, size of picture equals one-fifth distance from curtain, price.....32.00

Unless otherwise ordered, those of our instruments that are listed as being mounted with best grade of objectives will be equipped with the grade described above. Customers preferring them may have the French Darlot objectives at the same price.

Economic Objectives, 1902 Models.

Exhibitors whose work does not require objectives of the best quality, or who wish to economize in ordering an equipment, have at their disposal a series of objectives of new pattern which have been constructed for us according to our ideas, embodying very good definition, with solidity of construction, having rack and pinion, dust cap and brass collar; at the same time these are offered at a price that has never before been approached for objectives of equal merit.

This series of objectives is made of the same size for all foci; the 1-4, 1-3, 1-2, 2-3 and 4-4 focus are all mounted in the ¼ size tube, which means a great saving, particularly in the long focus objectives; the long distance (4-4) size costing only one-seventh as much as the standard size of equal focus. It projects the same size picture at the same distance, but loses somewhat in definition and illumination.

Exhibitors who desire a set of lenses for various distances with an instrument can fully equip their apparatus with these at a very reasonable price.

Price of Economic Objectives.

1-4 Size (short distance), price $4.50
1-3 Size (medium short distance), price 4.50
1-2 Size (middle distance) 4.50
2-3 Size (medium long distance) 4.50
4-4 Size (long distance) 6.00

Our economic series of objectives is by far the cheapest complete line that has ever been offered.

The Kleine Special Stereopticon Objectives.

A New Series of Stereopticon Lenses Manufactured for us Exclusively by the Bausch & Lomb Optical Co.

We now place upon the market a new series of lenses to satisfy conditions that have not previously been properly treated. The development of the moving picture business frequently gives rise to conditions with which the stereopticon exhibitor did not have to contend in former years.

The longest focus standard stereopticon objective that could be obtained has been the 4-4 size which projects a picture whose size has a ratio to the distance as 1 to 5; that is to say, the 4-4 size objective projects a 12 foot picture at 60 feet, a 15 foot picture at 75 feet, a 20 foot picture at 100 feet.

Exhibitors who desired to project smaller pictures at the same distance or views of equal size at farther distances could not obtain satisfactory results as the only way in which the size of the view could be reduced at long distances lay in taking out part of the lens system of the objective which cut down the illumination and marred the definition.

Moving picture exhibitors frequently ask for stereopticon objectives for the projection of illustrated song slides, announcements, etc., which will match up with their moving pictures in size at long range.

As the individual moving picture is ¾ inch by 1 inch in size, while the standard stereopticon lantern slide has an opening of 3 inches, lenses of very different foci must be used to project pictures of equal size on the curtain.

The stereopticon slide being so much larger than the film picture in the original, the projection on the curtain is proportionately greater with lenses of the same focus; to reduce the stereopticon projection to approximately the same size as the moving picture, it is necessary to use a much longer focus objective.

Our new series of stereopticon lenses enables the operator to keep the size of his view on the curtain within reasonable limits.

They are made in two sizes, the one being the standard 4-4 mounting which is the largest that we carry in stock and the standard ½ size mounting. There is a marked difference in price between the two sizes and the smaller will answer the purpose in many cases.

The size of the lantern slide projection on the curtain depends upon the focus of the lens and not upon its size; the illumination depends upon the size of the lens. Taking for instance the two lenses of equal focus, No. 308 and No. 308 Bis; each of these lenses will project a 15-foot stereopticon picture at a distance of 90 feet, but that projected by the larger lens, No. 308, will be brighter and the detail of the view brought out better than with the lens No. 308 Bis.

It is not to be inferred, however, that the lenses in the ½ size mounting are inferior. They project an excellent view well defined and well illuminated. The larger lens is relatively better, the greater the distance the more marked the difference.

The Kleine Special Stereopticon Objectives—Continued.

Table giving size of disc projected with standard stereopticon view by our various special long distance objectives at 100 feet between instrument and curtain, with size of mounting. The size of the view decreases in proportion at shorter distances and increases at longer distances.

	Size of Mounting.	Relative Size of View to Distance	Size of View at 100 Feet.	Price
No. 308	4-4	1 to 6	17	$35.00
No. 309	4-4	1 to 7	15	38.00
No. 310	4-4	1 to 8	13	41.00
No. 311	4-4	1 to 10	10	45.00
No. 306 Bis.	1-2	1 to 4	25	15.00
No. 307 Bis.	1-2	1 to 5	20	15.00
No. 308 Bis.	1-2	1 to 6	17	18.00
No. 309 Bis.	1-2	1 to 7	15	18.00
No. 310 Bis.	1-2	1 to 8	13	18.00

The relative sizes of standard lenses are given in the following table. The diameter of the lens indicates the lens proper and not the size of the mounting which necessarily increases in proportion.

Standard ¼ size objective, diameter of lens 1⅝ inches.

Standard ½ size objective, diameter of lens 2¼ inches.

Standard 4-4 size objective, diameter of lens 3 inches.

As the size of the lens increases in diameter the cost rises out of proportion.

A standard 4-4 lens will project a 15 foot picture at 75 feet whose illumination and definition are equal to the 15 foot picture projected by a standard ½ size lens at 50 feet. The loss of light which happens as the distance increases is avoided by increasing the size of the lens, which explains why the diameter of these lenses is larger as the focus lengthens.

Capacity of the Kleine Special Stereopticon Objectives.

No. 308 Objective in 4-4 Size Mounting, long focus to project a picture whose size relative to distance is as 1 to 6; i. e., at 60 feet, a 10 foot view; —at 72 feet, a 12 foot view;—at 96 feet, a 16 foot view;—at 120 feet, a 20 foot view; —at 150 feet, a 25 foot view.

Price of Objective No. 308 ..... $35.00

No. 309 Objective in 4-4 Mounting, long focus to project a picture whose size relative to distance is as 1 to 7; i. e., at 70 feet a 10 foot picture;—at 84 feet, a 12 foot picture;—at 105 feet, a 15 foot picture;—at 140 feet, a 20 foot picture; —at 175 feet, a 25 foot picture.

Price of Objective No. 309 ..... $38.00

No. 310 Objective in 4-4 Size Mounting, long focus to project a picture whose size relative to distance is as 1 to 8; i. e., at 80 feet, a 10 foot view;—at 96 feet, a 12 foot view;— at 120 feet, a 15 foot view;—at 160 feet, a 20 foot view; —at 200 feet, a 25 foot view.

Price of Objective No. 310 ..... $41.00

Capacity of the Kleine Special Stereopticon Objectives—Continued.

No. 311 Objective in 4-4 Size Mounting, long focus to project a picture whose size relative to distance is as 1 to 10; i. e., at 100 feet, a 10 foot picture;—at 120 feet, a 12 foot picture;—at 150 feet, a 15 foot picture;—at 200 feet, a 20 foot picture;—at 250 feet, a 25 foot picture.

Price of Objective No. 311 ..... **$45.00**

The following series, Nos. 308 Bis, 309 Bis and 310 Bis, have the same focus and project a view of the same size as Nos. 308, 309, and 310, at the same distance, but the lenses are put up in ½ size mounting in place of 4-4.

No. 308 Bis Objective **$18.00**
No. 309 Bis Objective **18.00**
No. 310 Bis Objective **18.00**

We do not recommend the use of Bis series of lenses at such unusual distances as 125 feet or over. For such long projection the largest size only should be used and the best possible light that can be obtained, preferably electric.

BAUSCH & LOMB-ZEISS ANASTIGMAT STEREOPTICON OBJECTIVES.

A certain standard of workmanship applied to objective lenses has hitherto been accepted by critical exhibitors as the best. Such lenses are the projection objectives of The Bausch & Lomb Optical Co. and Darlot. It is a fact, however, that the best commercial type of lantern lenses cannot compare favorably with the best photographic lenses, and to satisfy the desire of those exhibitors who are constantly seeking "something better" we offer for the first time a series of lenses which are of exceptional value, although high in price. These are anastigmat lenses corrected as carefully for optical defects as the highest type of photographic lenses.

THE BAUSCH & LOMB-ZEISS STEREOPTICON OBJECTIVES.

Lenses made by the Bausch & Lomb Optical Co., of Jena glass, after the optical formulae of the Zeiss factory.

Prices.

1-4 size Unar No. 5 ..... **$45.00**
1-2 size Unar No. 7 ..... **95.50**
3-3 size Unar No. 8 ..... **132.00**
4-4 size Unar No. 9 ..... **173.00**

The purchase of these lenses may be considered a luxury, the dream of the stereopticon critic. Their price will place them beyond the reach of many exhibitors, and in some instances the results would not compensate for the great increase in cost. But we offer them for the few who are able and willing to pay for the very highest quality, who find satisfaction in the thought that they possess an article which is the most superb thing of its kind made, not in any way common, and which reaches the limit of present day perfection.

Note: These objectives are made to order, and three weeks' time is required for delivery.

Moving Picture Objectives.

The requirements of the Moving Picture exhibitor under the varied conditions of the day are many and varied. One machine may be asked to project an 8x6 foot picture at 100 feet; another, a 12x9 at 25 feet, and an almost infinite variety between.

While it is impossible to furnish objectives which will project any given size of picture to an inch at any given distance, the elaborate line of lenses which we have developed will approach closely enough for practical purposes. We note among buyers an increasing degree of knowledge of lenses and attempt to make the subject as simple as possible.

When a moving picture machine with stereopticon attachment is to be used in a fixed location and is not to be employed under varying conditions, customers may state simply the distance from machine to curtain and the size of view desired, remembering that the shape of a moving picture is oblong in the proportion of 4 feet wide to each three feet in height; being 10x7½ feet, 12x9, 16x12, 20x16, etc. A standard stereopticon view is square; 10x10, 12x12, 16x16, 20x20, etc. For this reason we prefer a square curtain to one that is oblong. A screen 12 feet square will take a 12 foot stereopticon view, and a 12x9 foot moving picture. A 12x10 foot curtain will accept a 12x9 moving picture, but only 10 foot stereopticon views.

In ordering lenses for fixed locations, state the extreme size of view desired; if the exact dimensions cannot be obtained we will ship a lens or lenses which project the nearest smaller disc. For instance, if we receive a telegram reading: "Ship moving picture and stereopticon lenses for 15 foot at 100," and find that the nearest dimensions for the distance are 14½ foot or 15½, we ship the lenses that give the smaller rather than the larger view, for the reason that it is unsightly for a picture to project over the edges of a curtain, but neat and workmanlike to lie within the edges.

Traveling exhibitors meet with different conditions, and must compromise. If only one set of lenses is purchased they should be middle distance such as accompany the Exhibition Kinetoscope; preferably two sets should be kept in hand for long and short distances.

We presuppose that the exhibitor places his machine where the construction of the hall naturally calls for it; otherwise the man with short distance lenses can place his instrument in the center aisle among the audience to be within proper range of his curtain if the hall is long. This is undesirable, however, as it reveals the mystery of the pictures to his audience and cheapens the affair. A machine should be set at the rear of the hall, out of public sight if possible, and on the balcony if there is one. An operator in full view of his audience turning the crank of his machine is apt to disillusion even the peanut-devouring small boy.

When an exhibitor mentions the size of a moving picture in one dimension, we interpret it as the long side. That is, when he speaks of a 12 foot picture, we understand that he means 12 feet horizontally, by 9 feet high.

When the picture machine man speaks of a lens, he may mean a condensing lens or an objective. In the latter case the lens consists of several achromatic lenses contained in a brass mounting properly called an objective.

Short, middle and long distance objectives are described in connection with Edison Kinetoscopes in the first part of this catalogue. Lenses No. 1 and 1A are for short distances; one foot of picture to three of distance. 2 and 2A for middle distance; 1 foot of picture to each 4½ of distance. No. 3 and 3A for long distances; 1 foot of picture for each 6 feet of distance.

No. 287. The Kleine "Special Kinetoscope" Objective.

We offer a new lens, the "Special Kinetoscope" objective. A moving picture lens of extremely fine quality, made for us in the Bausch & Lomb Optical Co.'s best style. The lenses are of Jena glass, universally recognized as furnishing the highest refractive properties, and therefore best adapted for optical results; it has two achromatic combination lenses, one at the front and one at the back; each ground to such a focus and placed at such a relative distance from the other, as will project a moving picture with the clearest possible definition and highest illumination to be obtained with any given illuminant. It furnishes an absolutely flat field, that is to say, the picture upon the curtain is equally well defined from the center to the edges, a result extremely difficult to accomplish and a difficulty which increases as the power of the objective is increased. As moving picture lenses must be of higher power than the stereopticon lens, in proportion as the individual moving picture is smaller than the lantern slide, it follows that greater difficulties are encountered in attempting to project a perfect moving picture than a perfect lantern slide.

The "Special Kinetoscope" objective will project a picture 12x9 feet in size at a distance of 54 feet between instrument and curtain. We consider the new lens the most perfect moving picture objective yet devised, and the price ($12.00) is made possible only by the manufacture of a very large quantity which we can market immediately among our regular customers who have machines, as well as with new outfits.

No. 287. Kleine "Special Kinetoscope" Objective. Price.....**$12.00**

Kleine New Series Moving Picture Objectives.

For Long Distances and Small Pictures.

We find an increasing demand for long distance lenses and can offer the following

NEW SERIES FOR MOVING PICTURES:

No. 4. A Moving Picture Lens which projects one foot of picture to each seven feet of distance; 10x7½ at 70 feet; 12x9 at 84 feet; 16x12 at 112 feet, etc. This matches stereopticon lenses Nos. 309 and 309 Bis.

Price of No. 4 Moving Picture Objective.....**$10.00**

No. 5. A Moving Picture Lens which projects one foot of picture to each eight feet of distance; 10x7½ at 80 feet, 12x9 at 96 feet, 16x12 at 128 feet, etc. This matches stereopticon lenses Nos. 310 and 310 Bis.

Price of No. 5 Moving Picture Objective.....**$12.00**

No. 6. A Moving Picture Lens which projects one foot of picture to each 9 feet of distance; 10x7½ at 90 feet 12x9 at 108 feet, 16x12 at 144 feet, etc.

Price of No. 6 Moving Picture Objective.....**$15.00**

No. 7. A Moving Picture Lens which projects one foot of picture to each 10 feet of distance; 10x7½ at 100 feet, 12x9 at 120 feet, 16x12 at 160 feet. This matches stereopticon lens No. 311.

Price of No. 7 Moving Picture Objective.....**$18.00**

Moving picture exhibitors using lime light should not attempt to project at a greater distance than 60 feet.

No. 288. The Challenge Short Range Objective.

A special objective lens of extreme power for magic lantern and stereopticon work. This will fit any bellows lantern and is constructed for specially short distance, when the instrument is placed close to the curtain. Has dust cap and brass collar. The size of the stereopticon picture projected by this lens at various distances is as follows:

Distance of 6 feet between instrument and curtain, size of picture 5 feet.
Distance of 10 feet between instrument and curtain, size of picture, 8½ feet.
Distance of 15 feet between instrument and curtain, size of picture 13 feet.
Distance of 20 feet between instrument and curtain, size of picture 17 feet.
Distance of 25 feet between instrument and curtain, size of picture 21 feet.

Old lantern operators will appreciate the value of such an objective in case the distance from the lantern to curtain in front is too great for practical work, or if the front position is in the way of the audience. They will be able with the use of objective No. 288 to project from behind the curtain and through it, or very close to the curtain on the same side as the audience.

No. 288. Price of extra short distance Stereopticon Objective, good quality, each . . . $7.00.

No. 298. The Challenge Short Distance Moving Picture Objective. 1902 Model.

Price.....$7.00

The objectives that usually accompany moving picture machines project a life size picture at a long distance, and too small a view at short distances. This is due to the fact that individual pictures on a moving picture film are very small and even a high power objective requires a long distance to enlarge the view to life size.

The ordinary moving picture objective projects a view whose entire disc equals about one-fifth of the distance. A 10-foot disc at 50 feet, 15 at 75 feet, etc. To evolve an objective which would project equally large pictures at lesser distances has been a difficult task, but we believe that we have solved the problem satisfactorily with our new 1902 Model Challenge Moving Picture Objective.

The Challenge Short Distance Moving Picture Objective—Continued

This lens is of high magnifying power, and projects an illuminated disc whose size equals about one-third of the distance. The following table will demonstrate its approximate capacity:

At 23 feet between machine and curtain, a moving picture whose size is 7 ft.
At 33 feet between machine and curtain, a moving picture whose size is 10 ft.
At 48 feet between machine and curtain, a moving picture whose size is 14 ft.
At 68 feet between machine and curtain, a moving picture whose size is 20 ft.

The higher the power of an objective the more delicate must be the focusing. A slight variation in position of the lenses will throw the view out of focus. The usual rack and pinion being considered not delicate enough for fine adjustment of this lens, we have adopted an entirely new method, which allows of the slightest variation in position of the lenses, is rigid and completely under the control of the operator; the operation of the machine cannot possibly alter the position of the objective by a hair's breadth.

This feature lies in a spiral groove cut into the inner tube of the lens, in which plays a steel screw; a milled flange fastened to the inner tube causes it to revolve when turned by the operator and at the same time the screw, working in the spiral, causes the tube containing the lenses to play backward and forward.

The objective is provided with dust cap and brass collar.

No. 298. Price of the Challenge 1902 Model Moving Picture Objective, for Short Distances $7.00

We will be pleased to send this objective on receipt of price, with privilege of three days' trial and return for refund if not satisfactory. It will fit the Edison Projecting Kinetoscope without alteration and any other make that follows standard gauges. In ordering, state for which machine.

ILLUMINANT. CONDENSERS. OBJECTIVE.

THIS TRIO DETERMINES THE QUALITY OF THE PICTURE WHICH THE AUDIENCE SEES UPON THE CURTAIN.

No. 258. THE SELF-FOCUSING OBJECTIVE.

A New Objective for Moving Picture Work

Price, $20.00.

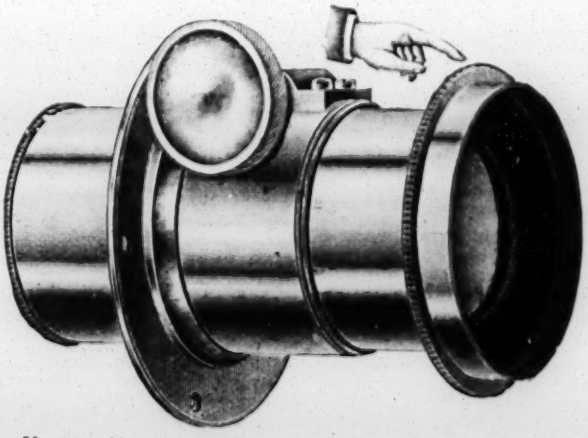
A lens which will project a large or small moving picture, and of any size between the two extremes, without changing the location of the machine and without making any change in the objective.

All moving picture exhibitors feel the want of an objective which will produce with perfect definition the various sizes of moving pictures without changing the position of the instrument.

We are now placing upon the market an objective which embodies a very novel principle of construction, and which is bound to take the place of all of the ordinary objectives that have been used for this purpose.

This objective resembles in appearance the ordinary objective and projects a maximum picture whose size is equal to about one-third of the distance from the curtain to the instrument, and a minimum picture whose size is equal to about one-fifth of the distance. These sizes and all sizes between can be projected from one position.

This is accomplished by a peculiar combination of lenses in the objective. These lenses remain in place. The objective is not to be confounded with the wholly inadequate lenses that have been on the market and which work with removable tubes.



No. 258. Universal or Self-Focusing Moving Picture Objective.

YOU OBTAIN A FOCUS IN THE ORDINARY WAY, BY MEANS OF THE MILLED SCREW HEAD.

YOU VARY THE SIZE OF THE PICTURE BY TURNING THE HEAD OF THE OBJECTIVE, INDICATED BY THE HAND. PICTURE ALWAYS REMAINS IN FOCUS AFTER THE FIRST ADJUSTMENT.

The Universal Objective will project:

At 20	feet	distance,	any	size	picture	desired	between	4	and	7 feet.
" 30	"	"	"	"	"	"		6	"	10 "
" 40	"	"	"	"	"	"		8	"	14 "
" 50	"	"	"	"	"	"		10	"	17 "
" 60	"	"	"	"	"	"		12	"	20 "
" 80	"	"	"	"	"	"		16	"	26 "

Illustrating the use of this lens: Assuming that a moving picture machine has been placed at a distance of 50 feet from the curtain, which is 12 feet in size. On making his first trial the operator focuses his objective and finds that his picture is too large for the curtain. He then reduces it to the exact size of his curtain merely by revolving the front ring of the objective, which controls the inner combination of lenses.

Changes in size of picture can be accomplished while the machine is in operation.

The Self-Focusing Objective will fit the Edison Kinetoscope or any other moving picture machine, and is to be recommended for universal moving picture work.

Condensing Lenses.

Every properly constructed magic lantern, stereopticon, and moving picture machine has two condensing lenses which serve to collect and intensify the rays of light, projecting the view forward into the projecting lens. In the best models these are 4½ inches in diameter.

The relationship between the foci of the condensing lenses and the objective is intimate, though frequently disregarded. Condensers are usually made with one of the following foci: 5½, 6, 6½, 7, 7½, or 8 inch. Of these, combinations of 5½ or 6½ with 7½ inch focus answer every purpose. According to the focus of the objective lens, we use in one mounting:

Two 5½ inch focus.

One 5½ with one 6½.

Two 6½ inch focus.

One 6½ with one 7½ inch focus.

Two 7½ inch focus.

We equip all of our instruments with condensers whose focus is based upon the projecting lens. In sending condensers separately, we will ship the proper focus if customers will state the size of picture their objective projects at a given distance.

Prices of Condensing Lenses, Plano Convex, Ground Edges, Best Quality, Special Finish.

3 inches in diameter, unmounted	$1.00
3½ inches in diameter, unmounted	1.25
4 inches in diameter, unmounted	1.50
4⅛ inches in diameter, unmounted	1.75
4½ inches in diameter, unmounted	2.00
4⅝ inches in diameter, unmounted	2.50
5 inches in diameter, unmounted	2.50
6 inches in diameter, unmounted	4.00
7 inches in diameter, unmounted	7.00
8 inches in diameter, unmounted	10.00
9 inches in diameter, unmounted	13.00
10 inches in diameter, unmounted	16.00
12 inches in diameter, unmounted	33.00

Condensers, Ordinary Commercial Quality.

4 inches in diameter, unmounted	$1.00
4½ inches in diameter, unmounted	1.50

Condensers Mounted in Brass Cells.

1 pair Plano Convex Condensers, mounted in cells, 4 in. diameter	$3.00
1 pair Plano Convex Condensers, mounted in cells, 4½ in. diameter	5.00
1 pair Plano Convex Condensers, mounted in cells, 5 in. diameter	7.50

How to Order Condensing Lenses

As the proper use of projection apparatus calls for condensing lenses of varying powers with different objectives, we shall hereafter use letters indicating the focus the standard lens being 4½ inches in diameter. These designations apply to the size, each letter indicating a different focus, A being the strongest, H the weakest

For Stereopticons and Magic Lanterns order our

Condensers A & C for extra short distance Objective.
Condensers C & D for ¼ size Objective.
Condensers D & D for ⅓ size Objective.
Condensers D & F for ½ size Objective.
Condensers E & F for 2-3 size Objective.
Condensers F & F for 4-4 size Objective.
Condensers F & H for extra long distance Objective.

Users of stereopticon apparatus who do not know the trade description of their objectives can easily identify them by measuring the size of picture given with a slide of three inches opening, and the distance of curtain to instrument. See remarks under "Objective Lenses."

A New Condensing Lens System

To increase the illumination obtained with any light when used with either stereopticon or Edison kinetoscope.

Our experiments directed toward improving the brilliancy of the view projected upon the curtain have concerned themselves chiefly with the burner, the lime (when using calcium light), the condensing lens system, and the objective lens.

Anxiety to obtain the best possible results, particularly when projecting moving pictures with calcium light, is shown by every exhibitor. Our correspondence contains innumerable requests for information that will lead to improvement in this direction. Exhibitors using the arc electric, as well as the calcium light, are constantly seeking some means of obtaining increased illumination of their moving pictures. Even a small percentage of betterment is eagerly seized.

Elsewhere in this catalogue will be found comments upon, and descriptions of, various burners, lime cylinders for calcium light larger than the ordinary, and various objectives of high efficiency, each of which is intended to play its part in producing the best possible illumination.

In addition, we have now produced a condesing lens system which adds materially to the result. It consists of two condensing lenses such as have been used in all moving picture machines and standard stereopticons, but of different focus; in addition, a third condensing lens, different in construction, all contained in a suitable brass mounting; the third lens which is nearest the burner, and the most expensive, is protected from the heat by a plain disc of annealed glass.

The peculiar construction of the third condenser serves to collect a greater number of light rays than the ordinary set, projects them forward into the front condensers at a proper angle, prevents scattering of the rays, gives a flatter field with the least chromatic aberration. In this manner the maximum quantity of light is condensed into the objective, which is then enabled to project a view that is more highly illuminated, without the discoloration that is frequently present.

A New Condensing Lens System—Continued

Price of the Triple Condenser System, with Mounting

No. 77. Well finished brass mounting, equipped with three condensing lenses, one being 4 inches, the others 4½ inches in diameter, and annealed protecting glass, for any of our magic lanterns or stereopticons, or Edison kinetoscopes. **Price,** per set of three lenses, protecting glass, and mounting **$12.00**

This will be furnished with any of our single magic lanterns, in place of the regular set of condensers and mounting, at an addition to the price of... **7.00**

Or with the dissolving stereopticon at an addition to the price of..... **14.00**

We will equip the Edison Universal or Exhibition Kinetoscope with this lens system in place of the regular at an addition to the price of..... **7.00**

The Deflector

A new attachment whose purpose it is to deflect the rays of light as they emerge from the objective lens of the stereopticon or kinetoscope, and to project the view without loss of light upon the curtain when not directly in front of the instrument, and whose center may be placed above, below, to the right or left, and to avoid tilting the instrument.

Under ideal conditions for projection the center of the curtain is directly in front of the objective of the instrument and perpendicular to it, the central ray of light striking it at right angles. This implies that the curtain be hung neither above nor below its proper position, which is usually impossible in actual practice. When the instrument is placed upon the floor of a hall or theater, the center of the curtain is higher than the objective lens; when it is located in the balcony or gallery, the center is below.

In order to properly project the view upon the curtain it is customary to tilt the instrument in the proper direction; as the tilt increases, the angle at which the central ray of light strikes the curtain departs from the perpendicular. The result is that the distance from the lens to opposite points of the field varies, and when one part is in focus the other is out. That part of the picture which is out of focus becomes blurred and indistinct. This deviation, when slight, is not material. Sometimes exhibitors tilt the curtain to overcome the difficulty.

In almost every case, however, it is necessary to tilt the instrument up or down, and to point it to the right or left.

The purpose of the **Deflector** is to overcome both the loss in definition and the necessity of tilting the lantern or kinetoscope.

The **Deflector** is attached to the objective and the instrument allowed to rest flat upon its stand. The rays of light are projected out of the straight line, and sent in any direction desired, above, below, to the right or left, by turning the deflector until the proper position on the curtain is obtained. It will be found particularly useful if the curtain must be hung considerably above or below the instrument, and the distance is short.

PRICES.

No. 78. Deflector to fit the front of any quarter-size objective, 3o, 5o, or 8o prism. Each **$5.00**

Illuminants for Projection Work.

Improved Oxy-hydrogen or Lime Light Jets.

To the amateur we would explain that the consumption of gas varies according to the pressure at the tank valve or dissolving key, and that this is somewhat in the hands of the operator. The two gases must be balanced, that is a certain proportion of each gas is necessary to produce the lime light. When both are consumed in greater quantity, the light increases until a certain point is reached beyond which there is diminution because of excessive pressure.

For instance: turn on the gas at the hydrogen tank or valve of the dissolving key until the flame is about 3 inches high, then open the oxygen valve slowly and the flame will gradually grow smaller and brighter until it reaches the maximum brilliancy; to determine when the proper amount of oxygen is being fed stand behind the instrument, look at the lime, and a small reddish flame will be seen playing about the edges, the incandescent spot being in front and not visible. This light will consume a limited quantity of gas. To increase the light, add hydrogen slowly and it will be seen that the light becomes weaker while the red flame that plays about the lime becomes larger; then add oxygen, which will again reduce the size of the flame and add to its brilliancy. A larger quantity of gas is now being consumed. With various burners the quantity of gas consumed varies from four to ten feet per hour.

The gas contained in a pair of 50 foot tanks will therefore supply the burners variously from 12 to 5 running hours; the average life being about 8 hours for each filling.

When speaking of the candle power of an illuminant, we mean its intensity as compared with a standard candle, which is ten inches long, $^{9}/_{10}$ inch diameter at the bottom, $^{8}/_{10}$ at the top; 6 of them weighing one pound and burning 120 grains of spermaceti and wick in one hour.

It has become the practice among dealers to exaggerate the candle power of any given illuminant, often unintentionally. Most forms of light used in lanterns and moving picture machines have been credited with a candle power which they do not and cannot possess. Moreover, the intensity of the light upon the curtain depends also upon the concentration of the flame at the burner; 300 candle power from a point, such as an arc light, will give better illumination than 300 candle power from a four-wick oil lamp, if that be obtainable.

The following results have been obtained in our dark room by actual photometric tests, using the Edison 100-candle power incandescent lamp as a standard for comparison:

The Edison Kinetoscope electric lamp, with ½-inch Electra carbons, at 110 volts, 25 amperes, measured after emerging from the objective of the kinetoscope, gives 1,350 candle power.

The Kleine Lime Light Burner, No. 125, with largest tip and 1¼ inch lime, gives 1,150 candle power under similar conditions.

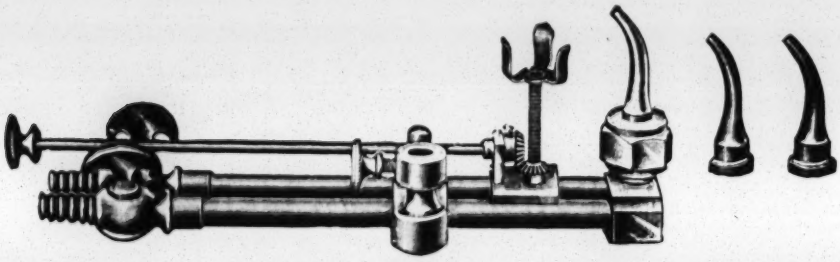
Lime Light Burners.

We have given much attention to the manufacture of lime light burners and claim for our product superior workmanship. The gas passages are constructed according to the most scientific proportions, the mixing chamber well balanced to avoid friction and consequent noises at the tip.

We now offer an additional improvement, which lies in the use of three interchangeable goose necks for the burner, with bores of various sizes, for various

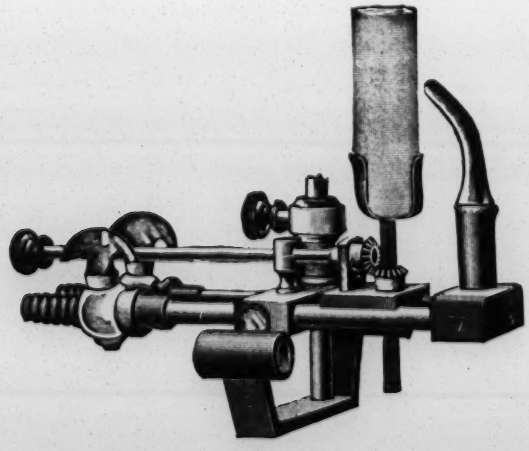
powers of illumination. Any one of the three necks can be instantaneously screwed into the jet, as occasion demands.

Goose neck No. 1 is the smallest, $^1/_{20}$-inch bore, consuming about four feet of gas per hour; goose neck No. 2 is the medium size, $^1/_{16}$-inch bore, consuming about six feet of gas; neck No. 3 is the largest, $^1/_{12}$-inch bore, using about nine feet per hour. The light increases in brilliancy as the gas pressure increases.



No. 125. Improved Lime Light Burner, with new form of mixing chamber, and two extra goose necks, giving three sizes of opening. With the largest bore tip we recommend the use of our special limes, $1^1/_4$-inch diameter; these are recommended for moving picture use.

No. 125. Improved Oxy-hydrogen Burner, with three interchangeable goose necks, for various powers. Has mechanical lime movement, to turn the lime from the outside of the lantern body; has stop-cocks, the whole being finely finished and nickel plated. **Price, with Three Goose Necks**.....**$12.00**
Price, omitting two extra goose necks, with choice of No. 1, 2, or 3..... 10.50



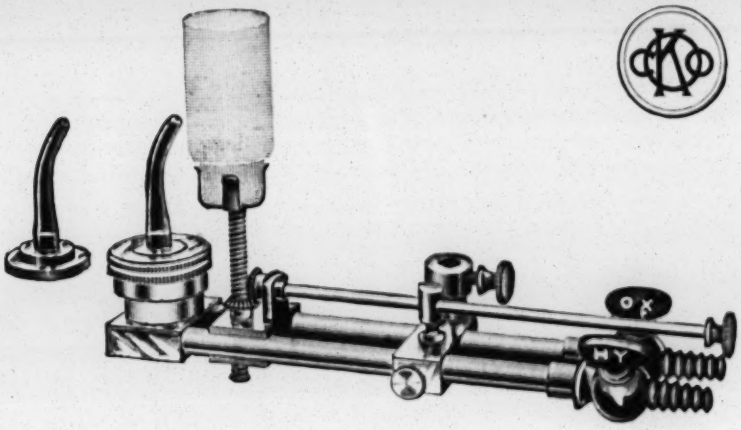
No. 115. Improved Lime Light Burner.

No. 115. Improved Oxy-hydrogen Jet, with mechanical lime movement and stop-cocks, nickel plated, finest workmanship **$9.00**

(Lime Light Burner No. 115 is the standard pattern, with goose neck permanently fastened. It can be furnished, however, with choice of neck Nos. 1, 2, or 3, as desired.)

Prices of burners do not include supporting stand.

No. 116. Lime Light Burner, has mechanical lime movement, but no stop-cocks, cheaper finish than No. 115, but does excellent work. **Price**..... **$7.00**



New High Power Calcium Light Burner

The "Dynamic"

Price, with 2 Interchangeable Goose-necks, $15.00

This lime light burner has the highest efficiency of any calcium light burner on the market, and is particularly well adapted for the projection of moving pictures. At the best, calcium light is not as powerful as the arc electric and any feature that adds to the candle power of a lime light burner is highly desirable.

The mixing chamber of the "Dynamic Burner," that is to say the compartment in which the two gases meet and mix, is very much larger than in the ordinary type of burner and is so constructed that the gases mix thoroughly before they reach the tip of the burner.

This burner is provided with two goose-necks having different sizes of bore; one of these is 1-16 inch and the other 1-12 inch in diameter; they are interchangeable.

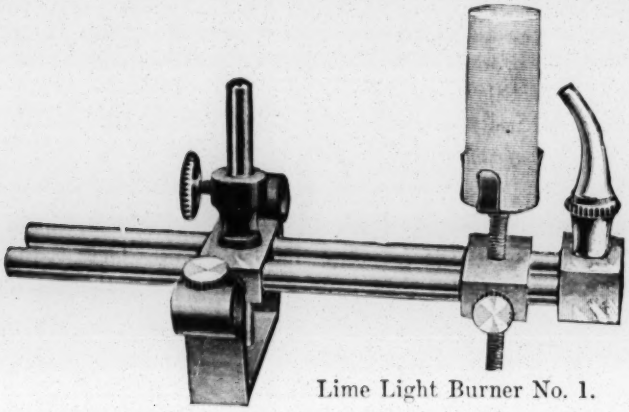
When exhibitors desire the highest degree of illumination, the large bore is used with a lime cylinder 1¼ inches in diameter. The lime cup of the "Dynamic" burner is of standard size to take ¾-inch or ⅞-inch limes; the limes that are 1¼ inches in diameter are reduced at the bottom to fit this lime cup.

When using the large bore the consumption of gas runs from 8 to 10 feet per hour. In this case gases should be taken from the Gas Companies' cylinders which usually contain 50 feet of gas under high pressure and cost 12½ cents per foot. It is not advisable to use the large bore goose-neck with the Oxylith or other gas making outfits, as the heavy consumption of gas would be expensive and the pressure would be hardly sufficient. When this burner is used with a gas making outfit the smaller bore tip should be placed in the burner.

Actual photometric tests demonstrate that the "Dynamic" burner produces 1100 C. P. when gases are taken from tanks at the rate of 8 to 10 feet per hour, using 1¼-inch limes. Ordinary standard lime light burners produce 600 C. P. with a consumption of 6 feet of gas per hour and the use of small limes.

Price of "Dynamic" Calcium Light Burner including two Goose-necks. $15.00

Illuminants for Projection Work—Continued.



Lime Light Burner No. 1.

No. 1. **Economic Lime Light Burner,** of excellent make, though simple in construction, and is guaranteed. All brass, lacquered or nickel finish, with cross pieces oxydized. Has spring clip lime holder, with threaded support to raise, lower, or turn lime. **Price**..... **4.00**

We guarantee that all of our lime light burners burn noiselessly when properly handled. The cross bar into which is slipped the supporting rod of the lantern slides forward and back with all of them and has clamping screw; the lime cup support is also movable, with clamping screw. Nos. 125, 115, and 116 have side clamp for support; No. 1 has center clamp.

Directions For Centering the Lime Light.

It is possible that when you turn on the oxygen and get a bright light on the lime, there may be little or no light on the screen. That is because your jet is not in the right position. One of three things will alter this. **(1) Move the jet backward or forward, (2) Move the jet sideways on its support, (3) Move the jet up or down After doing these three things you will find at one position** a disc clearly and sharply lighted, and by means of the screws you may fix the jet firmly in its place.

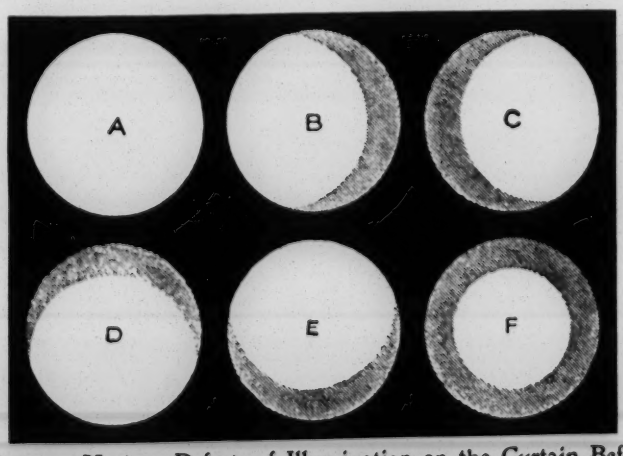


Diagram Showing Various Defects of Illumination on the Curtain Before Light is Centered. Shadows Represent Dark Spots on the Screen.

A—Perfect Disc.
B—Move the jet to the left.
C—Move the jet to the right.
D—Lower the jet.
E—Raise the jet.
F—Move the jet nearer to the condenser.

During the exhibition the lime should be frequently turned, and it is well to have a supply of these handy in case of accident.

These directions apply also to the centering of the acetylene and electric lights.

Hints on Operating Lime Light Burners.

For projection purposes it is not only necessary to obtain a powerful light, but also to concentrate it into as small a spot as possible, and in the construction of all our optical jets this point has received very careful attention; but it is absolutely necessary for users to give attention to the following instructions, if they wish to obtain the best possible result.

No. 1.—Always work up the light by increasing the hydrogen side first, then increasing the oxygen until the best light is obtained for that amount of hydrogen, and repeating this until the jet very slightly roars. Then reduce by turning oxygen down first very slightly, then hydrogen until the light is at its best and perfectly silent.

No. 2.—Always work the dissolving key very slowly and steadily when it is important to get the highest results.

No. 3.—Attend carefully to the distance of the lime from the nipple of the jet; the more gas you turn on the greater the distance must be between the lime and the nipple, or you will get a black spot on center of lime instead of a bright one. This is done after you have adjusted your gas supply valves by working lime backwards and forwards until you have the light at its best. Roughly speaking, for a low pressure about ⅛ inch will not be far off, gradually increasing the distance to ¼ as you open the valves more and more to increase the light.

No. 4.—For the most powerful light, rack lime up until jet plays below the center of the lime cylinder, which should be rendered incandescent right up to the top, and where it is imperative to maintain light for a long time at the utmost power, it will be preferable to replace lime with the tongs rather than lower the level very much, so that no portion of its incandescent spot may be sacrificed.

No. 5.—For the greatest light use large limes (1¼ inch diameter) of medium hardness, but when only a moderate light with extreme economy of gas is required, it will be better to use a medium size lime, about ⅞ inches diameter. Very large limes do not yield such a rich light with a very low pressure of gas as a moderately hard medium size lime; on the other hand, such limes must be turned frequently when used with full pressure of gas, and when working the jet at its utmost power. The smaller the bore of the nipple the quicker the pitting of the lime.

No. 6.—Never jerk the dissolver when using large bore nipples or jets with large mixing chambers. Always move the handle slowly at first, but as quickly as you like after.

No. 7.—It is impossible to dissolve with a jet having a large mixing chamber as quickly as with a small one. This is owing to the difficulty of clearing the oxygen out of the chamber before the hydrogen is lowered. To partly obviate this the dissolver is arranged so that the oxygen is cut off quickly, and the hydrogen left on as long as possible. The rush of hydrogen will then clear out the oxygen.

No. 8.—Remember that you do not always get a large light by turning on a large quantity of the gases.

No. 9.—Bear in mind that the nipple is a very delicate part of the instrument, and should be treated with the greatest care. If the jet roars it is owing to some foreign substance getting in the nipple or else to a bruise on the orifice. To clean the bore use a tobacco pipe cleaner of wool or cotton with wire attached.

No. 10.—The size bore of the nipple should be in proportion to the light required if the jet is to be worked to the best advantage. A whiter light will be obtained with a $^1/_{20}$ inch bore at full pressure than a $^1/_{16}$ inch at half pressure, each consuming approximately the same quantity of oxygen.

Where to Buy Gases for Lime Light

We advise customers who wish to use calcium light in stereopticons or moving picture machines, to buy the oxygen and hydrogen gases in tanks from the calcium light companies in preference to making the gases themselves, if they can be obtained at home or in a near-by city.

Gas-making outfits are listed elsewhere in this catalogue for the benefit of those who find it impracticable to buy the gases.

Following is a list of calcium light companies from whom the gases can be bought, put up in tanks. These companies do not charge for the use of tanks if returned within a reasonable period.

The charge for calcium light gases, oxygen and hydrogen is $6.25 for the gases contained in a pair of 50-foot cylinders, or 12½ cents for one foot of each gas when sold by the Chicago Calcium Light Companies. The charge is somewhat higher in some other cities. Ordinary lime light burners consume from five to six feet of gas per running hour at ordinary pressure.

ALBANY—
Albany Calcium Light Co.,
26 Williams St., Albany, N. Y.

BUFFALO—
Buffalo Calcium Light Co.,
A. B. Collins and W. M. Ross, Mgrs.,
169 Niagara St., Buffalo, N. Y.

BOSTON—
New York Calcium Light Co.,
102 Utica St., Boston, Mass.

BROOKLYN—
Brooklyn Calcium Light Co.,
W. Harvey, Prop.,
112 Front St., Brooklyn, N. Y.

CHICAGO—
Chicago Calcium Light Co.,
Garden City Calcium Light Co.

COLUMBUS—
The Columbus Calcium Light Co.,
796 North High St., Columbus, O.

CLEVELAND—
Cleveland Calcium Light Co.,
208 Wood St., Cleveland, O.

CINCINNATI—
Cincinnati Calcium Light Co.,
120 Longworth St., Cincinnati, O.

DENVER—
Denver Calcium Light Co.,
H. W. Wilson, Mgr.,
966 Eleventh St., Denver, Col.

DETROIT—
Western Calcium Light Works,
Chas. Ernest, Mgr.,
185 Hastings St., Detroit, Mich.

INDIANAPOLIS—
Indianapolis Calcium Light Co.,
H. E. Bishop, Mgr.,
224 W. Maryland St. and
227 W. Pearl St., Indianapolis, Ind.

KANSAS CITY—
Central Calcium Light Co.,
318 E. 9th St., Kansas City, Mo.

MINNEAPOLIS—
C. E. Van Duzee,
720 Hennepin Ave., Minneapolis, Minn.

NEW YORK—
New York Calcium Light Co.,
410 and 412 Bleeker St., N. Y. City.

OMAHA—
Omaha Calcium Light Co.,
Balbach & Rustin, Mgrs.,
416 S. 15th St., Omaha, Neb.

PHILADELPHIA—
New York Calcium Light Co.,
310 S. 5th St., Philadelphia, Pa.

SAN FRANCISCO—
San Francisco Calcium Light Co.,
F. W. French, Mgr.,
10 Stevenson St., San Francisco, Cal.

SYRACUSE—
J. R. Clancy,
247-249 N. Salina St., Syracuse, N. Y.

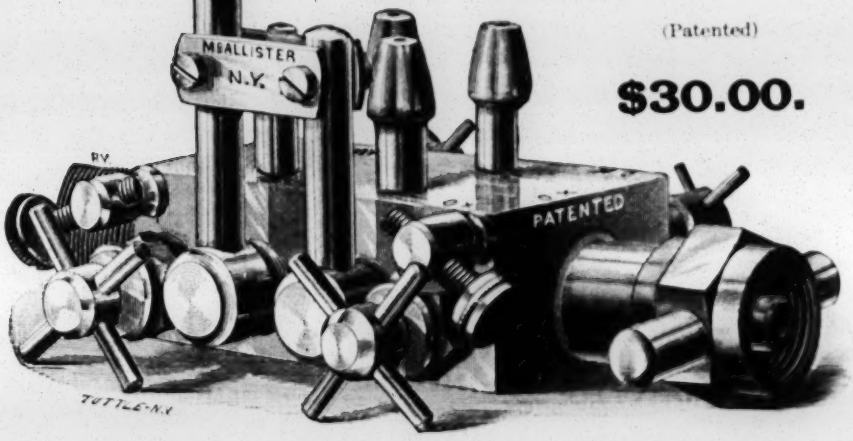
ST. LOUIS—
Missouri Calcium Light Co.,
213 Chestnut St., St. Louis, Mo.

High Pressure Dissolving Key

For using with Cylinders of Condensed Gases.

(Patented)

$30.00.



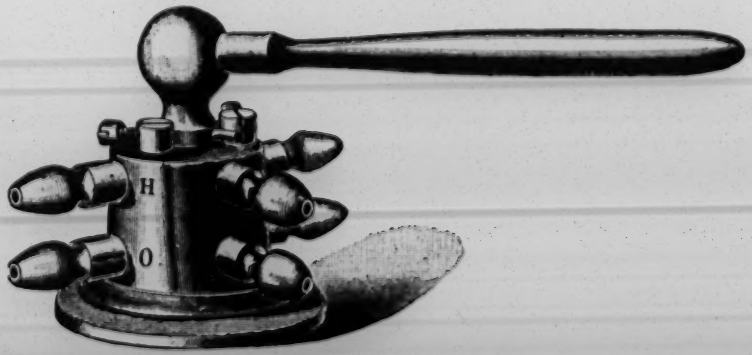
Price, $30.00, including substantial Flexible Connection and Coupling.

A serious drawback to the employment of condensed gases in operating a **Stereopticon** has been the impossibility heretofore experienced of regulating the flow of the gases to each jet, so as to yield that uniformity of illumination on which the beauty of "Dissolving" so greatly depends. Owing to the extreme pressure with which the cylinders are charged, the gases rush out with such force that the old-fashioned *single plug* Dissolving Key cannot control them; though it answers well enough for the comparatively slight pressure used with bags. The result, therefore, of attempting to dissolve condensed gases with the old-fashioned Key, has been a *darkening of the picture* when the lever of the Key was turned to transfer the gases from one jet to the other; exceedingly unpleasant to the eyes of the audience, and entirely destroying the illusion which is the great charm of "Dissolving Views."

High Pressure Dissolving Key effectually overcomes this difficulty; and no matter how great the pressure may be on either gas, or on both gases, it controls the flow, so that *no darkening* is perceptible, and the pictures melt one into the other without any difference in the amount of illumination on the screen. In the introduction of a "Vision" or other effect in which the light from each Lantern must be projected to the screen at the same time, it permits the "Vision," etc., to be brought in without making the main scene dim or obscure; all its details remaining as perfect as before.

This High Pressure Key is the only one on the market that has independent plugs for each cylinder and for each jet.

Each jet is adjusted independently of the other.



No. 114. LOW PRESSURE DISSOLVING KEY 86

No. 114. Low Pressure Dissolving Key, for use with either gas bags or cylinders, best workmanship.

Price.....$3.0

Apparatus for the Generation of Gases

And Other Means of Producing Illuminants for Projection Apparatus.

The greatest difficulty with which dealers in projection apparatus have to contend is the furnishing of efficient and safe appliances for the production of light.

The oil light, while satisfactory for small lodge halls, Sunday schools, and home use, is wholly unsatisfactory for public exhibitions to which is charged a price for admission. The acetylene and incandescent electric lamps, while better than oil light, and often powerful enough for public exhibitions of stereopticon views, are not usually satisfactory for moving pictures.

There remain therefore the arc electric and the calcium light as the most satisfactory for the projection of moving pictures and stereopticon views.

The arc electric light can only be procured in places where a satisfactory current is obtainable. Traveling exhibitors frequently find that there is no proper current to be had within practicable distance from the instrument, or are unable to manage it for lack of experience.

It is not as yet practicable for traveling exhibitors to carry apparatus for generating electric current for arc electric light; a system of storage batteries for this purpose would be very heavy, bulky, expensive and the operating cost excessive. It is possible that eventually the new Edison storage battery will be adopted for this purpose; but experiments along this line are not advanced enough to warrant positive statements.

The question therefore is narrowed down in most cases to the use of calcium light. If the exhibitor is near a city in which calcium light gases are manufactured we recommend by all means that he purchase his gases from one of these companies which usually loan the tanks for a limited period free of charge.

If, however, this is impracticable on account of distance, time of transportation, and charges, the exhibitor must purchase a gas-making outfit with which he manufactures the gases himself. Economy should be the last consideration in buying such an outfit; safety the first and efficiency the next.

Gas Making Outfits for Calcium Light.

In case the exhibitor finds it impracticable to buy his gases in tanks because the time consumed and the expense attached to transportation are excessive, he can obtain a gas-making outfit for lime light. These outfits consist of two parts:

1. **Apparatus for making and storing oxygen.**
2. **Apparatus for making hydrogen,** or a substitute for the gas.

1. Oxygen making apparatus may be of three kinds: (A) Those that generate without pressure into gas bags; (B) Those that generate under pressure into tanks; (C) That which generates from oxylith while the light is burning.

(A) The use of gas bags is open to criticism in that they deteriorate with use, are easily damaged and frequently short lived. They have the merit of being light and compact for transportation, but the exhibitor must provide weights or other means of pressure to force the gas into the burner when in use. 200 to 300 pounds are necessary for each bag.

(B) When oxygen is generated under pressure it is forced into a tank from an iron retort. Tanks are provided in various sizes and with different resisting powers; the cheaper and lighter forms are tested to 150 or 200 pounds to the square inch, and are usually 12x36 inches in size. The standard steel tanks are tested to 600

pounds, hydraulic pressure and are usually 12x48 inches in size. When filled by the calcium light companies with steam pumps these contain a maximum of 50 feet of gas, at 225 pounds of pressure. When filled by the exhibitor with oxygen-making outfit the maximum pressure is usually 125 pounds. The margin of safety is therefore slight with the weaker tank, and more than ample with the larger tank. At an equal pressure of 125 pounds the weaker tank will hold 20 feet of oxygen, the other 28 feet. The smaller tank is the cheaper; we sell without indorsement and advise against its purchase.

(C) The new oxylith outfit, which generates oxygen when the proper chemical is placed in water will probably supersede the other forms.

2. Apparatus for making a substitute for hydrogen usually consists of some device that contains absorbent material, into which is poured as much ether or gasoline as it will absorb. A stream of oxygen is allowed to flow through the ether or gasoline to the burner, to produce the flame. Another stream of pure oxygen is lead directly to the burner, which intensifies the light. The device containing the ether or gasoline is called the saturator. Saturators may be divided into two classes:

(A) Those that are built primarily for ether, and (B) others made chiefly for gasoline.

(A) Ether saturators may be used outside of the lantern or kinetoscope body, being connected by means of rubber tubing with the lime light burner; or the burner may form part of the saturator, the whole being placed within the lamp house of the instrument.

Both ether and gasoline become more volatile, i. e., give off their vapor more easily, as the temperature increases; when chilled they do not readily provide the necessary gas for the burner. Therefore saturators used outside of the lantern or kinetoscope require hot water jackets, bags, hot bricks, or other help to produce gas. Saturators placed within the lamp house are warmed by the flame and require no such aids.

(B) Gasoline saturators are used outside of the lantern body, and call for the application of heat. Ordinary gasoline cannot be used, and the exhibitor is compelled to buy 88° or 90°, but we recommend the ether.

The ether used for this purpose is common sulphuric ether which can be purchased in most well-stocked drug stores. Gasoline of 88° or 90° purity can be obtained only in the largest cities. We have shipped it to customers in 5 or 10 gallon lots as far as one to two thousand miles from Chicago. Ether is purchased in small sealed cans containing one pound each.

As this catalogue is going to press a radically new type of gas-making outfit is ready for the market, which will probably supersede all other forms of oxygen-making apparatus. This employs a chemical recently invented by a French chemist which generates oxygen immediately when it touches water. The oxylith gas-making outfit utilizes this chemical.

Thorough experimentation in our dark room has demonstrated that the oxylith gas-making outfit will produce as high illumination with the consumption of four feet of gas per hour as the gases purchased in tanks will consume at the rate of five or six feet per hour. One box of oxylith chemical containing 24 cakes, will produce from nine to ten feet of gas.

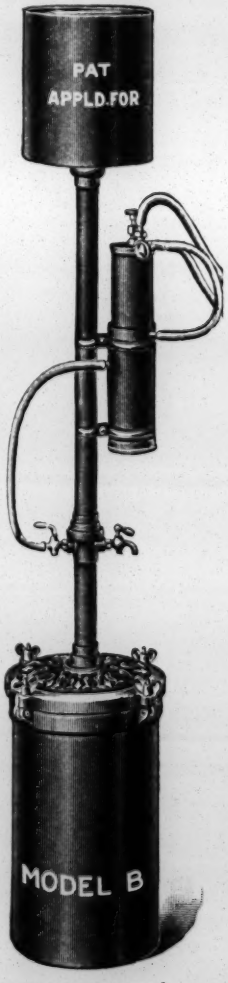
Our experiments have further demonstrated that the best light which can be obtained with the oxylith outfit is somewhat superior to the best light produced when gases are used in tanks under high pressure, due to the fact that oxylith produces the gas over 99 per cent pure, while the ordinary tank gas is 89 per cent pure.

The Oxylith Gas-Making Outfit.

Model B

A New Outfit which Generates Gases for Lime Light.

Price $39.50



The Oxylith Gas-Making Outfit was invented as a natural sequence to the production of a compound by a French chemist, which produces oxygen when it touches water, without the application of heat. The outfit consists of two parts:

1. THE OYGEN GENERATING APPARATUS.
2. THE SATURATOR, OR APPARATUS used to replace the hydrogen tank.

The oxygen apparatus consists, as shown in illustration, of a lower tank, which contains a cage into which the oxylith, or chemical, is placed; a standpipe and upper vessel serve to hold the water supply and give the requisite pressure.

To prepare the apparatus for an exhibition, the lower vessel (which is placed upon the floor) is partly filled with water. The cage, which is not visible in illustration, receives a box of the chemical oxylith, is then placed in position, and the cover clamped. A quantity of water is poured in at the top, which runs through the pipe to the bottom, raising the level of the water which it previously contained. As soon as this touches the oxylith contained in the cage, pure oxygen is generated.

This is held between the water level and the top of the lower vessel, the column of water serving to give about two pounds pressure. As the entire compartment is only 15 inches in height, and 9 inches in diameter, and three-quarters of it is filled with water when gas is being used, it will be seen that at no time is there a large volume of gas present.

When the gas is being consumed, and the pressure lightened, the water column forces the water to a higher level, where it again comes in contact with oxylith, generates more gas, whose volume lowers the water level and forces it back through the pipe into the upper vessel. This process continues until the entire volume of oxylith has been exhausted. When the gas is not being used generation ceases.

The saturator is attached to the standpipe, and its contents saturated with 88 test gasoline—lower grades must not be used—or preferably sulphuric ether. The gas is led from the valve shown in the lower section of the pipe to the burner, giving pure oxygen. The other stop-cock of the burner is connected by rubber tubing to the valve at the top of the saturator, which then feeds gaso-oxygen, or ether-oxygen.

The oxygen produced by this means is over 99 per cent pure; that bought in tanks is usually 89 per cent pure.

The light is as bright as when obtained from gases taken from gas tanks and used with small bore burners.

Although the maximum pressure of the gases contained in the American gas tanks is 225 pounds, the pressure actually required at the burner tip is less than one pound.

We can recommend this outfit, because we consider it safe and extremely practical. Its compactness, when packed for carriage, and light weight offer a great advantage over the heavier and bulkier types of gas-making outfits.

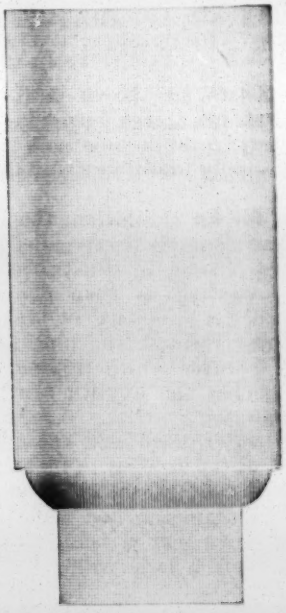
The running expenses are about the same as the cost of gases bought in tanks, and economy is not claimed for it, at the present price of oxylith. The chemical is imported from France, and the inventor upholds the price, to which duty and carriage must be added.

Oxylith Gas-Making Outfit—Continued

THE DIMENSIONS AND WEIGHT OF THE OUTFIT.

Height when set up, from floor to top of water supply vessel, 44 inches. Height of oxygen compartment, 15 inches. Diameter of oxygen compartment, 9 inches.

The dimensions of the carrying case which holds the complete outfit, including saturator, when packed for carriage, are 10x10x24 inches. Total weight of outfit, packed in case, 35 pounds.



Lime Cylinder, 1¼ inch diameter. Original size.

PRICES.

The Oxylith Gas-Making Outfit for lime light complete, including saturator, wrench, tongs, funnel, and complete instructions, without chemicals..$39.50

Oxylith Oxygen Compound per box of 24 cakes, in sealed can, sufficient for two hours' run 1.35

One gallon 88 per cent test Gasoline in can with wood jacket for shipping. 1.00

Ten gallons 88 per cent test Gasoline, in can 5.00

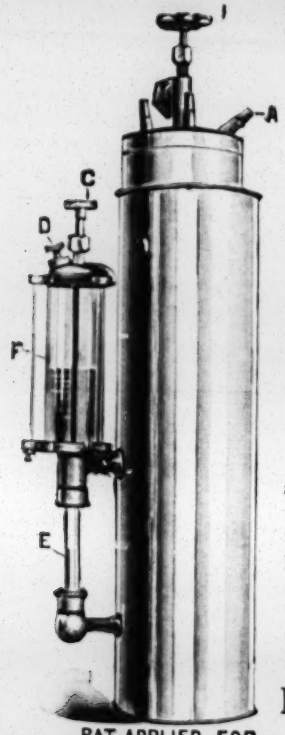
Sulphuric Ether, in one pound can sealed 1.00
(Ether is recommended because it can be obtained in any well-stocked drug store. 88 per cent test gasoline is obtained with difficulty.)

Lime Cylinders, ¾-inch diameter, hard, per dozen, in tin canister..... .75

Lime Cylinders, ⅞-inch diameter, medium hard, per dozen, in tin canister 1.00

Lime Cylinders, 1¼-inch diameter, medium hard, reduced at bottom to fit ordinary lime cup, per dozen, in tin canister..... 1.80

The same, per half dozen, in tin canister..... 1.00



PAT. APPLIED FOR.
Improved Saturator No. 3.

No. 130D. The Eclipse Gas-Making Outfit for Lime-Light Gases.

Price, $43.00

This style of outfit has been in use during recent years and consists of:

1 tank to hold oxygen.
1 double needle valve.
1 retort and connections.
1 pressure gauge.
1 wrench.
Can for chemicals.
Gasoline Saturator.

The exhibitor places his chemical in the iron retort, applies heat and the resultant gases pass through the wash bottle into the oxygen tank. The retort is then disconnected, the gasoline saturator attached, and the outfit is ready for use with the instrument.

It is necessary that the gasoline used be 88 degrees—a lesser degree does not give off the gas readily and is attended with some danger.

The tank used with this outfit is of light construction and should not be filled over 100 pounds pressure; it is tested to 200 pounds.

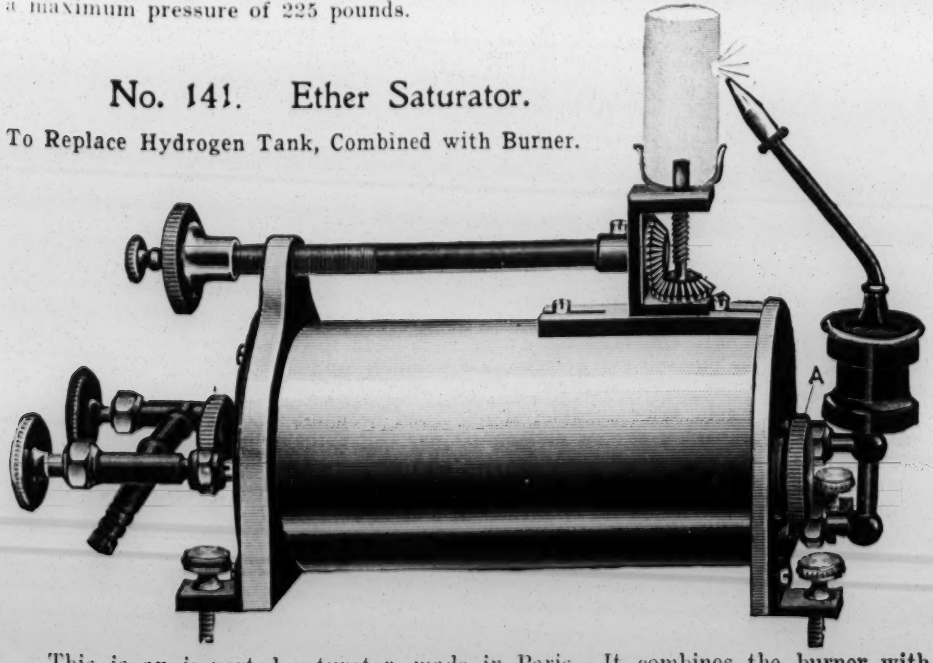
This outfit when properly manipulated is unattended with danger; but as improper use may cause damage, we sell it only at customer's risk.

No. 130C. Gas-Making Outfit for Lime-Light Gases. Price $55.00.

This outfit is the same as No. 130 D, excepting that we substitute a heavy Scaiffe steel tank, best quality, tested to 600 pounds pressure. This tank is of the same quality as those used by the calcium light companies, which fill them to a maximum pressure of 225 pounds.

No. 141. Ether Saturator.

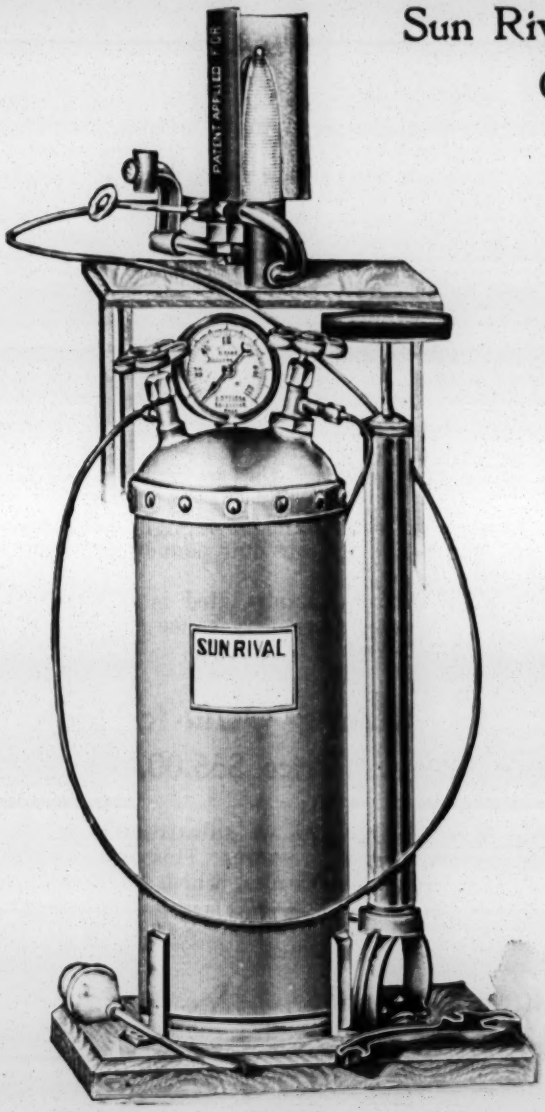
To Replace Hydrogen Tank, Combined with Burner.



This is an imported saturator, made in Paris. It combines the burner with saturator body; ether is placed in the reservoir. When a stream of pure oxygen is allowed to flow into the nozzle with proper regulation, the lime light is produced. This saturator is placed in the body of the kinetoscope or lantern and can be used with oxygen bought in tank, or with oxylith gas-making outfit.

No. 141. French Ether Saturator, with burner combined. **Price.....$25.00**

Sun Rival Hydro-Carbon Gas Outfit



No form of Hydro-Carbon gas flame will project a good moving picture.

There are several makes of apparatus on the market for the production of a vapor light from kerosene or gasoline to be used in the stereopticon. Of these we list the "Sun Rival" because it is the cheapest and equally efficient. It is not of our own manufacture.

It employs ordinary stove gasoline which is placed in the reservoir. Air pressure is forced into the tank by means of a hand force pump, a limited flow is established to the burner, vaporization takes place and supplies the mantle with the gas.

The apparatus is safe, durable, simple, and economical. The tank holds two quarts of gasoline, sufficient for 10 exhibitions. The mantles used are the ordinary kind which can be purchased from grocers and in general supply stores.

The tank measures 5x13 inches, and weighs with the burner, connections, etc., about nine pounds. The outfit is packed in a neat carrying case which is provided with hasp and handle.

No form of vapor light will project a satisfactory moving picture.

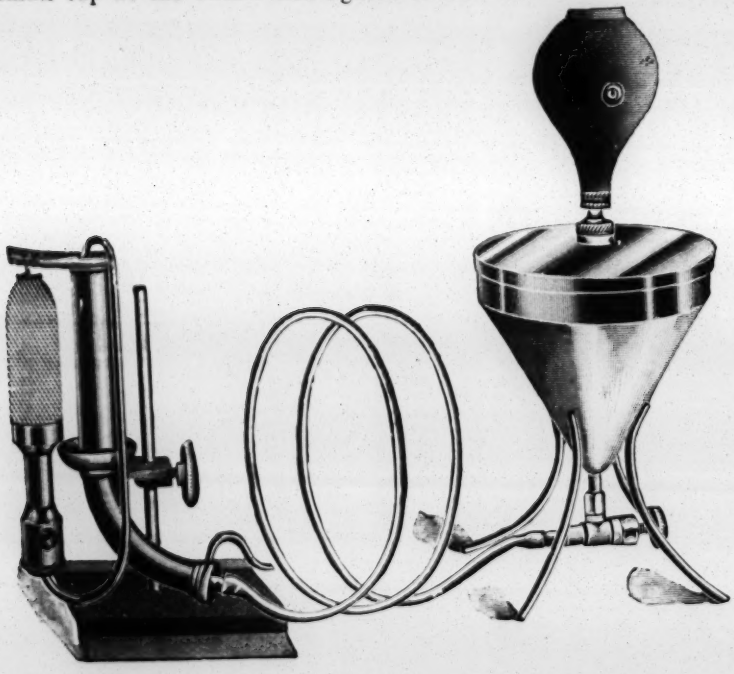
We are frequently asked whether the vapor lights are better than acetylene. In our judgment there is small difference; but we prefer the acetylene outfit with best burner.

PRICES.

The Sun Rival Hydro-Carbon Gas Outfit, including tank, air pressure gauge, foot pump, burner, flexible metal connecting tube, asbestos lined light shield, two gas mantles, carrying case and complete printed instructions.
Complete **$18.00**
Extra Gas Mantles, each ..... .25

Alcohol Vapor Light Outfit

We introduce herewith a new form of vapor light oufit which we import from Paris. A comparison of weight and bulk with others of its kind will show that this has great advantages. It is so small and practical that a comparison between it and other outfits of the same class becomes almost ridiculous. The operation is simple in the extreme. About seven ounces by weight of wood alcohol are poured into the supply tank, a rubber bulb is screwed into the top and this is squeezed three or four times to furnish the requisite air pressure. On opening the needle valve at the bottom of the alcohol cup a small stream of alcohol is forced through the rubber tube to the burner. At the beginning a quantity of alcohol is poured into the small cup at the burner and lighted to heat the metal. When the alcohol



Alcohol Vapor Light Outfit. Total weight 20 ounces.

from the supply tank comes into contact with the metal, generation of vapor begins. An ordinary gas mantle is used and when a match is applied to the mantle, the light is produced.

On account of its extreme simplicity, light weight, and bulk, we recommend this outfit for use with magic lanterns in place of oil lamps and hydro-carbon light outfits. It is particularly useful for lodge work and general exhibition purposes when exhibitors do not wish to use electric or calcium light.

The weight of the alcohol supply tank, needle valve, and connections is 14 ounces; the weight of the lamp and base is 12 ounces; total weight of the Alcohol Vapor Light Outfit, 1 pound, 10 ounces. Bulk: the complete outfit can be packed in the lamp house of a magic lantern.

The best known of the vapor light outfits, which uses kerosene, weighs, with supply tank, lamp and base, and carrying case, 27 pounds. Size of carrying case is 28½x8½x11 inches.

The Alcohol Vapor Light Outfit can be used with any of our magic lanterns or those of other makes that are of standard pattern.

PRICES.

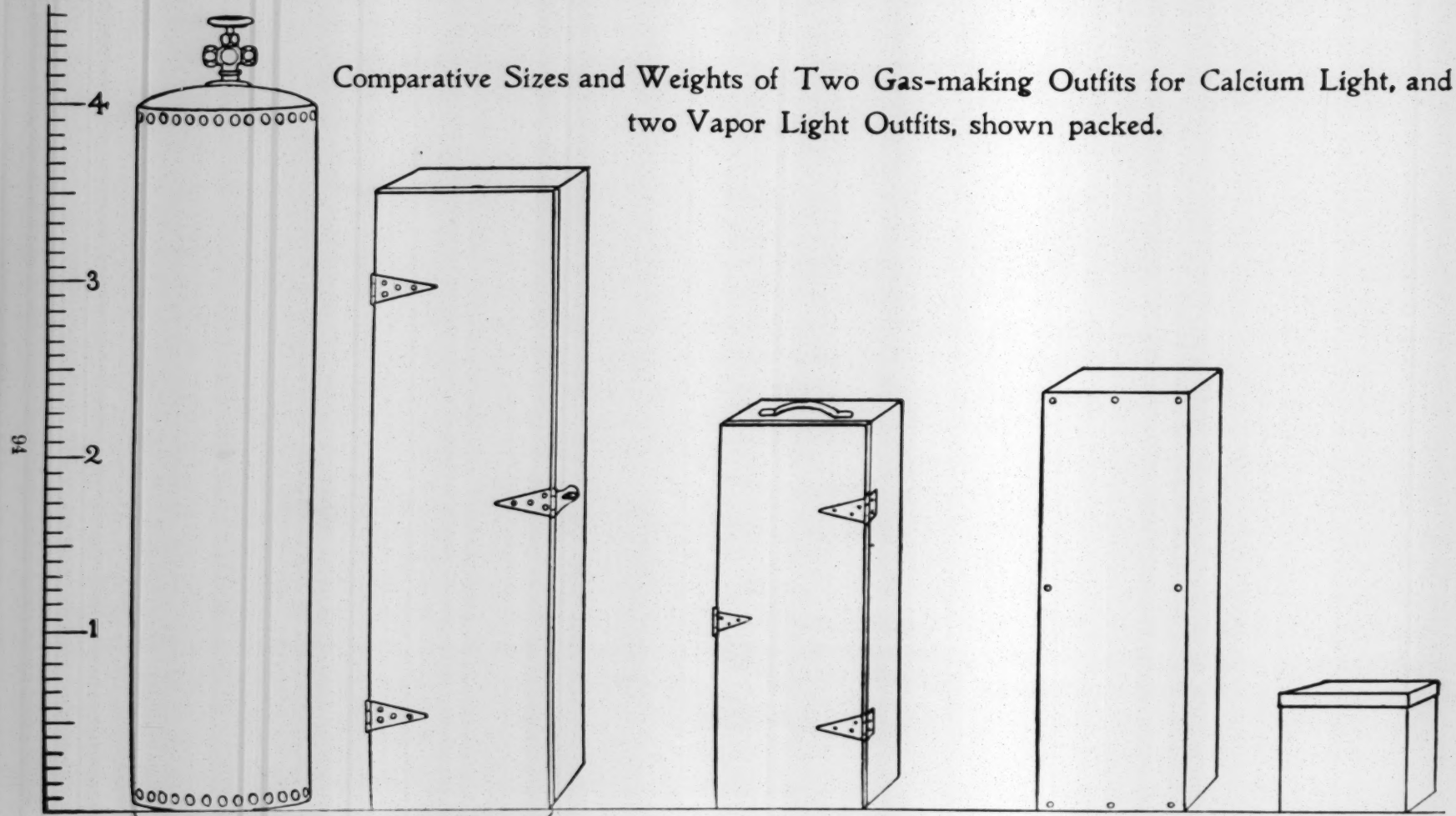
The Alcohol Vapor Light Outfit, including alcohol supply tank with needle valve, bulb for pressure, rubber tubing, and burner with stand..... **$12.00**

Wood alcohol, per pint in can..... 25

Wood alcohol can be obtained in any well-stocked drug store.

Mantles, each 25

Comparative Sizes and Weights of Two Gas-making Outfits for Calcium Light, and two Vapor Light Outfits, shown packed.



Gas-making outfit with Scaiffe tank for calcium light. Weight, 150 pounds.

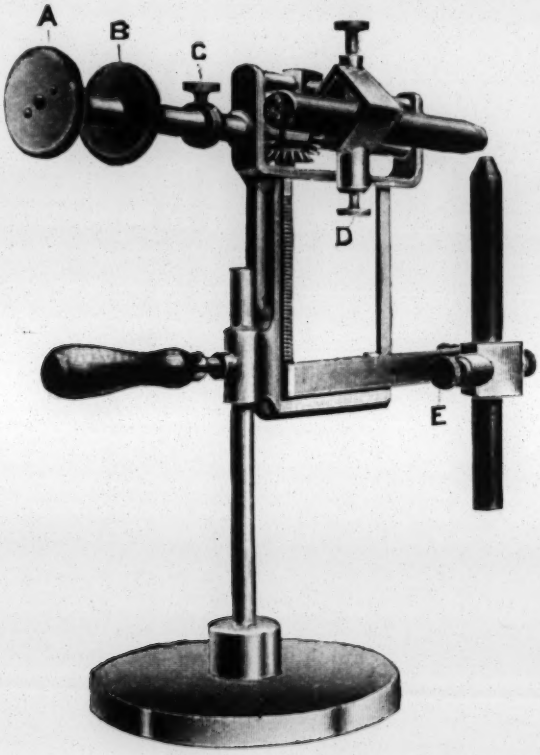
Oxylith gas-making outfit for calcium light. Weight, 30 pounds.

"Bright White Light" outfit for vapor light. Weight, 27 pounds.

Alcohol vapor light outfit. Weight, 1 pound 10 ounces.

Electric Lamps and Rheostats

Right Angle Electric Lamp

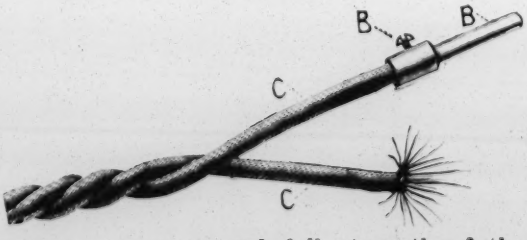


This cut shows a convenient form of electric lamp for use in stereopticons with a small lamp house. It can be used on either alternating or direct current. When thumb screw C is tightly set, turning either A or B will operate both carbons together. If thumb screw C is loosely set, either carbon can be operated separately. In other words, both carbons can be operated together, or each one separately as desired. A moves the top carbon, and B the lower one. The carbon holders can be adjusted so as to give the carbons any angle desired, and will accommodate either large or small carbon.

Price $8.50

Stand for electric lamp, shown in cut, not included in the price.

Electric Wire Tips or Terminals



B shows wire attached to a terminal ready for use, and C shows appearance of wire when tip is not used. To use the tip, the insulation should be removed from the wire, that the set screw B may come in contact with the base wire. This tip will be found not only a great convenience but will insure perfect contact, and full strength of the current will be obtained.

Price, each .....$0.10 **Price, per dozen** $1.00

Experience having shown that automatic or self-registering lamps are unsatisfactory for projection work, in that they are complicated, not easily controlled, high priced and bulky, we do not recommend them. Prices will be quoted on application.

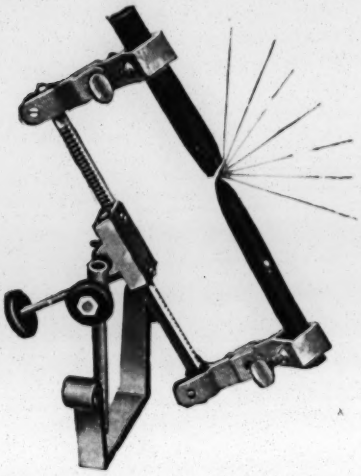
Remarks on the Use of Electric Arc Lamps in Magic Lanterns

The positive wire is connected with the upper carbon; the negative with the lower. The following is a simple rule to determine which is the positive: Attach the wires either way, make connections by bringing carbons together, then separate them from $^3/_{16}$ to $^3/_8$ inches. After having burned about a minute, put out the flame. The carbon which is hottest and shows the red color the longest is the positive. If this should be the lower carbon, reverse the wires.

The direct current consumes the positive carbon twice as fast as the lower, therefore the upper carbon should be somewhat heavier to preserve the center when burning. The alternating current consumes both carbons equally, and therefore they should be of the same size. Cored carbons should be used for alternating current, but one cored above, one solid below for direct current.

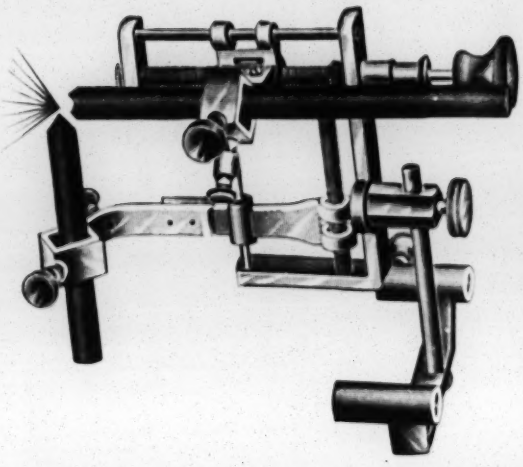
No. 136. Economic Electric Arc Lamp for Stereopticon Work, Spot Lights, Etc.

Price $4.00



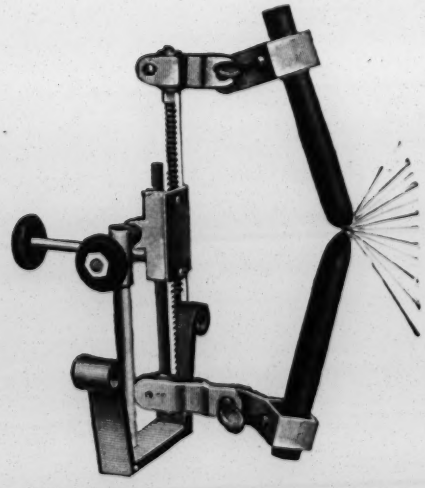
No. 136. Economic Electric Arc Lamp. in position for direct current.

No. 131. Right Angle Arc Electric Lamp



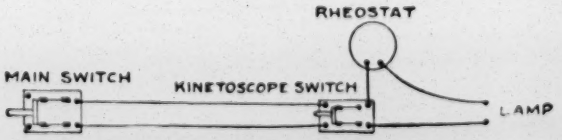
Price $15.00

This is an efficient lamp, compact, easily handled, built with adjustments for both direct and alternating current. Has quick feed, can be placed in instrument at any angle desired.

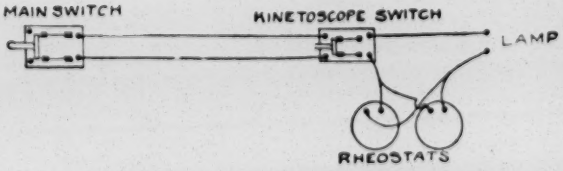


No. 136. Economic Electric Arc Lamp. In position for alternating current.

How to Connect Rheostats



Showing one Rheostat connected with Lamp.



Showing two Rheostats connected in multiple to increse the light.

Rheostats

No. 137. Adjustable Rheostat (resistance coil).....$5.00

No. 138. Adjustable Resistance Coil, Edison Make 10.00

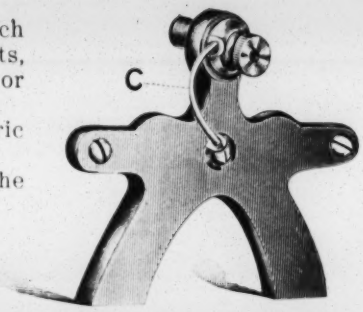
For direct current, 110 volts; or alternating, 52 or 104.

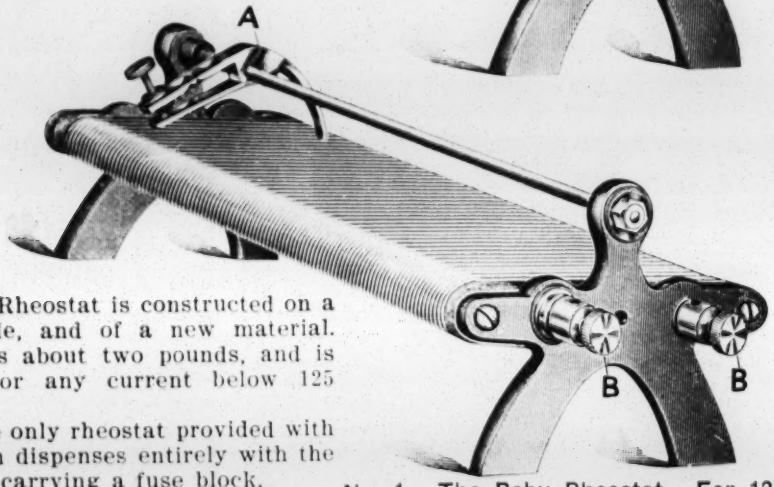
New Rheostats

A is sliding contact or "cut out," by which adjustment is made for the different currents, and the intensity of the light can be increased or decreased as desired.

B B are binding posts for attaching the electric wire.

C in small cut is fuse wire which takes the place of a porcelain fuse-block.





No. 1. The Baby Rheostat. For 125 Volts or Less.

The Baby Rheostat is constructed on a new principle, and of a new material. No. 1 weighs about two pounds, and is adjustable for any current below 125 volts.

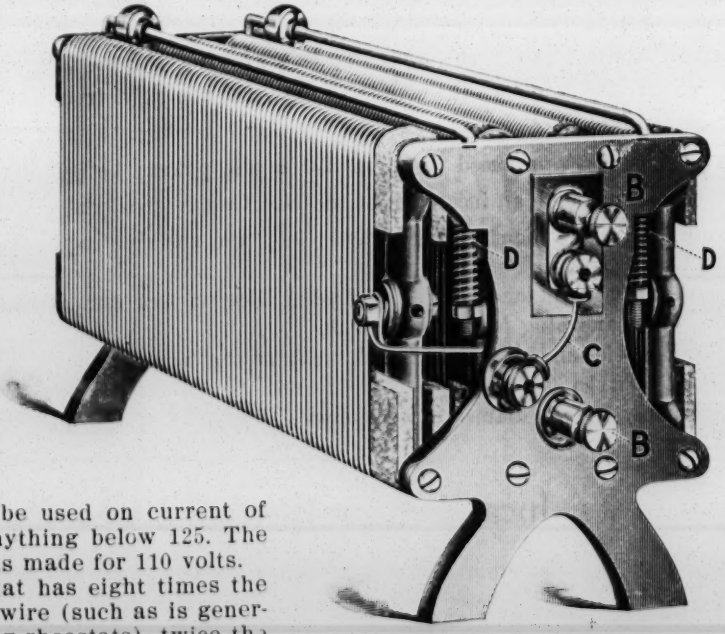
This is the only rheostat provided with a fuse, which dispenses entirely with the necessity of carrying a fuse block.

It is so light and small that it can be carried in the overcoat pocket.

Every traveling exhibitor using electricity knows the importance of a good Rheostat and the convenience of having one that is small, light, and substantial.

The material of which this rheostat is made does not lose any of its conducting power, nor does it deteriorate in value by constant use. Many electric plants now being installed are for 125 volts, and this rheostat can be used on current of this voltage, or anything below 125. The ordinary rheostat is made for 110 volts.

The baby rheostat has eight times the resistance of iron wire (such as is generally used in making rheostats), twice the resistance of German silver wire, and it does not absorb the heat like other wire.



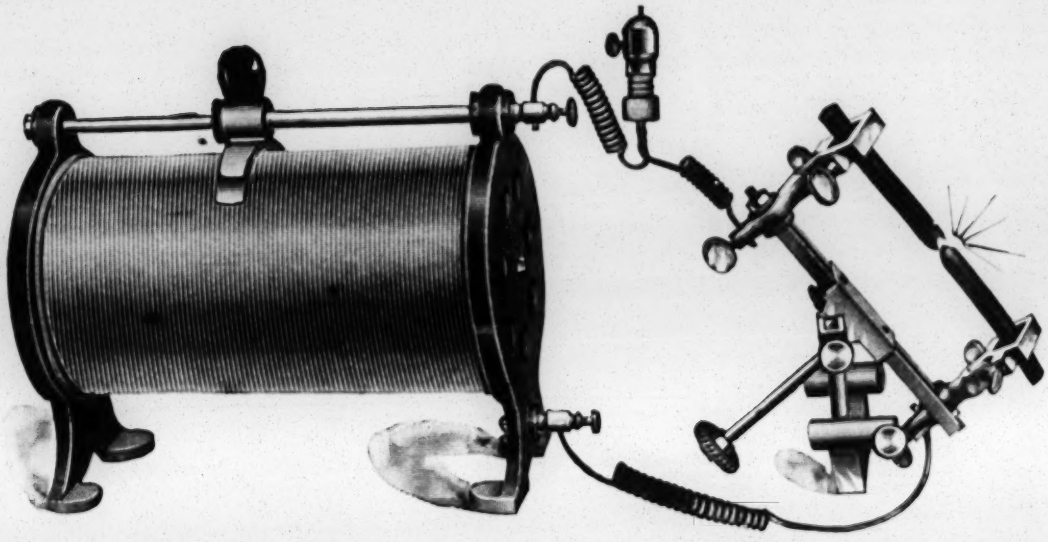
No. 3. The Baby Rheostat. For 220 Volts or Less.

Prices.

Baby Rheostat No. 1, for current of 125 volts or less, and consuming 12 to 15 amperes of current ..... $ 7.00
Baby Rheostat No. 2, same voltage, but using 10 to 25 amperes of current 9.00
Baby Rheostat No. 3, for current of 220 volts or less, and using 12 to 15 amperes of current 23.00

Electric Arc Light Attachment.

To be Used with Incandescent Light Socket.



The Socket Electric Arc Attachment is used for the production of an arc light of moderate power by connecting the arc lamp with an ordinary incandescent socket, the current passing through resistance. This is made possible by using a special rheostat, which allows the passage of about 3½ amperes.

This system does not work well on an alternating current.

Any stereopticon arc lamp may be used with carbons ¼-inch diameter. It is the rheostat which makes it possible to draw the arc light from an incandescent socket, not the lamp.

The light produced is about 350 candle power; better illumination cannot be obtained through an incandescent socket. This is particularly well adapted for home use; it is convenient, clean, always ready, and no labor required to start or stop.

Rheostat (resistance coil) for Socket Electric Arc Attachment, 15 feet of wire and plug for socket. **Price** $10.00

(Electric lamp is not included. Any of the lamps listed in this catalogue can be used.)

Carbons, ¼-inch diameter, per dozen ..... .60

Incandescent Electric Light Bulb.

For Lantern Work.

Our new lamp with filament of new design, to give a better light than has hitherto been obtained with incandescent lamps. Te be used without rheostat, by direct connection with the ordinary socket. Price each, 100 candle power, with plug, 10 feet of cord, socket and metal support for lamp $5.00

In ordering, give the following information: If for 52 or 104 volts alternating, or 110 or 220 volts direct current, whether for Edison or Thomson-Houston socket.

ACETYLENE

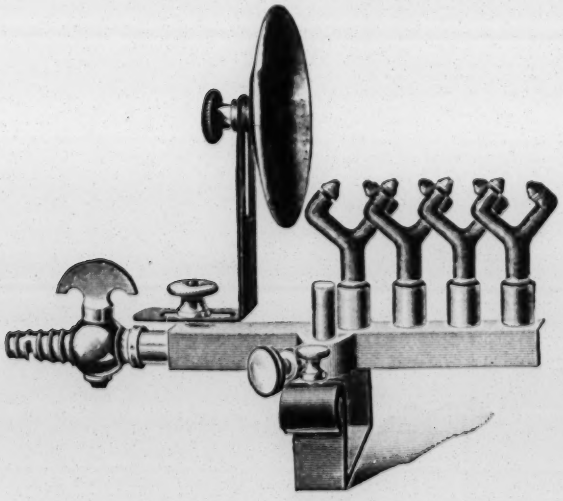
ITS USE IN STEREOPTICONS AND MAGIC LANTERNS.

WHAT IS ACETYLENE? Acetylene is a gas, resembling house gas, but producing a flame that is much more brilliant.

HOW IS ACETYLENE PRODUCED? Acetylene is generated by the contact of a chemical (calcic carbide) with water. This is a hard substance, that is sold commercially in lumps like stove coal. It is as safe to handle as so many pieces of stone, **but it must be kept dry when stored.**

HOW CAN ACETYLENE BE ADAPTED TO THE NEEDS OF THE LANTERNIST? Acetylene is adapted to the needs of the magic lantern operator by means of a gas generator, which produces the gas during the exhibition. It is not manufactured before an exhibition, but while the lecture is going on. By a simple device, there is sufficient gas being generated to supply the lantern for any period of time desired, the operator controlling the supply. A burner specially designed to give a maximum amount of light is used in the lantern.

IS THERE DANGER IN HANDLING ACETYLENE? With proper apparatus, such as is described herein, there is absolutely no danger in the manufacture and use of acetylene in lanterns, provided the operator exercises the same degree of common sense that he uses with his ordinary illuminating gas at home.



THE CHALLENGE ACETYLENE GAS BURNER

FOR MAGIC LANTERNS.

PRICE..... **$6.25**

This Acetylene Gas Burner is unquestionably the best on the market. As shown in view above, it has eight patented tips; these are set at an angle in four sets of two tips each, the gas issues from each set at an upward and inward angle, meeting to form one flame. The lamp, therefore, gives four flames, so arranged as to give the maximum degree of illumination for projection.

A Reflector, highly polished, is attached to each burner, and is adjustable.

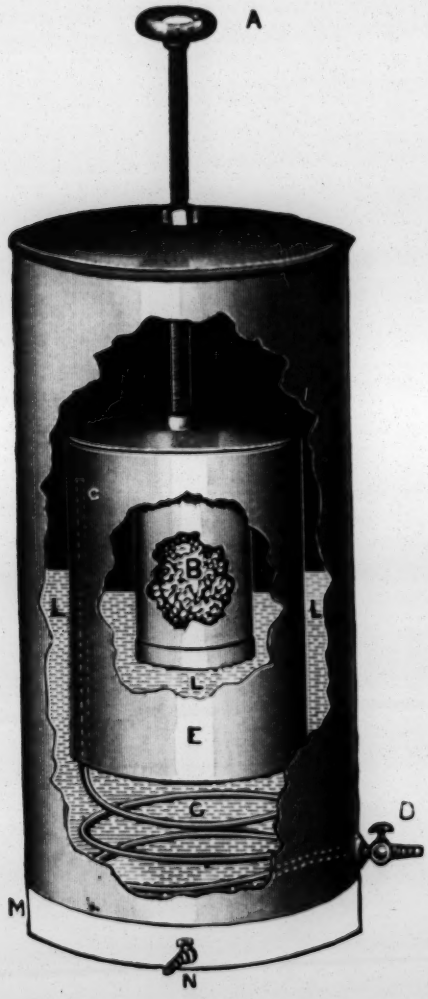
Price of Rubber Tubing.....per foot, 10 cents.

THE ACETYLENE GAS BURNER IS ADAPTABLE TO ANY OIL LIGHT LANTERN THAT HAS A HOOD TO ENCLOSE THE LIGHT.

The acetylene light is seven times as powerful as the four-wick French oil lamps in common use in magic lanterns. It has half the power of lime light.

The Challenge Acetylene Gas Generator No. 160.

Price, $8.00.



It is absolutely necessary that acetylene gas generators have certain qualities primarily involving safety, and, secondarily, efficiency. It is therefore proper to use but one kind, and that the best that can be constructed. We believe that the saving of a few dollars in the manufacture of such an article as an acetylene gas generator at the expense of safety is a fatal error.

Our Challenge model for lantern work has been in general use during the past three years; has received the most thorough test among exhibitors who travel from city to city, in churches, halls, schools, lodge rooms, etc. It has frequently been used by lanternists who were wholly without previous experience in the handling of such apparatus, without hitches of any kind. We have continually experimented with a view to developing further the meritorious features of the generator, but after constructing model after model, one after another was rejected in favor of our present pattern, which now marks the standard.

The Challenge Acetylene Gas Generator cannot be improved by the addition of any parts or elaborations. To rob it of any of its features impairs its efficiency.

Among its many points that commend it to the favor of exhibitors are:

The Challenge Acetylene Gas Generator—Continued.

It is safe; not only safe when properly handled, but safe under any circumstances. We cannot conceive of any condition, of an error on the part of an amateur, that could cause an accident. This view is confirmed by the experience of three years, during which time we have never received a complaint as to the efficient working and absolute safety of this apparatus.

The generation of the gas is at all times absolutely under the control of the operator. This faculty is possessed by no other model on the market. Generation can be increased or diminished or stopped at will. This is due to spindle A, which controls the basket containing the carbide, lowering or raising it in the water; by lowering the basket pressure can be obtained. By raising it pressure can be diminished, and if raised sufficiently the carbide is taken out of the water entirely and the generation ceases. This, therefore, enables the operator to shut down his lantern if desired, and start up again instantaneously, merely by turning the spindle A to right or left.

Two other essential features of the generator are, first, the spiral coil C, whose end projects above the water, and through which the gas is lead to the bottom of the generator, in which there is a separate compartment M, cut off from the upper part of the generator and the water supply by means of a false bottom. The spiral coil serves to cool the gas in its passage to this lower compartment, and as this has a large surface equal to the diameter of the generator, the gas is further cooled by contact with the water chamber. The cooling of the gas is one of the most important elements in obtaining a pure white light.

This compartment also serves the purpose of catching the water which is condensed during the passage of gas; disposition of condensation is an important problem which is here solved simply and well.

This combination of carbide control, spiral coil and bottom compartment accomplish the desired objects better than any other system that has ever been devised.

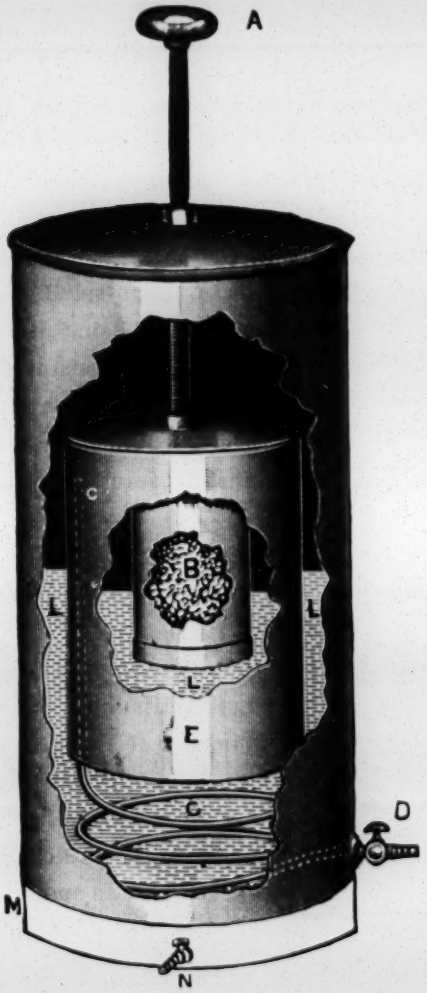
The gas when it reaches the burner is cool and dry; at no time is the generator itself even warm. This fact will be appreciated by those who have used other generators, with their habit of boiling over, hot generation, leaking gases and general sloppiness.

The weight of the Challenge Acetylene Generator No. 160 is 11 pounds; the dimensions are as follows: Height, 19 inches; diameter, 8½ inches.

Directions for operating are very simple and accompany each generator. It can be used with any acetylene burner or acetylene stereopticon on the market.

The merits of this generator have been so well recognized that some of its features have been copied, but in order to economize in the manufacture the copyists have discarded the carbide control, as well as the coil at the bottom, which at once introduces an element of danger, as generation is not under the control of the operator, therefore unsafe, and the gas reaches the burners in an impure condition, lessening the illumination. All other parts are cheapened.

Directions for Operating the Acetylene Gas Magic Lantern.



Turn handle (A), shown at top of tank, up to the limit of motion. Lift out top of tank. If it does not come out easily, turn slightly to release interior catch. Inside the top will be found a wire basket (B) with a removable bottom. Release the bottom by turning it to disengage the bayonet catch and place inside the chemical Calcic Carbide, in quantity required. The quantity of carbide consumed is about one pound for each hour of operation. Replace bottom and fasten securely, so that there may be no danger of the carbide falling out. Place in the bottom of the tank an amount of water, the quantity not material, but care must be exercised to have the top of the tube or worm (C) at bottom of the tank about two inches above the water. The gas flows through this tube to the burner and it must be free of obstructions of every kind.

Replace top on tank.

Place the lantern in position.

Place generator on the table beside the lantern, or under the table as desired, in such position that the operator can easily reach the knob at top.

Connect one end of the rubber tubing with the stop-cock (D) the other end with the burner in the lantern, being sure that stop-cock (D) is open. Before making these connections, however, blow through to make sure that there is a free passage through the worm in the tank and burner in the lantern. Now, turn the handle (A) until is is thought that the carbide has touched the water. The instant it touches, the generation of gas begins.

(M) is an air-chamber, which catches the water condensed in the worm (C); (N) is a stop-cock, through which this water is allowed to run out, and must always be kept closed when generator is in use.

Place a lighted match to the burner in lantern. If there is a stream of air being forced out, gas is being generated. If not, keep turning the handle down until a rush of air from the burner tip is obtained. After about three minutes, enough air will have been forced out to leave the gas in the tank pure enough to burn. This will gradually become purer, until, after about five minutes, absolutely pure Acetylene Gas and an intensely white light is obtained.

During the course of the entertainment give the handle an occasional downward turn. Experience will teach how far to turn the carbide into the water. The more carbide in the water, the more gas is generated.

Judge by the flames at the tips. These should be from one inch to one and one-half inches in height. There should be no apparent force after the air has been expelled from the generator, and the flames should be steady and quiet. If it shows force, turn handle up to remove some of the carbide from water.

Having obtained the maximum of light, notice the disc thrown on the screen by the lantern. If this disc is not evenly illuminated, but darker in one part than in another, it is due to the light not being "centered." Move the burner up and down, from side to side, and forward and backward, by means of the various sliding adjustments, until the disc on the screen is sharp and evenly lighted over the entire surface; then clamp burner in position and it need not

The Challenge Acetylene Gas Generator—Continued.

We can supply such a generator at $4.50 to customers that are willing to take chances. In this case, however, we do not warrant the generator and waive all responsibility.

Price of Calcic Carbide, 5 lbs., with canister $0.60
Price of Calcic Carbide, 10 lbs., with canister 1.00

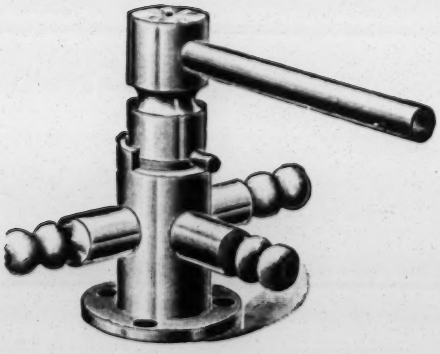
A traveling lecturer, with a supply of carbide of calcium, is free to go anywhere and give a first-class exhibition, without external sources of supply. The light weight and compactness of the generator enables him to carry it easily in traveling.

Full directions accompany each generator.

Acetylene Light Outfit for Stereopticon or Dissolving Lanterns.

Dissolving Key.

Price of Dissolving Key for Acetylene Light.....$4.50



The acetylene light can be used in dissolving lanterns. By means of a dissolving key the gas can be turned from one instrument into another as easily as the lime light.

Customers who find the lime light too expensive or troublesome in their dissolving stereopticons can substitute the acetylene outfit, as follows:

Two Acetylene Gas Burners.
One Acetylene Gas Generator.
One Acetylene Dissolving Key.
Ten Feet of Rubber Tubing.

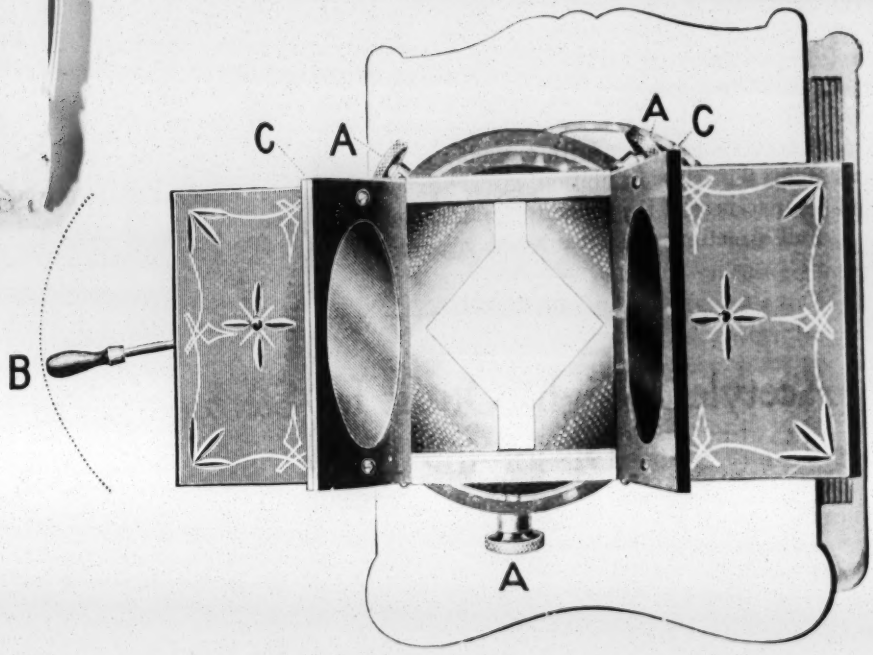
Price $23.00

Acetylene Outfit to Replace Light in Your Own Lantern.

We will furnish the Acetylene Gas Generator, the burner, six feet of rubber tubing, a wooden base to fit customers' magic lantern if desired, with a supporting rod to hold the burner.

Price $15.00

Eureka Single Dissolver



The Eureka Dissolver is to be attached to a single magic lantern, and is intended to produce a dissolving effect as closely resembling that of the double lantern as possible.

With adjustable thumb screw A, it is attached to the front of the objective lens. By moving the lever B controlling the dissolving shutters, one picture will gradually disappear and another will gradually replace it. There is always light on the curtain, and at no time during the change is the curtain dark. The dissolving can be done slowly or quickly as desired and used equally well on electric or calcium light.

When dissolving slowly, the picture gradually fades away, while the other picture gradually grows brighter until the full illumination is obtained. C and C are dissolving tinters, by means of which a scene may be dissolved from daylight to sunset and from sunset to night.

PRICES.

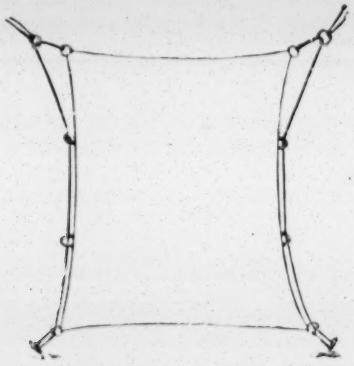
Eureka Single Lantern Dissolver No. 1	$10.00
Eureka Single Lantern Dissolver No. 2	13.50

No. 1 Dissolver is adjusted to fit any lens the diameter of rim of front end of objective not exceeding 3⅜ inches. The No. 1 Dissolver will fit ¼, ⅓, or ½ size Darlot or Bausch & Lomb lens.

No. 2 Dissolver will fit objective lens, diameter of whose front ring exceeds 3⅜ inches. This will include 2-2 and 4-4 size Darlot or Bausch & Lomb lens. Unless specified the No. 1 Dissolver will always be sent.

Curtains for Stereopticon Use.

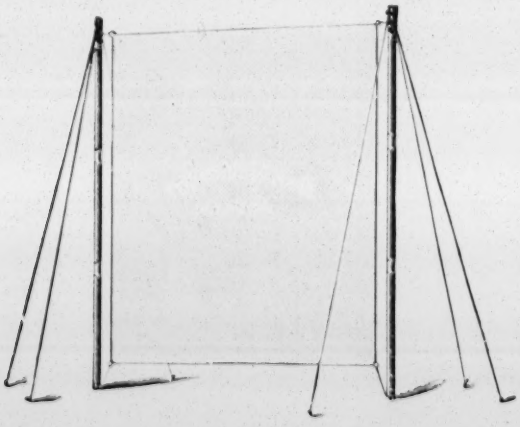
Made of the Finest Quality Sheeting with Loops and Rope.



30 feet square	$20.00	15 feet square	$7.00
24 feet square	14.00	12 feet square	5.00
20 feet square	12.00	10 feet square	4.00
18 feet square	9.00	8 feet square	2.50

Screw two small screw-rings into the wall or into the window frame, one on each side of the hall, near the ceiling, and two others in the floor, one on each side. Then support the screen by the cord passing through the loops on the upper side of the screen and through the upper screw rings, bringing the ends of the cord down and securing them to the rings in the floor, to which can also be attached cords from the loops on the bottom and sides of the screen to steady it.

Portable Adjustable Extension Curtain Frame.



Price, 1½ inches in diameter, per section $0.50
Price, 2 inches in diameter, per section ..... .75

A practicable Portable Extension Curtain Frame that can be adapted to all sizes of screens is often useful to the traveling exhibitor. We furnish a portable sectional frame constructed as follows:

It is composed of the required number of sections, each section being three feet in length, one and one-half inches in diameter, of tough, thoroughly seasoned whitewood. Two of the end sections have a sharp-pointed brad that sticks into the floor so that it cannot slip or get out of position; the other two end sections each have a pulley let into the body of the section through which is carried the screen rope, and is attached to a small screw-eye in the floor in a line with the face of the screen, and at the proper distance from the screen; then two guy ropes at each side of the screen, one extending forward and one backward, serve to hold the screen immovably in place. This device answers admirably for screens up to twenty feet square. Larger screens than this require a heavier frame.

Use 1½ inch poles for 12 foot screens, 2 inch for curtains over 12 to 20 feet.

Opaque Curtains on Spring Rollers.

These curtains, being opaque, hold the light better than ordinary stereopticon screens. As they cannot be folded, however, they are mounted on spring rollers, and usually permanently fastened in position like window shades. They are best adapted for lodges, halls, private houses, and other places; but are somewhat impractical for traveling exhibitors. When not in use they are rolled up like window curtains and out of the way.

PRICES OF OPAQUE CURTAINS.

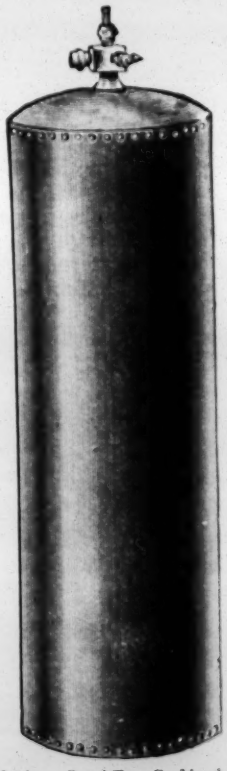
Opaque Curtain on spring roller, 6 feet square $4.50
Opaque Curtain on spring roller, 8 feet square 6.00
Opaque Curtain on spring roller, 10 feet square 15.00
Opaque Curtain on spring roller, 12½ feet square 35.00

We carry the 8 foot and 10 foot sizes in stock; 6 foot and 12½ foot are made to order only and require three weeks' time.

Cylinders.

Contents of Cylinders in Cubic Feet.

PRESSURE IN LBS.	50s SIZE 12x48	40s SIZE 12x42	35s SIZE 12x36	25s SIZE 10x34
5	1.11	0.91	0.78	0.56
15	3.34	2.74	2.35	1.68
25	5.56	4.58	3.92	2.80
35	7.79	6.40	5.49	3.92
45	10.01	8.24	7.06	5.04
55	12.23	10.08	8.63	6.16
65	14.46	11.89	10.20	7.28
75	16.68	13.73	11.77	8.40
85	18.90	15.56	13.34	9.52
95	21.12	17.39	14.88	10.64
105	23.34	19.22	16.48	11.76
115	25.56	21.05	17.95	12.88
125	27.79	22.88	19.52	14.00
135	30.01	24.72	21.09	15.12
145	32.24	26.55	22.66	16.23
155	34.46	28.38	24.23	17.35
165	36.69	30.21	25.80	18.47
175	38.91	32.04	27.37	19.56
185	41.15	33.87	28.94	20.70
195	43.38	35.71	30.41	21.83
205	45.61	37.54	32.18	22.95
215	47.83	39.37	33.75	24.07
225	50.06	41.20	35.32	25.15



No. 151. Scaiffe Cylinder for Lime Light Gases. Capacity 50 Feet.

We handle only the well known Scaiffe cylinders; the only cylinders manufactured that have stood the test of time. They are made from the best open hearth steel selected for this particular use, and the greatest care is exercised at every stage of their manufacture. Each cylinder is tested to 600 pounds hydrostatic test, and is unqualifiedly guaranteed.

Oxygen tanks are always painted red; hydrogen tanks black.

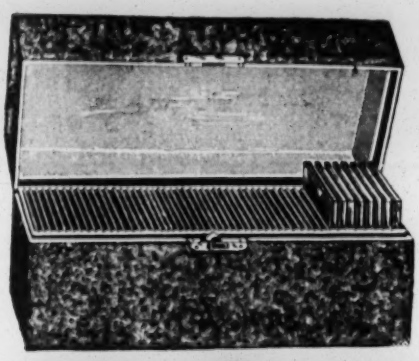
Capacity is figured at the standard pressure of 225 pounds to the square inch.

The cylinders mounted with Patent Double Needle Valve No. 145.

PRICE AND WEIGHT EACH.

Capacity.	Size.	Weight.	Price.
50 feet	12x48 inch	95 pounds	$22.50
40 feet	12x42 inch	85 pounds	21.25
35 feet	12x36 inch	75 pounds	20.00
25 feet	10x34 inch	65 pounds	18.75
15 feet	8x30 inch	38 pounds	17.50

Carrying Cases For Slides.



No. 50. Slide Box for 50 Slides.—Cloth covered, very light and durable, with clasp for fastening cover; cardboard partitions to separate slides.

Outside dimensions: Height, 4½ inches; length, 10¼ inches; width, 4½ inches.

Price ..... **$1.00.**



No. 75. Slide Box for 75 Slides.—Finely finished wood box, cloth covered, with cardboard partitions in single row to hold 75 slides, with two straps and well finished leather handle.

Outside dimensions: Height, 4½ in.; length, 14 in.; width, 4½ in.

Price **$1.75**

No. 100. Slide Box for 100 Slides.—Cloth covered, has substantial leather strap and cardboard partitions; the interior is arranged in two rows of 50 each.

Outside dimensions: Height, 4½ in.; length, 10¼ in.; width, 8 in.

Price **$2.00**

No. 100A. Slide Box for 100 Slides.—This is made of wood, cloth covered, cardboard partitions, two rows of 50 each; with straps, clasps, and well finished handle.

Outside dimensions: Height, 4½ in.; length, 10¼ in.; width, 8 in.

Price **$2.75**



No. 120. Slide Box de Luxe.—The handsomest, strongest, and most practical slide box yet devised. Size is: Height, 5 in.; length 11¾ in.; width, 9 in. Compartments separated by cardboard partitions; two rows of 60 each, with padded inside for better care of slides. Is made of wood, leather covered; has two clasps, and in addition lock and key, with leather handle for carrying. **Price** **$4.75**

Carrying Cases for Stereopticon Objectives.

These cases are handsomely constructed, with compartments for objectives, lined with velvet, leather covered, with handle, clamp, lock, and key.

No. 90. Leather covered case to hold two half-size and two quarter-size stereopticon objectives. **Price** **$6.00**

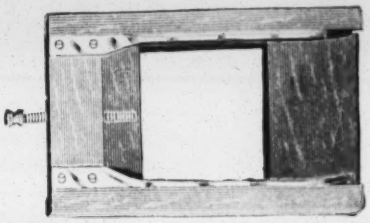
No. 91. The same, to hold two half, or two quarter-size objectives. **Price** **$4.00**

No. 92. The same, to hold two 1-4 objectives. **Price** **$6.00**



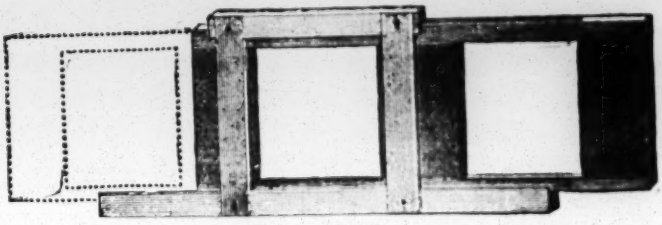
No. 90. Carrying Case for Objectives.

No. 137. Slide Carrier.



For Dissolving Stereopticon ..... Price, each, $0.75

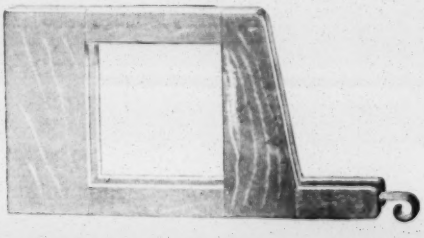
No. 135. Slide Carrier.



Price, $0.50.

For instantaneous change of slide, for use with single lantern. The carrier is made of wood, and after being slipped into place need not be removed during the lecture. The slides are placed alternately in the compartments at the right and left of sliding frame.

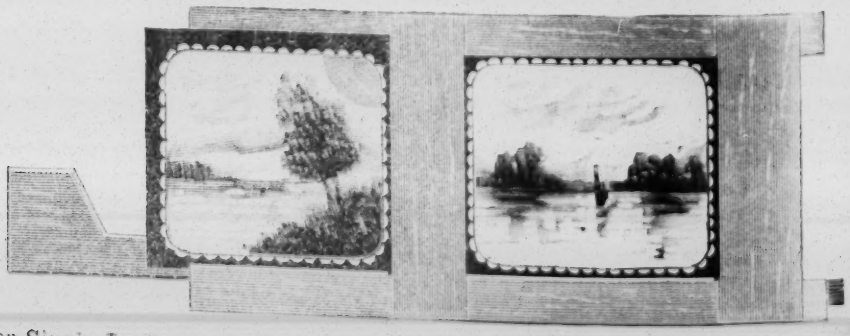
No. 136. "Self Centering" Slide Carrier.



For Dissolving Lantern ..... Price, $2.00

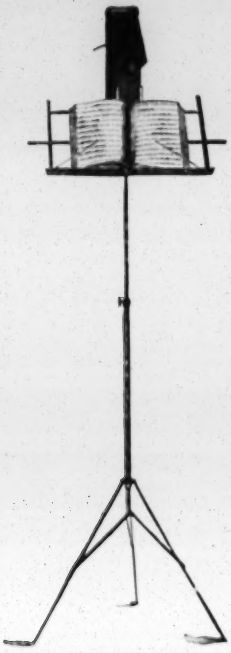
For both English and American Slides.

No. 138. Dissolving Slide Carrier.



For Single Lantern ..... Price, each, $1.25

This is a new slide carrier, and the advantages it has over the double carrier are: First, the slides are all fed from the side on which the operator stands, that is, the slides are all put in and taken out of the carrier on the same side; second, the unpleasant feature of seeing the change on the curtain is almost entirely overcome. The appearance on the screen is more pleasing than when using the double slide carrier.



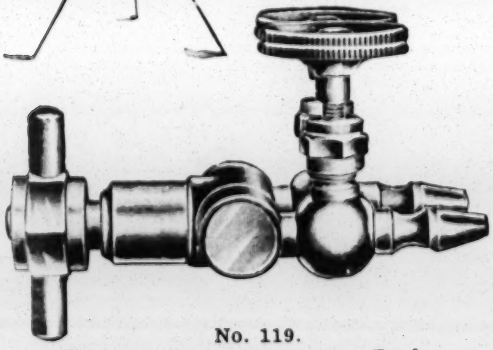
The Lecturer's Reading Stand.

The Lecturer's Reading Stand is a very useful and portable accessory for any lecturer's outfit. It is made of japanned iron, and the book support can be adjusted to any convenient angle or height. It is also arranged to hold Lecturer's Reading Lamp, the hood of which prevents the light from being diffused, and concentrates it upon the page of the lecture. The stand when folded is very compact.

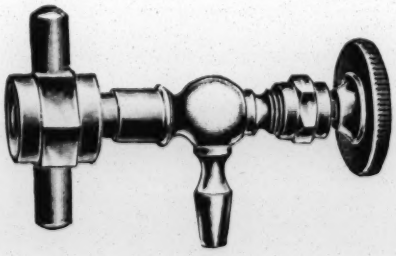
No. 127. Price, stand only **$1.50**
No. 128. Price, stand and oil Lamp **3.50**

Regulators to Control the Flow of Lime Light Gases Taken from Tanks.

Our system of regulators will be found very useful to control the pressure at which the gases are received from the tanks, and before they reach a dissolving key or lime light burner. These are made in two forms, the one having a single nipple and the other double. They are screwed on to the tanks, and the tank valves are opened without regard to pressure. The flow of gas is then regulated with the fingers at the needle valves of the regulator. These allow of very fine adjustment, and the amount of gas received by the burners is easily controlled by the operator.



No. 119.
Two-way Regulator for Gas Tank.



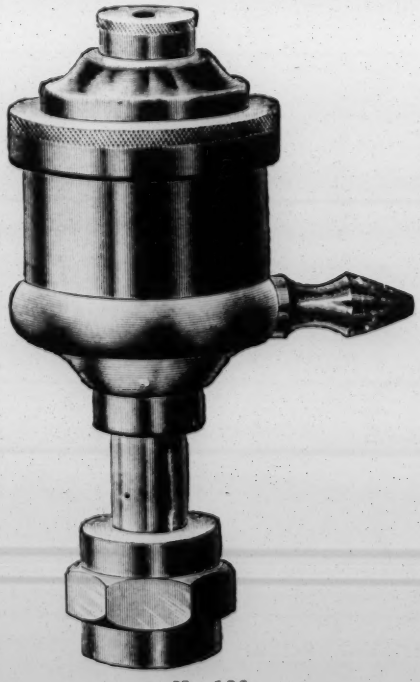
No. 118.
One-Way Regulator for Gas Tank.

No. 118. Price of one-way regulator to be attached to gas tank, each $2.50
No. 119. Price of two-way regulator to be attached to gas tank, each.... 6.50

Automatic Pressure Regulators.

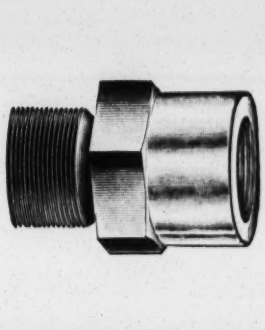
These Regulators automatically control pressure of the gas delivered from the cylinders, maintaining a uniform pressure at the jet, whether the cylinders are full or nearly empty. When used the cylinder valves are opened wide and the proper adjustment of gases (by the stop-cocks on jets or dissolving key) is made but once during the entire lecture or entertainment. With pressure regulators and low pressure key, results like those produced by the high-pressure key are obtained.

No. 126. Price, nickel plated, complete, per pair $15.00

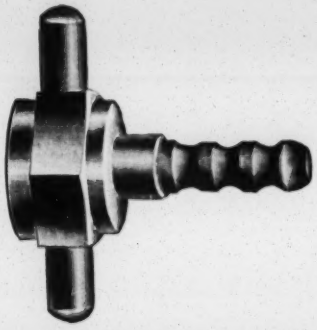


No. 126.

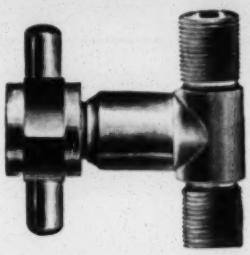
Accessories for Calcium Light Gas Tanks, Etc.



No. 120. Bushing to be attached to gas tank when threads are worn.
Price, each $0.50



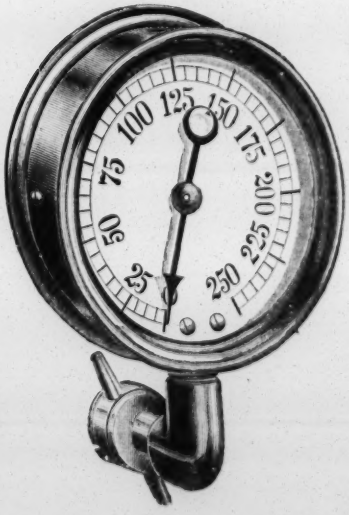
No. 121. Coupling to connect rubber hose with gas tank.
Price, each $0.50



No. 122. T coupling for gas tank; to make double connections of high pressure key hose, etc.
Price, each . $2.00

Pressure Gauge.

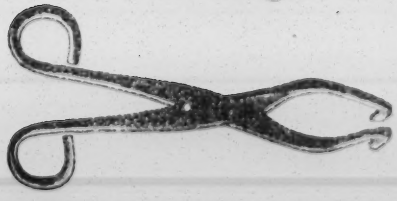
For Ascertaining the Cubic Feet of Compressed Gas in a Cylinder.



In the use of compressed gases the operator should assure himself before commencing an entertainment that his cylinder contains sufficient quantity of each gas to see him safely through, rather than run the risk of being obliged to dismiss his audience abruptly, owing to a deficiency of gas. Our Pressure Gauge enables him to do this with ease and certainty. It is also valuable in proving the amount of gas received from calcium light companies, detecting error and shortage.

No. 118. Pressure Gauge. **Price $5.40**

Lime Tongs.



No. 124. Lime Tongs.
Price, each $0.75

Cylinder Wrench.

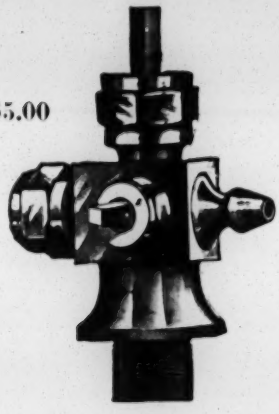


No. 125. Cylinder Wrench, drop-forged, nickel plated steel wrench, 4½ inches long, ⅜ inches thick, round corners, will not cut the pocket.
Price, nickel plated $0.60

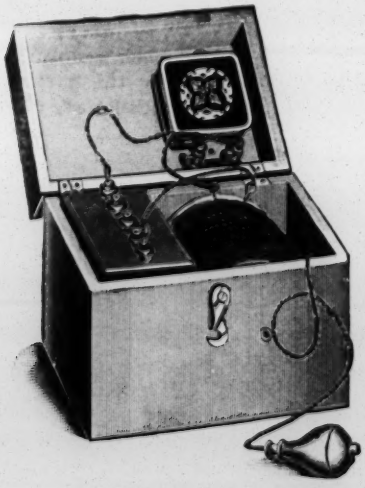
No. 152. PATENT VALVE.

For High Pressure Lime Light Tanks.

Price, $5.00



There being two needles the equilibrium of the gases is easily accomplished. The side spindle being for the fine adjustment, and the flow from cylinder controlled by the main or top one. With this valve your light can be SET hours before your entertainment begins, thus avoiding all adjusting after your audience is seated. Do all your *regulating* with the side spindles, and the *shutting off* with the mains; thus leaving your adjustment perfect.



No. 157. ELECTRIC ANNUNCIATOR OR LECTURER'S SIGNAL.

Price complete.....$10.00

It consists of 125 feet of conducting wire, running from the operator to the lecturer. The latter holds a push button in his hand, which he presses when the view is to be changed. Two dry cells furnish a current, and a small buzzer placed at the other end of the wire, near the operator gives the signal.

IMPROVED CYLINDER WRENCH No. 119.



Price.....$0.75

Invaluable to everyone using condensed gases. This wrench is so constructed that it fits on the spindles of the cylinders containing the gases. It is also used to tighten the couplings, both of the cylinders and of the high pressure key.

READING LAMPS FOR LECTURERS.

Reading Lamp to Burn Oil or Candles.

As stereopticon exhibitions are always given in a dark hall, it is necessary for the lecturer who intends to read manuscript, to procure a reading lamp which projects the light upon the printed or written lecture, without spreading the rays, and does not break the darkness of the room.



No. 153. LECTURER'S READING LAMP.

To Burn Candles.

Price.....$2.00



CARBIDE.

No. 156. Canister containing 10 pounds Calcic Carbide, for making Acetylene Gas.

Price.....$1.00

No. 159. Canister containing 5 pounds Calcic Carbide.

Price.....$0.60



No. 154.

LECTURER'S READING LAMP.

To Burn Kerosene.

Price.....$1.00



No. 155.

Canister containing Lime Cylinders. Twelve in box.

PRICE:

Per canister....$1.00

Cosmorama or Panorama Outfit.

For Public Exhibitions and Peep Shows.

Cosmorama or panorama lenses are round, double-convex lenses of the best quality, of which the 6-inch is generally preferred, being large enough to permit the observer to use both eyes, which is not so easy with lenses of less diameter.

PRICES OF COSMORAMA LENSES.

Double Convex Lens, 7 inches in diameter, each	$3.00
Double Convex Lens, 6 inches in diameter, each	2.50
Double Convex Lens, 5 inches in diameter, each	2.00
Double Convex Lens, 4 inches in diameter, each	1.50
Price of Mountings, to attach lenses to partition, each	.30

The purpose of the Cosmorama Lens is to enlarge a picture, usually a finely-colored print, in such a way that the actual scene stands forward prominently, endowed with all the shapes and forms of reality, much enlarged, instead of being flat like a picture.

This effect is produced by means of a partition that separates the pictures from the observer and places all the pictures in darkness except for a bright light which is cast directly on them by specially designed lamps.

Directions for Arranging the Cosmorama Lenses and Pictures in a Museum, a Wagon or Other Available Location.

Mount the lenses in a partition or screen, according to the conditions present, placing them about three feet apart and two feet distant from the picture, and at the proper height from the floor to allow a person standing to look through them with ease. If desired, a narrow shelf may be added, raised about two feet from the floor. A powerful light should be cast on the pictures; for this purpose our three-wick lamps as listed in this catalogue are best adapted.

Where the Cosmorama is to be a permanent fixture the partition is generally extended to the ceiling of the room. For a traveling exhibition the above details can be altered at will.

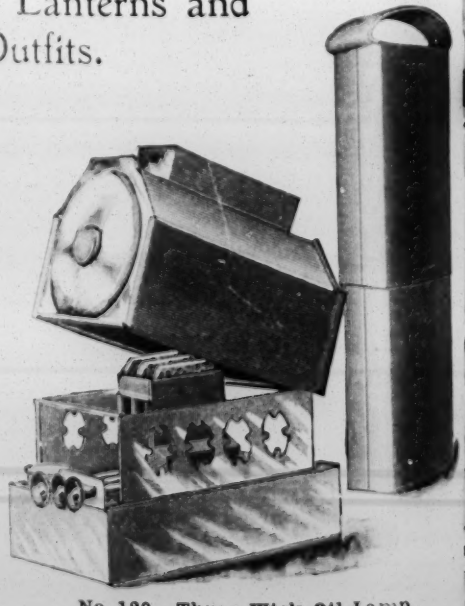
Cosmorama pictures can be furnished in great variety, ranging in price from 20 cents each to $2.50, according to the size. As stocks vary considerably it is desirable that the customer allow us to select subjects, he specifying the particular kind of view, whether religious, portrait, Civil war, Spanish-American war, etc.

Oil Lamps for Magic Lanterns and Cosmorama Outfits.

The three and four-wick lamps distribute the light uniformly over the screen making all portions of the picture sharp and distinct. The rising current of the air thoroughly oxygenates the surfaces, their cumulative heat producing combustion, and the free draft aids the rapid escape of the resulting gases up the collapsible chimney. The light will remain steady and unchanged for two hours and more without requiring the slightest attention.

PRICES.

No. 120. 3 Wick Oil Lamp	$3.25
No. 121. 4 Wick Oil Lamp	3.90
No. 122. Extra wicks for lamps, per doz.	.50
No. 123. Annealed Glasses for lamps, each	.25



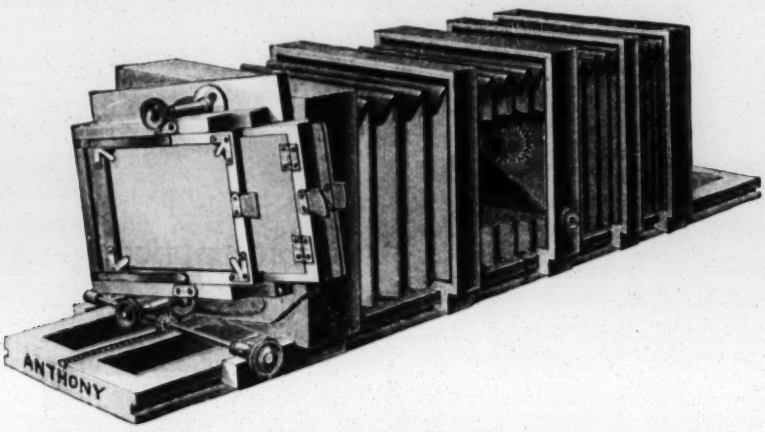
No. 120. Three-Wick Oil Lamp.

Lantern Slide Camera.

For copying 4 x 5 negatives, or smaller, on 3¼ x 4 or 3¼ x 4¼ plates, for use in the lantern. This camera made with special reference to transparency work, is provided with an oscillating frame carriag for ground glass and plate holder, to facilitate the adjustment of picture on plate.

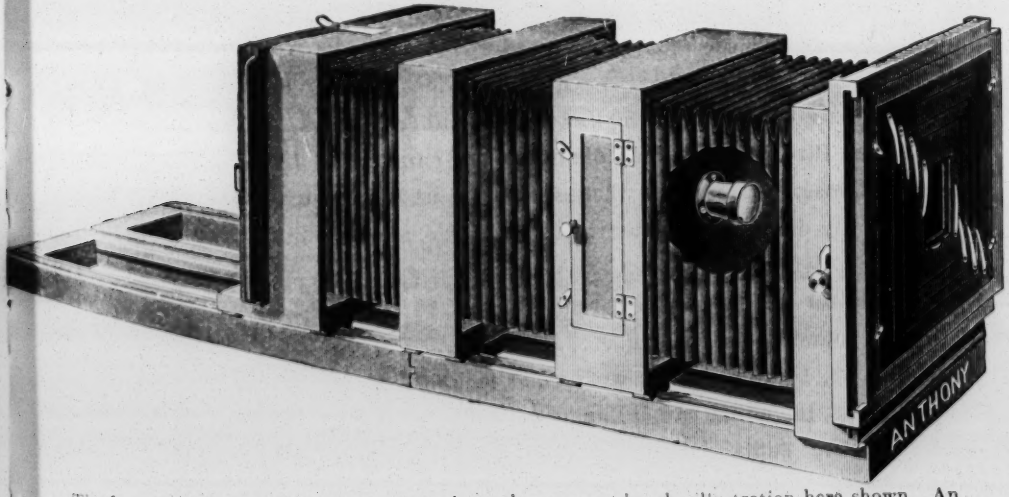
It is well made, light, and simple of construction, and unsurpassed for excellence and convenience.

An important feature in this camera, found in no other, is that the center-board with lens can be used in the end of the camera, converting it at once into an extra long copying camera. This will be found very advantageous in enlarging small pictures by one operation.



Price	$12.00
Special Holders, extra, 3¼ x 4, or 3¼ x 4¼	1.50

Climax Enlarging, Reducing and Copying Camera.



The form of construction of this camera is made apparent by the illustration here shown. An important feature found in no other is that the center-board with lens can be used in the end of the camera, converting it at once into an extra long copying camera. This will be found very advantageous in enlarging small pictures by one operation. These cameras are all fitted with the Benster or Screen Holder, with wooden slide and silver-saving bottle.

	With Benster Holder.	With Lined Screen Holder.
8 x 10, with 5½ foot bed	$38.00	$53.00
10 x 12, with 6 foot bed	54.00	70.00
11 x 14, with 7 foot bed	65.00	84.00
14 x 17, with 8 foot bed	84.00	103.00
17 x 20, with 9 foot bed	100.00	120.50
18 x 22, with 9 foot bed	110.00	132.50
20 x 24, with 10 foot bed	124.00	148.00

Gelatine Sheets for Stage Color Effects

We carry in stock the finest imported gelatine sheets for stage color effects in 10 colors. These are as flexible as they can possibly be made, do not split like the domestic article, and give universal satisfaction. They are in use in Keith's theaters, the Orpheon, the Dearborn, and many others. We have no inferior grades.

Price of Gelatine Color Sheets, 18x21 inches, per dozen $1.80

Samples mailed on receipt of 2c. postage

Gelatine Slide Tinters for Stereopticon Use

These consist of two standard size glass magic lantern slips, 3¼x4 inches, between which is laid a sheet of gelatine, matted, and bound together. Ten colors can be furnished.

Price, each Tinter Slide $0.15

Price, per set of 10 different colors 1.50

Miscellaneous Supplies for the Magic Lantern

Lime Cylinders for oxyhydrogen jets, carefully prepared from selected limestone, ⅞-inch diameter, packed in lime dust, in air-tight, screw cap tin canisters, containing 12 cylinders, per canister $1.00

The Same, Bird limes, ¾-inch diameter, per canister of 12 ..... .75

Special Limes, diameter 1¼ inches, reduced at bottom to fit ordinary lime cup, per dozen in canister 1.80

The Same, 6 in canister 1.00

Chemicals for making oxygen, ready mixed, 10 pounds 1.75

Ether, 1 pound in sealed can 1.00

Gasoline, 88, 1 gallon in can with wood jacket 1.00

Gasoline, 88, including can, 10 gallons 5.00

India Rubber Tubing, per foot ..... .10

Plain Glass Slides, 3¼x4 inches, for covering square views, advertising slides, etc., per dozen ..... .25

Black Paper Mats, 3¼x4 inches, square opening, per dozen ..... .10

Black Binding Papers, gummed, per 100 ..... .20

Sensitized Photo Plates, 3¼x4 inches, for making slides ..... .55

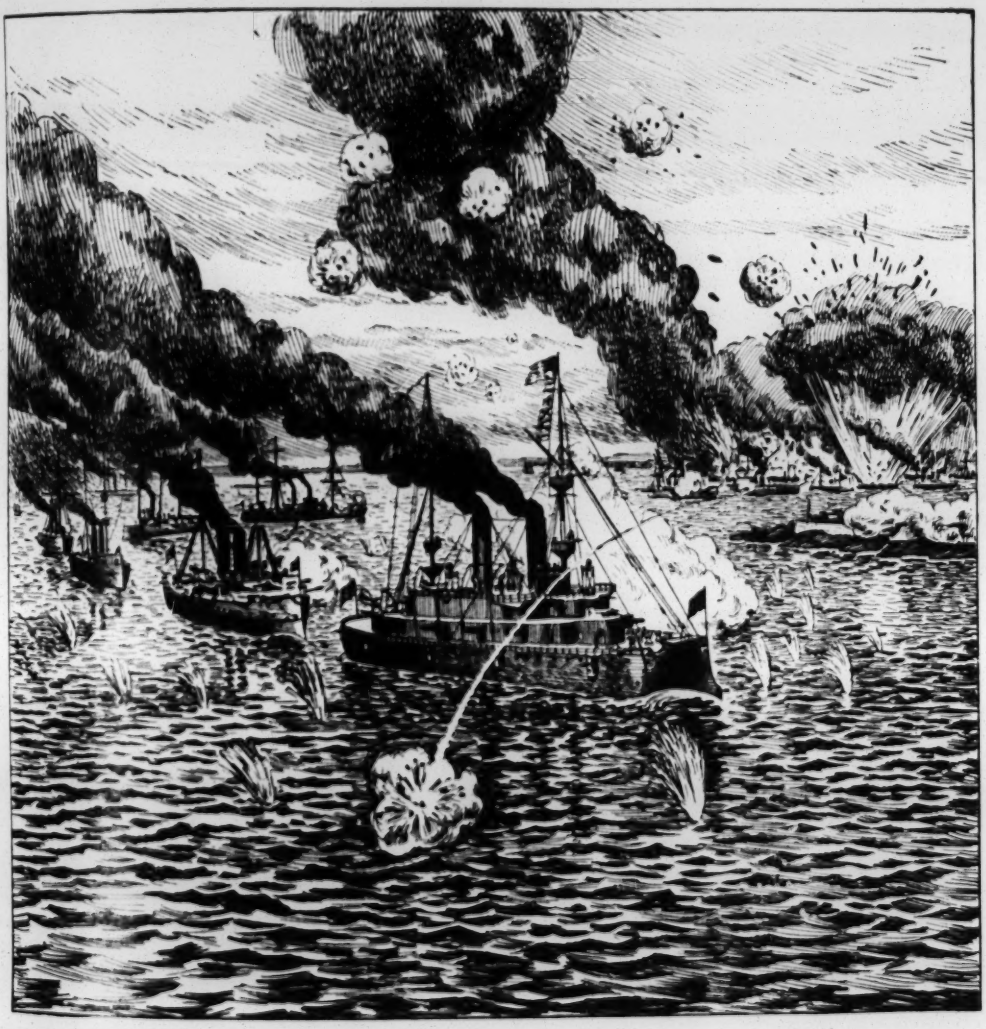
Calcic Carbide, per 10-pound can 1.00

Calcic Carbide, per 5-pound can ..... .60

Edison Cylindrical Records for phonograph, each ..... .35

Edison Cylindrical Records for concert phonograph, each 1.00

Oxylith, chemical for making oxygen, per box for 1½ to 1¾ hours' run .. 1.35



The **Following Posters are furnished by the Kleine Optical Co.:**

No. 200. Poster Cut of Naval Battle

Reduced ir Size. Size of Original, 11x11 Inches.

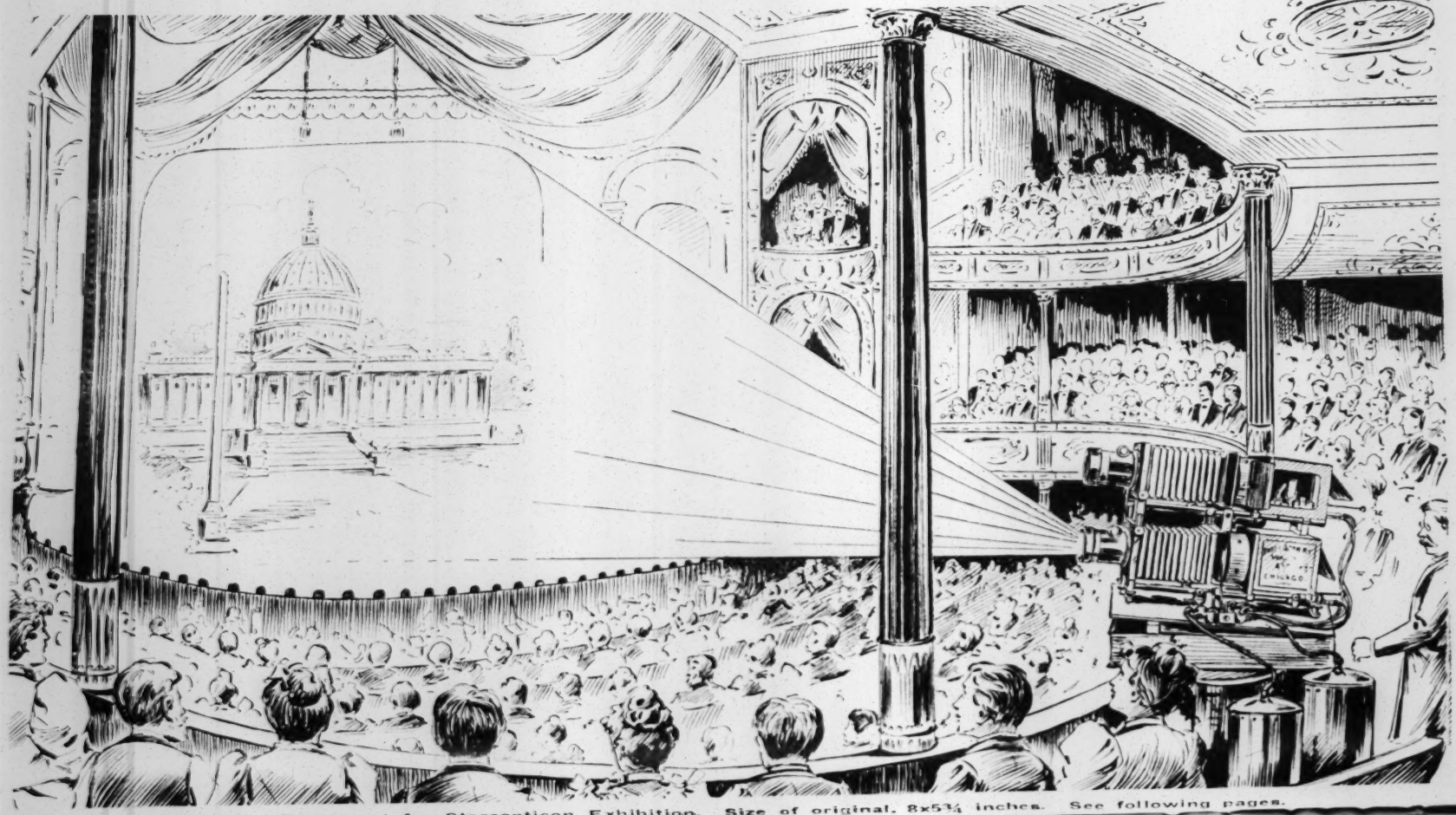
Posters with this cut printed to order only, in lots of 1,000 or more, with customer's wording if preferred.

Price of Posters with above illustration (11x11 inches in size):

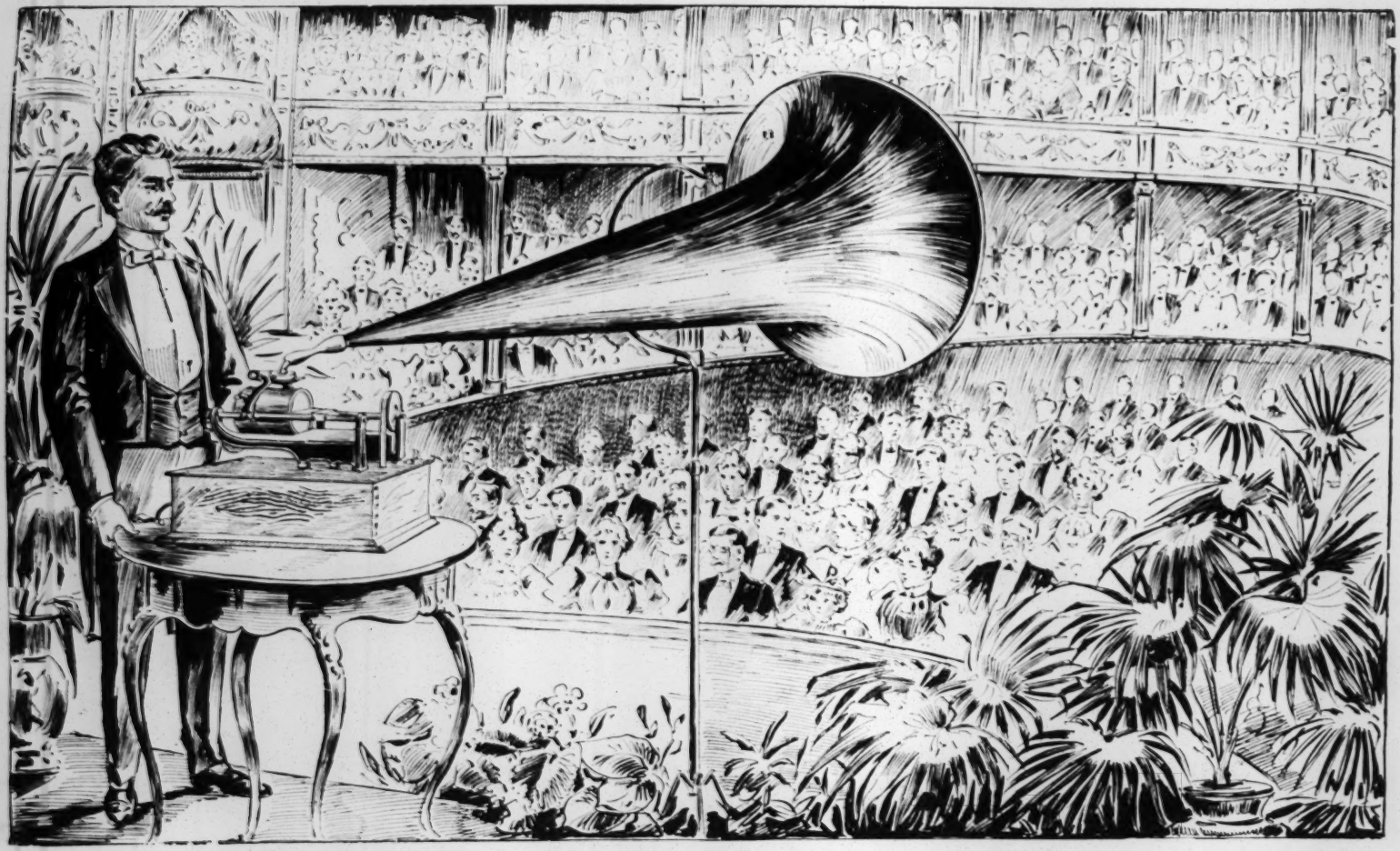
Size of poster, 18x24 inches, black letters on colored paper, per 1,000	$6.00
Per 2,000	10.00
Per 100	1.00
Same illustration, poster 24x36 inches, black letters on colored paper, per 1,000	12.00
Same illustration, poster 24x36 inches, printed in two colors on tinted paper, per 1,000	15.00

This Cut may be used in Combination with Others Listed.

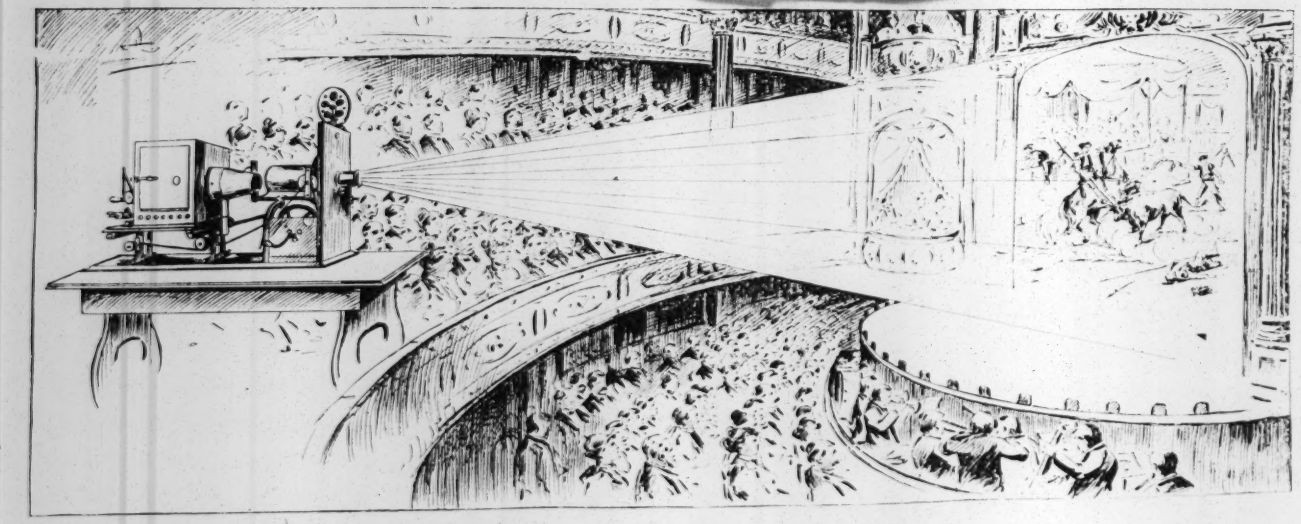
Samples mailed on request, inclosing 2-cent stamp.



No. 203. Poster cut for Stereopticon Exhibition. Size of original, 8x5¾ inches. See following pages.



No. 204. Poster Cut for Talking Machines. Size, 7x4½ inches. See following pages.



No. 205. Poster Cut for Moving Pictures.

Reduced Size. Size of Original, 12 x 5 Inches.

Posters covering the following five combinations, 18x24 inches in size, black lettering on colored paper.

A—Advertising Moving Pictures only, showing cut No. 205.

B—Advertising Stereopticon Views only, showing cut No. 203.

C—Advertising Stereopticon and Moving Pictures, showing cuts Nos. 203 and 205.

D—Advertising Stereopticon, Moving Pictures and Talking Machine, showing cuts Nos. 203, 204, 205.

Samples sent on request and receipt of two cent stamp.

Prices of Posters which we Keep in Stock.

Series A, B, C, D.

18x24 in., per 100	$0.75
18x24 in., per 250	1.50
18x24 in., per 500	3.00
18x24 in., per 1,000	6.00
18x24 in., per 2,000	10.00

Posters A, B, C, D will be specially printed on order in **Size 24x36 inches,** black letters on colored paper, per 1,000, $12.00.

Size 24x36, in two colors, lettering red and black on colored paper, printed to order, per 1,000, $15.00.

Dodgers, 6x9 inches, per 1,000, $2.25.

In offering advertising posters at these prices we enable customers to save a large part of the cost. The cuts used in illustrating cost $25.00 each, while our prices cover only the bare cost of paper and printing in large quantities.

Admission Tickets.

Per 200	$0.40
Per 500	.75
Per 1,000	1.25

Special Posters For Advertising Moving Picture Shows

It is not practical for the dealer in moving picture machines to furnish all of the various styles of posters that may be required, particularly the larger sizes. It is advised that the exhibitor deal directly with the printers who make a specialty of show printing. The posters which we furnish are 18x24 and 24x36 inches, and are general in character, so that they can be used for practically any outfit. The printing houses which make a specialty of posters for moving pictures can deliver a variety covering particular subjects, which are in many cases desirable.

The following description and prices have kindly been furnished by Messrs. Hennegan & Co., 172 E. 8th Street, Cincinnati, Ohio, with whom our customers may deal directly, or if preferred, we will procure printed matter for them. We do not carry any of these in stock, and would order them as required, on receipt of cash with order.

In the theatrical trade posters are designated according to size, as follows: half-sheet, 21 by 28 inches; three sheet, 7 by 3½ feet; six sheet, 7 by 7 feet; stands, 7 by 10½ feet; one-eighth sheet herald, 10½ by 14 inches.

Prices of Posters Made by Hennegan & Co., Cincinnati, Ohio.

No. 1742. Half-sheet Lithograph, 28 in. wide, 21 in. high. Four colors. shows interior of theater, with large screen, upon which appears the moving picture. Among subjects are The Great Train Robbery, Spanish Bull Fight, Eruption of Mt. Pelee (2 kinds), Military Parade, President McKinley, Cavalry Charge, Surf Scene, Battle Ship, Charge of Rough Riders, Galveston Disaster, Cinderella, Passion Play (2 kinds), Fire Department, Fast Train, Geisha Dancing Girls, Dining Room, Comic Scenes, and other up-to-date views, as films are issued.

Prices, including printing of name, etc:

50	$3 00	300	$11 00
100	4 00	500	17 00
200	7 50	1,000	30 00

No. 1251. Engraved Half-sheet Block, 21x28 inches, reading: "Marvelous Moving Pictures. Improved, Perfected. Presenting the Latest and Best Views. Magnificent, Clear and Brillant." Printed red on white and yellow, or blue on white. Prices:

50	$1 25	300	$ 4 00
100	2 50	500	5 50
200	3 50	1,000	8 00

No. 1248. Half-sheet Block, 21x28 inches. Reads: "Don't Fail to See the Great Moving Pictures. Most Marvelous Machine in Existence, Showing the Greatest Events of the World." Prices:

50	$1 25	300	$ 4 50
100	2 25	500	5 50
200	3 50	1,000	8 00

Special Posters For Advertising Moving Picture Shows Continued.

THREE-SHEETS 7 Feet high by 3 1-2 Feet wide.

No. 1252. Engraved Block. White letters, red background. 7 feet high by 3½ feet wide. Reads: "Marvelous Moving Pictures. Improved, Perfected Presenting the Latest and Best Views. Magnificent, Clear and Brilliant."

Prices:

10 3-sheets	$1 50	200 3-sheets	$13 50
25 3-sheets	3 00	250 3-sheets	16 00
50 3-sheets	5 00	300 3-sheets	18 00
75 3-sheets	6 75	500 3-sheets	27 00
100 3-sheets	7 50		

No. 1205. Three-sheet Block for Passion Play. Same prices as above.

No. 701. Battle Scene. Illustration occupies two sheets. Printing at top and bottom. Prices, including any desired matter:

25 3-sheets	$ 5 00	100 3-sheets	$12 00
50 3-sheets	8 00	200 3-sheets	22 00
75 3-sheets	10 00	300 3-sheets	30 00

No. 702. Prize Fight. Fighters occupy two sheets. Will answer for any fight. Printing at top and bottom. Same prices as No. 701.

No. 705. Fire Rescue. Firemen rescuing woman and child from burning building. Same prices as No. 701.

No. 706. Fire Department. Engine coming down the street at full speed. Same prices as No. 701.

Any of the above three-sheets may be assorted as desired without extra charge.

SIX-SHEETS 7 Feet high by 7 Feet wide.

No. 1277. Strong bill in two colors. Reading matter will answer for any Moving Picture Show. White letters, red and blue background. Prices:

5 stands	$1 50	20 stands	$4 75
10 stands	2 75	25 stands	5 50
15 stands	3 75	50 stands	10 00

STANDS.

NINE SHEET PICTORIAL. 7 Feet high by 10 1-2 Feet wide.

No. 1445. New Nine-sheet. General View. Audience looking at picture which appears in center. Various views, viz: Battle Scene, Prize Fight, Fire Department, Fire Rescue, Base Ball, etc. Price, 40 cents each. Streamer for top, making a twelve-sheet, 8 cents extra.

Stock letter stands, any size, 3 cents per sheet.

STOCK EIGHT-SHEET HERALD, 10 1-2 by 14 inches.

Well written and nicely illustrated. Will answer for any machine or film Up-to-Date. Prices quoted do not admit of any changes. Space on first page for stamping name, date, etc.

500	$1 00	2,000	$3 00
1,000	1 75	5,000	7 00

Round Cornered Waterproof Admission Tickets.

Made from special Tough Check.

500 tickets	$2 25	1,000 tickets	$4 00

Gummed Stickers for Hanging Lithographs.

40 cents per 1,000.

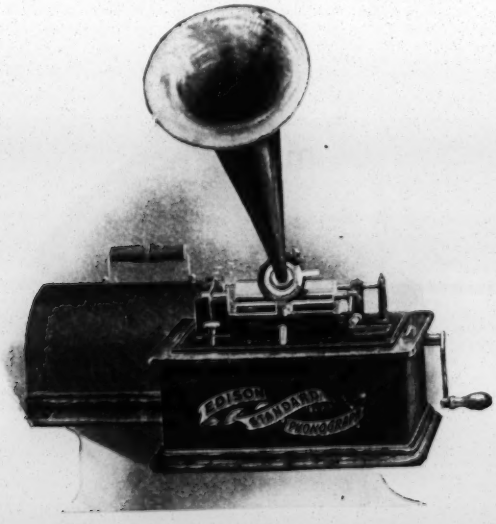
Edison Phonographs

The New Edison Moulded Phonograph Records are of such efficiency that we recommend the purchase of a machine that takes the standard size records in preference to the large concert machine.

We select three of the Edison Phonographs as representing a full line for public exhibitions or home use.

The **Standard, Home,** and **Triumph Phonographs** have the new style cabinet and carrying cover. The wood is antique oak with handsome edge moldings, all highly polished. The body box has a hinged cover, to which the entire phonograph mechanism is firmly fastened, and which may be turned back, thus permitting instant and convenient inspection of the motor at all times. An automatic catch holds the body box cover open. When the carrying cover is in position its fastenings extend through slots in each end of the body box cover and are securely locked to the ends of the body box by strong pivot latches.

The Standard Phonograph



The Standard Phonograph.

The Standard is built with the same careful precision that characterizes all phonographs. Made of iron, steel, and brass, with nickeled and polished mandrel. Black enamel and gilt finish. It has the new style cabinet. Actuated by a spring motor.

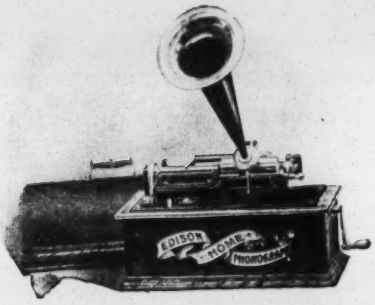
Will record, will shave off. Plays the Standard Records. Fitted with a speaker clamp screw for instant interchange of speakers.

Every Standard phonograph includes free of charge a Model C Reproducer, a sapphire shaving knife, a 14-inch horn, a camel's hair chip brush, a winding crank and an oak carrying case. Full printed directions with each machine.

These parts are essential to a perfectly equipped and complete talking machine outfit. The Standard is shipped only complete as above. The only change we make is to substitute a speaking tube for the 14-inch horn, if so desired.

Price of Standard Phonograph, as described.....**$20.00**

The Home Phonograph



The Home Phonograph.

A complete talking machine that has always given general satisfaction. It plays the standard size records. It is simple in construction and easy to operate. It is equipped with a spring motor that differs from the larger motors only in not running so long with a single winding. It has the new style cabinet.

Made of steel, iron and brass throughout. Finished in black enamel and gilt. Mandrel is nickel plated and polished. Will record, will reproduce, will shave off. Fitted with a speaker clamp screw for instant interchange of speakers. Every Home Phonograph includes free of charge a Model C Reproducer, an Edison recorder, a sapphire shaving knife, and oak body box, oak cover, a 14-inch horn, a winding crank and a camel's hair chip brush. Full printed directions packed with each machine.

Price of Phonograph, as described.....**$30.00**

The Triumph Phonograph



The Triumph Phongraph.

Actuated by powerful triple springs which drive the machine through fourteen standard records with a single winding. Winds noiselessly, regulates perfectly. Simple, but effective construction, and in every respect a high grade machine.

Removable steel bushings, belt tightener and other useful devices. Has the new style cabinet. Finished in black and gilt enamel, with nickel plated and polished mandrel. Fitted with a speaker clamp screw for instant interchange of speakers.

Every Triumph Phonograph includes, free of charge, a Model C Reproducer, an Edison Recorder, a sapphire shaving knife, oak body box, oak cover, a 14-inch horn, a winding crank, and a camel's hair chip brush. Full printed directions packed with each machine.

The Triumph Phonograph is shipped only complete as above. The only change we make is to substitute a speaking tube for the 14-inch horn, if so desired.

Price of Triumph Phonograph, as described.....**$50.00**

Price of Edison Gold Moulded Records, standard size, is 35 cents each, per dozen **4.20**

STANDARD VIEWS

FOR THE

STEREOPTICON

AND

MAGIC LANTERN



2008C. The Water Babies. Colored, Price $1.00.
Plain, 40 cents.

Including a number of novelties, as well as a series of popular subjects

Unless otherwise stated, all slides included in the following list are of standard size, 3¼x4 inches; they are photographs on glass, with protecting cover glass, matted and bound.

In ordering slides, customers are requested to give page number and price, to avoid confusion, many of the views being listed in several qualities at different prices.

A separate list of moving picture films will be sent on application.

MOVING PICTURE FILMS.

Constant additions to the list of subjects make it impracticable to include them in a catalogue. Frequent bulletins are issued.

Rentals

We do not rent slides, stereopticons, moving picture machines or films. We do not buy or sell second-hand instruments or views.

Illustrated Song Slides

The Making of Illustrated Song Slides.

Writers and composers of songs ask occasionally what the cost would be to make a set of slides to illustrate the words. For their information we explain the conditions under which the popular illustrated song slides are made.

The publisher of a song, thinking that it has sufficient merit to make a hit, agrees with the slide maker to purchase a certain number of sets of slides if he will make the negatives at his own expense. Or he agrees to pay the cost of making the negatives, in which case he buys the slides as he wants them without condition as to quantity.

In order to make a set of negatives to illustrate a song it is necessary to hire models to pose, rent costumes, paint backgrounds and rent furniture to form a proper scene for the photographic negative; if the song calls for woods, country lanes, cottages, etc., it may be necessary to carry a number of people a considerable distance to find the correct environment. If the negatives are made in winter, a trip to the south may be necessary.

Models are paid for their time. If a number are engaged for a certain hour and one of them fails to appear the others must be paid, though not used, and another engagement is made. This will explain why a set of song negatives may cost from $50.00 to $300.00 before a single lantern slide is made; this cost is fixed whether one set or one thousand sets of slides are made from the negatives. Therefore, slide makers require a guarantee from song publishers that they will accept from 25 to 150 sets of slides from a new set of negatives, to at least partly insure them against loss. If an error of judgment has been made it is the publisher's, and the loss is his. If the song is a success the publisher receives a rich reward from the sale of the music.

This will explain why it is not practical to make one set of song slides at a cheap price or at the slide maker's risk. It also explains why the general public can obtain original song slides of excellent quality at a price of 50 cents each. If the music publisher were not to subsidize the slide maker the cost of the slides would be much greater.

By original slides we mean those which are made from the original negatives, photographs from life. As against these we speak of copied slides, which are invariably of poor quality and cheaper. Taking a set of the original slides, the copyist makes his negatives from these, and saves the heavy expense of original posings. In doing so, however, he loses all the fine qualities of the original slide, the coloring is invariably of the poorest grade and the product is usually beneath criticism.

This copying process is applied to many popular slides other than songs, and the firms making a practice of this are as blatant about the quality of their product as if their photographers had covered the earth making original negatives.

Separate list of Illustrated Song sets will be sent on request.

Varying Prices for Stereopticon Views

It will be noted that stereopticon views of similar styles, and sometimes of the same subject, are listed at different prices. There are various reasons for this apparent discrepancy.

All American, French and German slides, excepting some special effects, comics, chromatropes, etc., are made in uniform style: photographs on glass 3¼ inches high, 4 inches long, and they may be plain or colored.

Slides made in England are 3¼ inches square.

The best standard size slides usually sell at 40 cents each plain, $1.00 colored; others 25 cents plain, 50 cents colored. Those that sell at 25 cents are either not of the finest grade photographically or may be made from copies, or are otherwise not in the same class with the best slides.

Views for the Stereopticon Made to Order.

We make views to order, standard size, unmounted, 3¼x4 inches, or mounted in wood 4x7. Any photograph, newspaper print, book plate or drawing can be copied. Plain black and white prints make better slides than colored prints. These slides can be colored if desired.

PRICES.

Slides to order, uncolored, 3¼x4 inches, from photograph, including negative and one slide, each $0.75
Slides to order, colored, 3¼x4 inches, from photograph, etc., each..... 1.50
Slides, colored, coloring only, each 75 cents and..... .50

Public Announcements With the Stereopticon.

Election Bulletins, Advertisements, stage Notices, Etc.

We are in constant receipt of letters of inquiry seeking information as to the proper manner of making advertising slides to be projected in public places, against the outer walls of buildings, or in theatres and halls, by means of a steoreopticon. We have given much thought and labor to this subject and have evolved several methods that will answer this purpose satisfactorily.

For the purpose of projecting announcements of temporary interest, that is to say, written matter which is to be frequently changed, such as election bulletins, stage announcements, etc., we recommend our new system of

Typewriter Bulletins

for which we furnish a transparent flexible material, which is manufactured for us in Germany. These plates are made in standard slide size, 3¼x4 inches. They are placed in the typewriter and the announcement written in the ordinary way as it would be on paper.

We furnish a prepared powder which is sprinkled on these announcements to intensify the letters; the flexible plate is then placed between two glass slips of the regular lantern slide size and placed in the carrier of the stereopticon like an ordinary slide.

The merit of this system lies in the fact that the letters are clear cut, and when projected on the curtain are very legible; at the same time the compactness of the writing enables the operator to show much more matter upon his curtain than is possible when the announcements are written in ink. This method has been used with great success by the "Chicago American" for its election and other stereopticon bulletins, which paper has the exclusive rights in Chicago.

Prices of Specially Prepared Election Bulletin and Advertising Plates for use with Typewriter, per dozen, 50c; per hundred..... $2.50
Prepared Powder for Intensifying Typewriter Letters, per ounce ..... .20

Plain Glass Slips For Announcements.

Exhibitors that wish to prepare announcements either for advertising or other purposes in the simplest manner can do so by purchasing ordinary plain glass slides, standard size slide, 3¼x4 inches, and a bottle of liquid India ink. Announcements can be written on these plates with an ordinary pen and are to be placed in a slide carrier in the same manner as ordinary slides.

Price of Plain Glass Slips, 3¼x4 Inches, for Advertising and Announcements, per dozen $0.25
Liquid India Ink, per bottle ..... .25
Hair Line Writing Pen for Writing Announcements on Glass, with Holder, each ..... .05

About the Coloring of Stereopticon Views

As many buyers of stereopticon slides are unfamiliar with the subject of their coloring, we offer a few words of explanation.

All stereopticon views that are sold colored are colored by hand. This applies to every grade—good, bad and indifferent. There is no mechanical process by which slides can be colored.

The vast difference that exists between various colored slides is due to the expertness or inefficiency of the colorist. A high-class slide colorist is an artist; a cheap colorist is a mechanic. The one works for effect on his slides, putting in every tint that his experience and artistic sense suggest; giving talent and often genius to the work; throwing his individuality and his ideas into his brush. His product is as different from that of other colorists as are the paintings of a Meissonier from those of a dauber. It is the work of such colorists that distinguishes the slides of Stoddard, Burton Holmes and other careful lecturers from those of men who sacrifice everything to cheapness. The other class of artists, often consisting of unpracticed girls, who perform their labor for a small sum per week, is worked under pressure, lacks the artistic sense as well as the ability to handle a brush properly, and is expected to turn out a fixed quantity of slides per day, as a brick layer is expected to lay a certain number of bricks. They begin and end as apprentices to the trade.

There are various grades of merit between the two extremes; but the vast majority of colored slides that are sold at a very cheap price are of the apprentice variety. When one colored slide is offered at 50c and another at $1 there is a difference in quality between them. When one dealer offers his "best" colored slides at 50 cents, it is a safe premise that his best is another dealer's worst.

The highest price that can be asked for coloring a slide is cheap when one considers the character of the work and the value of the artist's time; current prices for good coloring are made possible only by the experience and rapidity that the colorist gains by devoting his energies exclusively to such work. A good colorist can do much more work and infinitely better than a poor slide painter, in a given time. But his pay is much higher.

The coloring of slides that are listed in the catalogue is cheaper for the best quality than that of special slides colored to order, because the colorist is familiar with the one, while the other usually calls for extra effort and time.

Slides used for coloring are the same as those sold plain; the coloring has been added to the plain side. A first quality plain slide will make a better colored slide than a second quality, even though the coloring be the same. A good negative will make a better slide than a poor one; a wet plate or collodion slide is more transparent and sparkling than a dry plate, but is more difficult to make in the first place and requires special knowledge for coloring. Only expert colorists can color wet plate slides.

Business Advertisements.

Price, per Colored Slide, 75 cents each.



No. 73. Advertising Slide for "Restaurant." Other designs can also be had for same subjet.

We have gone to considerable expense in preparing sets of designs to be used for business advertising in connection with a stereopticon which will be found original and very attractive. The life of good advertising lies in arresting the attention of the passer-by. The stereopticon views that we have prepared for this purpose accomplish the object in a striking manner. Each slide has a blank space in which the name and address of the particular business to be advertised is written, which is done by means of an ordinary writing pen and liquid India ink. The letters when so written dry rapidly.

Each of these slides is made attractive either by some appropriate cartoon, comic drawing, or fancy lettering.

We have sought in our list of titles to cover practically every business that is apt to be advertised. Customers that wish to cover special lines which are not found in the list printed below are requested to inform us of the kind of business that they desire to advertise, and we will make up special slides to fill the requirements.

These views are sold colored only in order to make them more attractive and effective and customers can feel assured that announcements made with these slides will attract the attention of everybody within sight of the curtain.

We can furnish small blue print photographs of advertising slides, about 250 views, each of which can be had in colored slide form. Price of complete set of blue prints, 25 cents.

Business Advertisements—Continued.

We can furnish illustrated advertising slides for the following lines of business. Special slides made to order from our own design.



No. 11. Advertising Slide of "Clothing." Other Designs of Same Subject on Hand.

List of Special Advertising Slides, with Cartoon, Comic Drawing or Fancy Lettering on Each; Blank Space for Name and Address.

Standard Lantern Slides, 3¼x4 Inches. Price per Slide, colored, 75c.

1 Art Gallery.
2 Boots and Shoes.
3 Blacksmith.
4 Business College.
5 Buffet.
6 Barber Shop.
7 Bric-a-Brac.
8 Books.
9 Balloon.
10 Bakery.
11 Clothing.
12 Confectionery.
13 Cigars and Tobacco.
14 Cafe.
15 Crockery.
16 Contractor.
17 Coal Yard.
18 Coal and Wood.
19 Cards.
20 Consumption Cure.
21 Catarrh Cure.
22 Chiropodist.
23 Clocks.
24 Department Store.
25 Detective Agency.
26 Dray.
27 Diamonds.
28 Delicacy Store.
29 Deafness Cured.
30 Dentist.
31 Entertainment.
32 Expressing.
33 Eye and Ear Specialist.
34 Farm Seed.
35 Farming Implements.
36 Furniture.
37 Fair.
38 Florist.
39 Frames.
40 Grocery.
41 Gas Fixtures.
42 Grocery and Market.
43 Hats and Caps.
44 Harness and Saddlery.
45 Hotel.
46 Hardware.
47 Haberdasher.
48 Insurance Agency.
49 Ice Cream Parlor.
50 Kidney Cure.
51 Live Stock.
52 Liquors.

Business Advertisements—Continued.

53 Livery Stable.
54 Laundry.
55 Loan Office.
56 Lunch Counter.
57 Lumber Yard.
58 Millinery.
59 Market.
60 Musical Instruments.
61 Manicuring Parlor.
62 Moving Van.
63 News Stand.
64 Oyster House.
65 Opticians.
66 Physicians.
67 Ploughs, etc.
68 Pianos.
69 Plumbing.
70 Pawn Broker.
71 Patrol.
72 Printing Company.
73 Portraits.
74 Photographic Studio.
75 Restaurant.
76 Real Estate.
77 Refreshments.
78 Soda Fountain.
79 Specialists.
80 Surgical Instruments.
81 Stationery.
82 Santa Claus.
83 Toys.
84 Wind Mills.
85 Watches.

Price of Special Advertising Slides, with Original Designs, Sold Colored Only, 75c Each.

On receipt of sufficient remittance to cover express charges we will ship a quantity of these slides C. O. D., with the privilege of selection in the express office. This will enable customers to select the most appropriate slides for their purpose. On some lines of business we have from 3 to 6 different slides covering the same subject.

Special Views.

Standard Size, 3¼ x 4 inches, Beautifully Colored. Price, $1.00 Each.

No. 2001M. Our Banner in the Sky. A handsomely colored woodland scene, showing a hill in the background, the sky shows stars and clouds that are naturally arranged to represent the stars and stripes of an American flag.

No. 2002M. State Street, Chicago, at Night, beautifully illuminated, taken during the Fall Festival, showing a myriad of electric lights. A beautiful effect.

No. 2003K. The Eagle Perched on Shield, draped with American flag. A new design showing an eagle replete with life, perched on a shield with the American colors.

No. 2004K. A Series of Flower Studies, in vases, etc., 30 slides in the series. It is difficult to describe these beauties. They will be sent C. O. D. for inspection and selection on request and receipt of express charges.

No. 2005K. A Series of Grotesque Slides, sometimes projected on skirt dancers. They include butterflies, snakes, owls, dragons, frogs, birds, etc. Price, handsomely colored, $1 each; colored and background blacked out, $1.25 each. Will be shipped under same conditions as No. 2004K. series.

No. 2006M. The English and American Flags, with graceful folds flung to the breeze; on one slide, staffs crossed.

No. 2007M. Uncle Sam.

No. 2008C. Water Babies.



Movable Comic Views.

On Slides, 4x7 Inches.

Highly Colored, with Fantastic Life-like and Unexpected Motions to the Figures.

The Movement is produced by a portion of the Figure being painted on a glass plate which is quickly drawn to one side, giving the above effect.

Price 55c Each. $6.00 per Dozen.

Movable Comic Views—Continued.

11 Bull Tossing Dog.
22 Boy and Gunpowder Barrel.
57 Girl Skipping.
59 Tailor and Goose.
60 Vesuvius in Eruption.
65 Sailor Dancing.
72 Blacksmith at Work.
81 Man Swallowing Rats.
81a Goodnight in Wreath of Flowers.
93 Boy Riding Pig.
124 Fisherman Tossed by Bull.
136 Magic Rose Plant.
144 Irishman Dancing.
147 Woman With Growing Nose.
150 Magician and Ghost.
154 Boy Bird's-Nesting.
166 Farmer Carrying Pig.
169 Lovers in Boat.
245 Man Shaving, and Cat.
248 Organ Man and Monkey.
259 Man and Lions.
262 Boy and Sugar Cask.
282 Woman Shaving Man.
297 Domestic Shower Bath.
300 Trespasser and Bull.
315 Cook and Flying Goose.
333 Shoeing Horses.
335 Man and Donkeys' Tails.
336 Elephant Tossing Keeper.
340 Robbing the Eagle's Nest.
353 "Don't You Wish You May Get It?"
354 Boy Letting off Cannon.
370 Flying Trapese Performance.
395 Pure Milk from the Pump.
399 Nearing Shore (Dog with Child in Water).

These Movable Comic Views add Life and Humor to any kind of a Stereopticon Exhibition. They will fit any Magic Lantern that takes Standard Views.

Illustrated Song Slides.

The great popularity of stereopticon views specially posed to illustrate popular songs, which are used in practically every high-class vaudeville theater in the country, has created a demand for these slides which is constantly increasing. They are largely used by public singers to give added interest to the words of their songs, as well as to illustrate poems, etc., when recited in public.

As new song sets are being constantly made up, we do not print a list of titles in this catalogue, but send separate up-to-date list on request.

Shipments.

We cannot always ship slides immediately upon receipt of order. The older sets are not carried in stock, and the demand for new ones is so great that we cannot always keep them on hand. We make ever effort to ship slides immediately.

Slides are securely packed, and no allowance will be made for breakages. If slides do not arrive in good order, make complaint to the express company, also notify us and we will do the same.

Every slide sent out is inspected, and should be free from imperfections, spots, or blemishes of any kind.

Sacred Songs. (No Title Slides).

Price, 50 Cents Each Slide, Colored.

Abide With Me—12 slides Rec.
God Be With You Till We Meet Again —5 slides.
Holy City—17 slides Rec.
Jesus Lover of My Soul—9 slides Rec.
Lead Kindly Light—4 slides Rec.
Nearer My God to Thee—12 slides Rec.
New Born King—12 slides Rec.
Ninety and Nine—6 slides Rec.
Onward, Christian Soliders—4 slides.
Pull for the Shore—6 slides.
Return, O Wanderer—3 slides.
Rock of Ages—12 slides Rec.
Stand Up for Jesus—8 slides Rec.
Tell Me the Old, Old Story—5 slides.
The Great Physician—7 slides.
The Lost Chord—9 slides.
Throw Out the Life Line—5 slides.
Work for the Night is Coming—6 slides.
Yield Not to Temptation—6 slides Rec.
Where Is My Wandering Boy To-night —6 slides Rec.
From Greenland's Icy Mountain—12 slides.
Let the Lower Lights Be Burning—4 slides.

Songs That Never Grow Old.

Price, 50 Cents Each Slide, Colored.

Swanee River—8 slides Rec.
Old Kentucky Home—6 slides Rec.
Old Oaken Bucket—3 slides Rec.
Old Black Joe—6 slides Rec.
Marching Thro' Georgia—12 slides Rec.
Red, White and Blue—4 slides Rec.
Yankee Doodle—6 slides Rec.
The Bridge—4 slides.
America—9 slides Rec.
Old Kentucky Home—6 slides Rec.
Tenting on the Old Camp Ground—5 slides Rec.

Skirt Dance and Serpentine Dance Slides.

These are made in finest style, colored by our most expert artist. Price, each, 80 cents; if ordered blacked out, 20 cents extra. (The same subjects, finished in usual commercial style, are elsewhere listed in this catalogue at 50 cents each, colored). In ordering, please specify grade wanted, with price.

Angel.
Butterfly.
Clouds (various).
Demon.
Dragon.
Dove.
Fairy.
Flags, all Nations.
Roses.
Lilies.
Owl.
Peacock with Tail Spread.
Portraits, Washington, Lincoln, etc.
Plaid Designs, a variety of 12.
Rainbow.
Sheaf of Wheat.
Spider in Web.
Snake.
Sky, with Stars.
Sunburst.
Various Wall Paper Designs.
Witch in Sky.
Eagle Perched on Shield.
American and English Flags Crossed.

The Good Night Chromatrope.

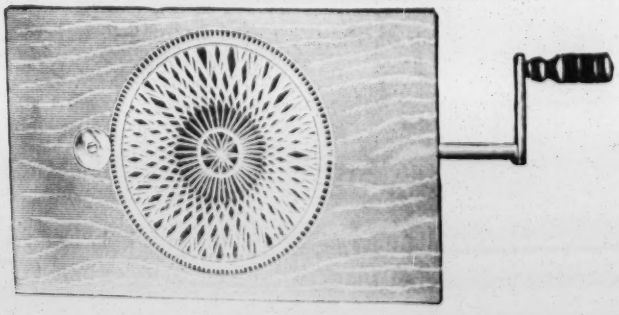


This chromatrope has two circular glass discs containing highly colored designs which revolve in opposite directions when the chromatrope is turned, and a third disc containing the words "Good-Night," which remains at rest. We can furnish this chromatrope with various designs on the glass discs. This produces a striking effect upon the curtain.

Good-Night Chromatrope, mounted in wood frame, 4x7 inches, best quality. **Price** $3 50

Good-Night Chromatrope, mounted in wood frame, 4x7 inches, second quality. **Price** 1.75

Geometrical Chromatrope.



These slides are singularly curious, the effect being very similar to that of the kaleidoscope. The pictures are produced by brilliant designs painted upon two circular glasses and the glasses made to rotate in different directions. An endless variety of changes in the pattern is caused by turning the wheel—sometimes slowly, then quickly—backward and forward. Size, 4x7 inches.

These chromatropes are most frequently used by skirt dancers as well as by exhibitors to offer variety to the audience. The brilliant colors and changing figures are invariably greeted with applause.

Geometrical Chromatrope, selection from 30 different designs, best quality.
Price each $3.00

We are pleased to offer a new chromatrope made up in cheaper style than our best quality, but very effective. We can furnish this in twelve different patterns. They are standard size, wood mounted, with rack work, as shown in illustration.

Chromatrope, standard size 4x7 inches, second quality. Price, each $1.75
Price per set of six different patterns 10.00

CHOICE COLORED SLIDES WITH MOTION.

These may be used in a Single Lantern, and produce very beautiful and novel effects by giving revolving, slip, or eccentric motions to the scene.

No. 1. THE DANCING SKELETON. (A new and very striking effect) $3 75
By a peculiar Mechanical arrangement the Skeleton is made to bow with his head in his hand, to dance, etc., in a most LIFELIKE manner. Music may be used, and the figure be made to dance to jig time with the most mirth-provoking effect.

No. 2. CASTLE ON LAKE MAGGIORE, ITALY. (Very beautiful) 3 00
An Italian night scene. A boat, containing a Lover, glides over the moonlit waters; he serenades his mistress in the Castle, after which she glides out upon the balcony.

No. 3. BOMBARDMENT OF FORT SUMTER. The Ironsides throwing shell 3 00

No. 4. VIEW OF OLD RUINS—which, by being turned round, changes to Portrait of an Old Woman 3 00

No. 5. HOLLAND WIND-MILL, with Revolving Fans 3 00

No. 6. FOUNTAIN 3 25

No. 7. NEWTON'S DISC; revolving slides with prismatic colors, for recomposing white light. (Beautiful effect) 3 50

No. 8. RAT CATCHER, man sleeping, awakes and swallows one rat after another in quick succession. (Very laughable) 3 25

No. 9. MOUNT VESUVIUS—Eruption; throws out Fire and Smoke; good for one lantern 3 00

No. 10. MOVING WATERS. Represents the Waters moving in the Moonlight. (A very beautiful and natural effect) 2 25

No. 11. GOOD NIGHT IN WREATH. A Wreath of Flowers, in which appears a Sleepy Child in her night-gown, holding a candle. She disappears and is succeeded by the words "Good Night." (Excellent for closing) 2 25

No. 12. ROTATION OF EARTH ON ITS AXIS. Showing the cause of day and night 3 00

No. 13. THE EARTH'S ROTUNDITY. Proved by a ship sailing around the Globe and a line drawn from the eye of an observer placed on an eminence 3 00

No. 14. THE DANCING SAILOR. A new and striking effect, having a motion similar to the Dancing Skeleton 4 00

No. 15. CURTAIN SLIDE. Represents the rolling up of a curtain 3 00

No. 16. SWISS WATER-MILL. Wheel revolves 3 00

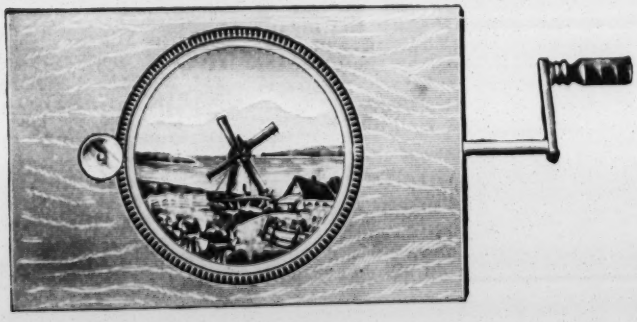
No. 17. THE AQUARIUM, in which Fish move about 3 50

No. 18. THE BEE-HIVE, surrounded by flying Bees 3 50

ASCENSION—Horizontal lever, 4x7 ..... 3 50

Rack Work Slides for Stereopticon.

Slides with Motion.



No. 7. Rack Work Slide.

These views are not as fine quality as the higher-priced slides of the same character which we list, but are in most cases satisfactory. They are standard size with motion, and very effective on the curtain. We can furnish the following titles.

No. 1. Aquarium with moving fish.
No. 2. Mount Vesuvius in eruption.
No. 3. Man eating rats.
No. 4. The light house.
No. 5. Bee hive with bees flying.
No. 6. Cascade with water falling.
No. 7. The windmill.

Price of Rack Work Slides $1.75

Price of the Complete Set of Seven 11.00

SETS OF DISSOLVING VIEWS

The following views are among the most beautiful that can be made, calling for the highest capacity in both photographer and colorist. They are best adapted for use with a dissolving stereopticon, which projects sets of slides in such a manner that the one fades away as the other appears, with no visible moving out of the field of view, to the right or left.

In the following list we include some strikingly handsome effects that are new and have never been previously attempted. These consist of two or more slides of the same subject worked up with various color effects by our most expert artist. Photographically they are of the highest excellence, being originals, made from original negatives. Standard size, 3¼ by 4 inches.

Set of two Dissolving Views, colored in finest style.....$2.00
Set of three Dissolving Views, colored in finest style..... 3.00
Sold singly, each slide..... 1.00

Set No. 1. A STREET SCENE IN ST. PIERRE BEFORE THE VOLCANIC ERUPTION. This set consists of 3 slides, duplicates of the same subject, colored to produce effects as follows:

A. Looking down the street, daylight, showing houses on both sides, natives in the street; in the background, at the end of the street, can be seen the volcano Mt. Pelee, inactive.

B. The same scene changed to twilight; in the background the volcano is beginning to pour out its stream of fire, smoke and ashes; the sky is darkening, and the air is charged with gases.

C. The scene changes. Mt. Pelee close at hand, pouring out its deadly volley; an awful scene, whose grandeur is unsurpassed.

The negatives from which the slides were made were taken before the disaster, and are genuine. The fire and volcanic effects are produced by the colorist.

Set No. 3. THE RIVER AT ST. PIERRE BEFORE THE ERUPTION.
A. Shows the river, city wall and houses; daylight.
B. The same at night.

Set No. 3. THE HARBOR OF ST. PIERRE BEFORE THE ERUPTION.
A. Shows the harbor, shipping and the city in background, by daylight.
B. The same at night, showing the moon and lights twinkling on shipboard and in the city.

Set. No. 4. AN OCEAN STEAMER.
A. The Ocean Steamer by Day.
B. The Ocean Steamer at Twilight.
C. The Ocean Steamer at Night.

Set No. 5. NIAGARA FALLS.
A. The Falls by Day.
B. The Falls by Twilight.
C. The Falls at Night.

Set No. 6. THE CAPITOL AT WASHINGTON.
A. The Capitol by Day.
B. The Capitol at Night.

Set No. 7. THE RHINE: CATHEDRAL OF COLOGNE.
A. The Cathedral by Day.
B. The Cathedral at Night.

Set No. 8. PANORAMA ACROSS THE RHINE FROM THE SPIRE OF COLOGNE CATHEDRAL.
A. Panorama by Day.
B. Panorama at Night.

Set No. 9. THE RHINE: STOLZENFELS CASTLE.
A. The Castle by Day.
B. The Castle at Night.

Set No. 10. BINGEN ON THE RHINE.
A. Bingen and the National Monument by Day.
B. The same at night.

Set No. 11. THE RHINE: HEIDELBERG CASTLE.
A. The Castle by Day.
B. The Castle at Night.

Set No. 12. ATHENS: VIEW OF THE ACROPOLIS.
A. The Acropolis by Day.
B. The Acropolis at Night.

Set No. 13. HOLLAND: OLD WIND MILL AT HAARLEM.
A. Old Wind Mill by Day.
B. Old Wind Mill at Night.

Set No. 14. HAARLEM: DELFT.
A. A Rare Bit of Old Holland at Delft.
B. The same at night.

Set No. 15. IRELAND: BLARNEY CASTLE.
A. The Blarney Castle by Day.
B. The Blarney Castle at Night.

Set No. 16. IRELAND: CORK. DUNLUCE CASTLE.
A. Dunluce by Day.
B. Dunluce at Night.

Set No. 17. IRELAND: KILLARNEY.
A. Lakes of Killarney by Day.
B. Lakes of Killarney at Night.
C. Lakes of Killarney by Twilight.

Set No. 18. LAKES OF KILLARNEY: OLD WEIR BRIDGE AT THE MEETING OF THE WATERS.
A. The Bridge by Day.
B. The Bridge at Night.

Set No. 19. IRELAND: MUCKROSS. MUCKROSS ABBEY.
A. Muckross Abbey by Day.
B. Muckross Abbey at Night.

Set No. 20. ITALY, ROME: CASTLE OF ST. ANGELO.
A. Castle by Day.
B. Castle by Night.

Set No. 21. ROME: ST. PETER'S CATHEDRAL.
A. The Cathedral by Day.
B. The Cathedral at Night.

Set No. 22. ROME: COLOSSEUM.
A. The Colosseum by Day.
B. The Colosseum at Night.

Set. No. 23. NEW YORK: BARTHOLDI STATUE OF LIBERTY.
A. The Statue by Day.
B. The Statue by Twilight.
C. The Statue at Night.

Set No. 24. NEW YORK: BROOKLYN BRIDGE.
A. Bridge by Day.
B. Bridge at Night.

Sets of Dissolving Views.

Finely Colored. Each View Mounted in Slider 4 x 7 Inches.

Note.—The following views have been selected and executed with great care, so as to produce the best effects. **The dissolving effect** can only be produced by a pair of Dissolving View Lanterns or Stereopticons.

In Sets of Two Slides, $3.00 per Set.

Angel of Peace.—1. A city by night, the crescent moon shining down upon it. 2 An angel appears in the sky bearing a child to the land of everlasting peace.

Birth of Venus.—1. Morning on the surging sea. 2. The foaming waves break and the figure of Venus appears surrounded by cherubs.

Christ Walking on Waters.—1. Apostles seated in boat. 2. Christ appears walking on the sea.

Dance of the Wood Nymphs.—1. A mountain glen, the full moon shining through the trees. 2. A group of dancing Wood Nymphs.

Early to Bed and Early to Rise. (Direct photographs from life.)—1. "A torchlight procession" of five little children in their nightdresses, each carrying a lighted candle. 2. "All aboard for dreamland"—the five children comfortably tucked in bed.

Flight of Aurora.—1. Clouds with the rosy tints of early morn. 2. Aurora with her attendant train, scattering flowers before the chariot of the Sun—Guido's great masterpiece.

Good Night.—1. A figure of a beautiful girl with a candle in her hand, the light of which is thrown on her face. 2. The words "Good Night" appear.

Grand Canal, Venice.—1. Day view, showing palaces, gondolas, etc. 2. Same by moonlight.

Jerusalem; in Her Grandeur and in Her Fall (from Selous's celebrated paintings).—1. The holy city as seen in the time of Christ, with temple crowning Mt. Moriah. 2. As seen at the present day, with the Mosque of Omar on the site of Solomon's temple.

Look Not Upon the Wine.—1. A beautiful woman with cup of wine in her extended hand. 2. As we gaze upon her, she becomes transformed into a ghastly skeleton, and serpent appears in the cup, illustrating the words of Solomon. Prov. xxiii. 31.

Simply to Thy Cross I Cling.—1. A dark and stormy sea; waves dashing against a stone cross; a wreck in the distance. 2. The wreck fades away, and the figure of a woman appears clinging to the cross.

Soul's Advent.—1. A beautiful moonlight scene. 2. A group of cherubs and angels bringing to earth the spirit of a new-born child.

Matterhorn Mountain, Switzerland.—1. Day. 2. Moonlight.

Meeting of the Waters, Killarney.—1. Day. 2. Moonlight.

U. S. Capitol, Washington.—1. Day. 2 Night.

In Sets of Two Slides, One of which Has Movement.

Balloon Ascent.—1. Bird's-eye view of a landscape. 2. Balloon ascending.....$5.00

Cleopatra's Barge.—1. Sunset on the Nile. 2. Cleopatra's barge sailing along.....$4.00

Fountain.—1. A beautiful design of a sculptured fountain. 2. Water in motion—realistic imitation.....$6.00

Ocean Steamer.—1. View of a harbor. 2. Steamer putting out to sea.....$3.50

Serenade.—1. Moonlit street in Venice, brilliantly illuminated castle. 2. The serenader appears sailing in a gondola and playing a guitar; a lady appears on the balcony of the castle. (Music can be used with effect)..$4.00

Water Mill in the Alps.—1. In summer, the wheel revolving. 2. In winter, the wheel stopped by the ice.....$4.50

In Sets of Six Slides.

Nearer My God to Thee.—1. E'en though it be a cross. 2. My rest a stone. 3. Steps unto Heaven. 4. Angels to beckon me. 5. Cleaving the sky. 6. Nearer to Thee.....$9.00

The Atlantic Steamer (one slide movable).—1. Sunset on the ocean. 2. Night. 3. Storm. 4. Flashes of lightning. 5. Ship on fire. 6. Flame and smoke rising.....$11.00

Flight of a Soul.—1. A female figure borne to Heaven by angels. 2. Disappears in a beautifully tinted cloud. 3. Reappears higher in the sky. 4. Again disappears in a cloud. 5. Appearing still higher in the sky. 6. Fades away entirely in another cloud.....$9.00

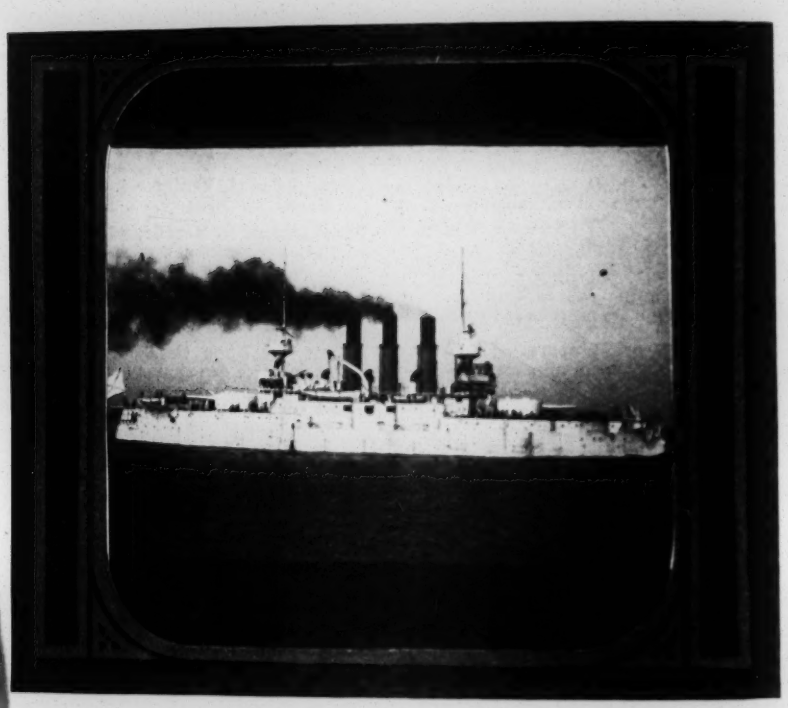
Set of Twelve Slides.

The Rock of Ages (a new set of this popular closing piece, improved and enlarged).—1. The shipwreck. 2. The angry sea. 3. The Rock of Ages. 4. Flashes of lightning. 5. Rainbow. 6. The helping hand. 7. Simply to Thy Cross I Cling. 8. Angels beckoning. 9. Angel crowns faith. 10. Ascension to Heaven. 11. Heaven. 12. Safe in the Arms of Jesus.....$18.00

NOTE.—Nos. 2, 3, 7, and 10 of above form the set of 4 slides. Nos. 3 and 7 of above form the set of 2 slides of "Simply to Thy Cross I Cling."

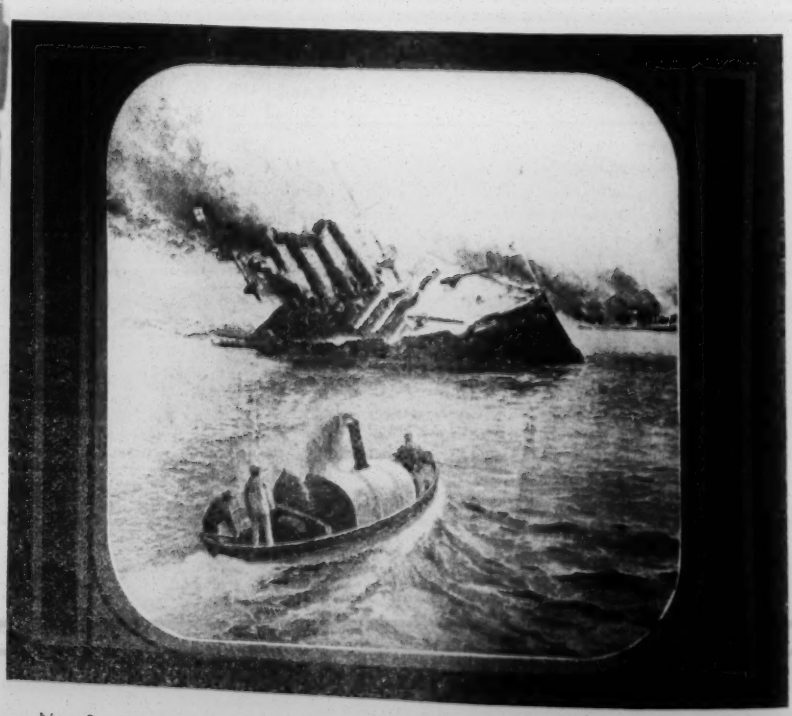
Russo-Japanese War Slides

The following illustrations are reproduced from the slides:



No. 1. The Russian Battleship Retvisan torpedoed at Port Arthur, February 8, 1904.

Copyright, 1900, by Wm. H. Rau.



No. 3. The Sinking of the Variag at **Chemulpo, Feb. 9, 1904.**



No. 16. Statue of Peter the Great, St. Petersburg.



No. 29. Bronze Statue of Buddha, at Kamakura, Japan.



No. 31 The King of Korea in Procession.



No. 46. A Japanese Spy Being Tried for His Life Before a Russian Court-Martial.



No. 47. **Amazons in the Czar's Dominions; Women Warriors of Trans-Baikalia.**



No. 50. Shark Market at Fusan, Korea.

The Russo-Japanese War

We are pleased to announce the completion of a set of lantern slides with lecture on the Russo-Japanese War. The titles of the slides will indicate the scope of the lecture.

While the material at hand for the assembling of such a set of views is copious, many of the originals are of poor quality. We have rejected all slides which are not at least of average merit, and have succeeded in obtaining a number of slides of exceptional beauty.

Among these is the slide of the Russian Battle-ship "Retvisan," which was torpedoed by the Japanese at Port Arthur during the night of February 8, 1904. This slide is made from an original negative photographed near Philadelphia while the battleship was on her trial trip after leaving the Cramp ship-yards.

As it is, impossible to obtain photographs of actual warfare, those that we include in the list are made from drawings or paintings, but they are carefully selected, of good quality and effective.

The Russo-Japanese War

A set of Lantern Slides with Printed Lecture.

This set consists of 62 slides, divided into two parts containing 31 slides each. The lecture covers the entire set, but either part can be used without the other, or part of each set can be omitted.

The Slides will be sold individually at 35c each plain, 75c each colored.

Price for the complete lecture of 62 slides, including 42 plain and 20 colored, $27.00. Prices of part first or part second, consisting of 21 slides plain and 10 colored, $14.00. The Entire set of 62 slides will be furnished colored for $43.00. Customers may select the slides to be colored, or we furnish those colored which are the most effective in that style.

Samples of war posters will be mailed on receipt of four cents in stamps.

PART 1

1. The Russian Battle-ship "Retvisan" Torpedoed by the Japanese February 8, 1904.
2. The Russian Cruiser "Variag."
3. The Russian Cruiser "Variag" against a fleet. February 9, 1904.
4. The Burning of the "Korietz" and Destruction of the "Variag" at Chemulpo
5. The Harbor of Chemulpo.
6. Portrait of Nicholas II., Czar of All the Russias.
7. Mutsuhito, Emperor of Japan.
8. Admiral Togo Directing a Naval Action in the Conning-tower of his Flag-ship.
9. Admiral Makaroff, Killed when the Petropavlovsk went Down.
10. Father John of Kronstadt Blessing Admiral Makaroff on his Departure to Succeed Admiral Stark at Port Arthur.
11. General Kuropatkin, Commander-in-Chief of the Russian Army.
12. Admiral Alexeieff, Emperor's Viceroy in the East when the War Broke out.
13. The Russian Ambassador to Japan Leaving Tokio at the Beginning of the War.
14. Japanese Overhauling a Cavalry Kit at the Barracks.
15. A Wrestling Bout in Tokio.
16. Statue of Peter the Great, St. Petersburg.
17. The Winter Palace, St. Petersburg.
18. Mob's Patriotic Demonstration in Front of the Winter Palace at St. Petersburg.
19. A Russian Peasant Family.
20. The Great Bell in the Kremlin, Moscow.
21. The Tower of Ivan in the Kremlin, Moscow.
22. The Emperor's Palace at Tokio.
23. Office of the Japanese Minister of War at Tokio.
24. Jinrikisha, the Carriage Drawn by Man Power.
25. A Tea-House, and Attendant Geisha Girls.
26. The River Front at Tokio.
27. Harbor of Nagasaki.
28. Buddhist Temple at Nagasaki.
29. Bronze Statue of Buddha at Kamakura, Japan.
30. Harbor of Vladivostok, Siberia.
31. The King of Korea in Procession.

PART 2

32. The Koreans, their Hats and Pipes.
33. The Russian Troops in Siberia. Shoveling Snow to Keep Warm.
34. The Russian Advance into Manchuria.
35. Russian Artillery in a Tight Corner.

The Russo-Japanese War--Continued

PART 2--Continued

36. Russian Engineers Laying the Railway Line Across the Ice on Lake Baikal.
37. Watching for Japanese Bridge Wreckers.
38. An Observation Post on the Siberian Line. Russian Officers Questioning a Spy.
39. The Night Patrol. Cossacks Inspecting the Railway Line above Port Arthur.
40. Looting in the Chinese Quarter at Port Arthur.
41. Away to the Far-off Front.
42. Russia's Chief Hope. The Cossacks—Daring Drill on Horseback.
43. The Russian Concentration on the Yalu. Reinforcements from the Half-Mongolian Tribes of the Amur.
44. Blindfolded Coolies Carrying Stores into Port Arthur.
45. Mountains of Vodka. Dutch Courage for Port Arthur.
46. A Japanese Spy Being Tried for his Life before a Russian Court-Martial.
47. Amazons in the Czar's Dominions.
48. The Chunchuses of Manchuria. A Fight with Cossacks.
49. A Hand-to-Hand Fight.
50. Shark Market at Fusan, Korea.
51. Village of Released Convicts, near Vladivostok, Siberia.
52. A Manchurian Merchants' Caravan at the Great Trade Center of Khabarovka.
53. Chunchuses under Suspicion. Innocent or Guilty?
54. Coaling a Russian Transport at Port Said.
55. Russian Priest and Cannon, the Sailor's Bulwark.
56. Life in the Russian Army. A Working Party Returning to Barracks Singing and Led by Regimental "Funny Men."
57. The Rush from Port Arthur. Departure of the Innocents.
58. First Bombardment of Port Arthur, as Seen from the Land Side.
59. First Naval Action at Port Arthur. By a Japanese Artist.
60. A Slippery Ride; Cossacks Crossing a Korean River.
61. Japanese Troops Landing Near Fusan, Korea.
62. Night Attack by the "Hayatori" and "Asgiri" on Port Arthur, during a Snow-storm, February 13.

Supplementary List of Russian-Japanese Slides

(NO LECTURE)

Price, Each 35c Plain; Price, Colored 75c Each

63. Formation of Fighting Ships in Action.
64. Map showing the area affected by the dispute.
65. The "Pallada," Protected Cruiser. Built at St. Petersburg, 1899.
66. Russian Cruiser "Dimitri Donskoi." Capacity 5,880 tons; complement, 550 men; length, 295 feet.
67. Japanese Cruiser "Kasagi." This ship was built for the Japanese government at the Cramp yards, and launched in 1897.
68. Viscount Tadasu Hayashi in the LL. D. Robes of Cambridge University.
69. The "Pobieda." A first-class battle-ship, built at St. Petersburg, 1900.
70. Japanese Man-of-War's-Men Practicing with a Quick-Firing Gun.
71. The Attempted Destruction of the Damaged "Tsarevitch" by the Japanese Fleet during the Battle of February 9th, at Port Arthur.
72. The Great Palace at Tokio, Japan.
73. Russia's First Blood. A Lucky Shot at one of the Japanese Torpedo Flotilla, in the First Night Attack on Port Arthur.
74. Preparing for War. Torpedo Practice on a Japanese Destroyer.
75. General Kuropatkin in the War Office.
76. Portrait of Admiral Togo.

St. Petersburg

77. St. Petersburg in Winter.
78. Nicholas Bridge.
79. Palace of Peter the Great.
80. Church Imperial.
81. Chateau.
82. Alexander Monument.
83. Statue of Peter the Great, Side View.
84. Room of Peter the Great, Winter Palace.
85. White Salon, Winter Palace.
86. Armorial Salon, Winter Palace.
87. Czar's Private Chapel, Winter Palace.
88. Pompeiian Room, Winter Palace.
89. In the Jew and Tartar Market.

90. General View of the Jew and Tartar Market.
91. Shipping Along the Neva and St. Isaac's Cathedral.
92. Unloading Wood Along the Neva.
93. Building a Man-of-War on the Neva .
94. Grain Elevator on the Neva.
95. Ice Cutting on the Neva.
96. Palaces of the Nobles Along Fontanka Canal.
97. A Drosky.
98. Peasant Washerwomen.

Moscow- The Kremlin

99. Panorama of the Kremlin and Moskva River from Church of Our Saviour.
100. Walls of the Kremlin.
101. Czar's Reception Room.
102. Czar's Throne in Reception Room.
103. St. George's Salon.
104. Royal Museum.
105. Monument to Alexander II.
106. Moscow from the Kremlin.
107. Grand Entrance to Great Arcade.
108. In the Great Arcade.
109. Church of Our Saviour, Interior.
110. Church of Our Saviour, Interior.
111. Church of Our Saviour, Altar.
112. Church of the Assumption.
113. Place Rouge.
114. Place Sonbrinski.
115. The Great Sunday Jew Market.
116. Crowd in the Great Sunday Jew Market.
117. Loaded Wagons in the Great Sunday Jew Market.
118. Loading the Ferry at Foot of Sparrow Hills.
119. Crossing the Ferry at Foot of Sparrow Hills.
120. Peasant Women Going to Market.
121. A Sunday Morning Gathering.
122. Peasant Woman Cutting Wheat.
123. A Traveling Minstrel and Dancer.
124. Peasants on their Way to Work.
125. Peasant Women Preparing Fodder.
126. Winnowing.
127. A Russian.
128. "Sledge Driving."

Portraits

135. Recent Portrait of Admiral Togo.
136. Marquis Marshal Oyama.
137. Commander Hirose, Japanese hero, killed in an attempt to rescue one of his men while the ship was sinking.
138. General Kuroki in his headquarters at Antung.
139. General Baron Nogi.
140. General Baron Oku.
141. General Count Nodzu.
142. M. Verestchagin, the famous Russian artist, killed on the Petropavlovsk.
143. Admiral Makaroff, after re-organizing the Russian fleet in Port Arthur, blown up in the Petropavlovsk.
144. The Russian priest who headed a charge in the battle of the Yalu, now wounded and in Mukden hospital.
145. Rear Admiral Rojestvensky commanding the Baltic squadron for the Far East.
146. Japanese boarding a neutral steamer in search of contraband on China Sea.
147. Chinese junks running the blockade of Port Arthur.
148. The Bayan, covering the retreat of Russian torpedo fleet, off Port Arthur.
149. The five ships making an attempt to cork Port Arthur.
150. Commander Hirose on his burning ship.
151. The blowing up of the Petropavolsk.
152. The remnants of the Russian fleet trying to break out of Port Arthur.
153. Vladivostok cruisers on the raid.
154. Japanese field kitchen in Manchuria; cooking rice for the army.
155. Repairing a damaged Japanese destroyer in Yokosaka dockyard.
156. Gen. Kuropatkin and his staff witnessing a Chinese show at Mukden.
157. On the way to the war; stiff roads for the transport to Mukden.
158. How the Jap army is fed in Manchuria; coolies carrying beef and rice.
159. Buddist priest holding funeral service over Russian at Antung.
160. The Japanese charge through the barbed wire fence at Kiuchau.
161. Mishenko's Cossacks retiring across the Yalu.
162. Disaffected Chinese being cleared out of Manchuria under Russian military escort.
163. On the Yalu, fighting around the guns. Japanese infantry taking possession of the captured Russian guns, at the battle of Chin-lien-cheng.
164. A priest leading Russian soldiers into battle.
165. The last gallant stand of the Russian gunners at Hah-mu-tang.
166. The Japanese round Port Arthur; the assault on Wolf Hill.
167. In the Russian trenches.
168. The doomed fortress outside Port Arthur; Japanese troops looking for the retention of a captured Russian position.
169. Battle scene: "For the faith, the king, and the fatherland."
170. The Cossacks spearing the Japanese in the fight at Wa-fang-tien, on May 30th.
171. The death of Count Keller in the fight in the Yang-ze-ling pass.
172. Russians dismantling seige guns, in a fort at Newchwang.
173. Cossacks overtaken by a terrific thunder storm in the Taim-tau-hi pass, Manchuria.
174. The advance at the Yalu, pack ponies, in difficulties.
175. A Russian shell at work.
176. The river of blood.

Moving Picture Films of the Russo-Japanese War.

One or more of the following films can be very effectively used in connection with the War slides. We would explain that these films are not made from actual photographs of battle scenes, as the conditions make it impossible to obtain negatives of actual warfare. The films are made from cleverly contrived imitations, and are probably more effective upon the curtain than the originals would be. The lecture that accompanies the stereopticon slides contains also a description of each of the following films:

1. **Skirmish Between Russian and Japanese Advance Guards,** 565 feet, class A, price, $84.75; code word, "Valdriá."
2. **Russian Battle-ship Repulsing a Torpedo Attack,** 95 feet, class B; price $11.40. Code word "Valacos."
3. **Battle of Chemulpo Bay,** 150 feet, class A; price $22.50; code word, "Valdriamos."
4. **Russian Outposts Attacked by Japanese,** 300 feet, class B; price, $36.00; code word, "Valable."

Other Films of Interest in Connection with the War.

Battle of the Yalu.

400 FEET, CLASS A.....$60.00.

Panorama Russian battle-ship "Gronobia," 100 feet, class B; price, $12.00

Japanese wrestling on battle-ship "Asama," 100 feet, class B, price $12.00.

Japs loading and firing a gun on battle-ship "Asama," 70 feet, class B; price $8.40.

Japs and loading and firing a six-pounder, 75 feet, class B, price $9.00.

Russian outpost attacked by Japanese, 300 feet, class B; price $36.00.

Russian battle-ship repulsing torpedo attack, 95 feet, class B; price $11.40.

Skirmish between Russian and Japanese advance guards, 565 feet, class A; price, $84.75.

Battle of Chemulpo Bay, 150 feet, class A; price $22.50.

Russian infantry, Warsaw, 45 feet, class A; price $6.75.

Warship in Nagasaki Harbor, Japan, 40 feet, class A; price $6.00.

Capture and execution of spies, by Russians, 400 feet, class B; price $48.00.

Scenes through a telescope from bridge of Russian battle-ship, 115 feet, class B; price $13.80.

OFFICIAL LIST OF

Stereopticon Views and Moving Picture Films

Taken at the World's Fair, St. Louis, 1904

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The Official plain slides contain a mat marked "Official Plain Slide," while mats of the colored slides are marked "Official Colored Slide." Both mats also bear the inscription:

"Copyright 1904, Louisiana Purchase Ex. Co."

It is important that exhibitors who wish accuracy in coloring buy the Official colored slides as these are made in fac-simile of the original scenes and objects.

The Offical Stereopticon Views of the World's Fair are made in the best style photographically and the list of subjects will include the buildings, grounds and objects of general, as well as special interest.

Stereopticon Views, St. Louis Purchase Exposition, 1904
Price, Plain, 40 cents each; Colored $1 00 each

OPENING CEREMONIES.

A. 1 Opening Oration of Pres. Francis.
A. 2 Sec. of War Taft Making Address.
A. 3 Grand Chorus Singing Hymn of the West.
A. 4 Crowds at Inside Inn.
A. 5 Jefferson Guards Drilling.
A. 142 Pres. Francis leaving Official Carriage near Government Building.
A. 143 Pres. Francis in Official Carriage.

THE PIKE.

B. 6 Group of Tyrolean Singers.
B. 7 Tyrolean Test of Strength.
B. 8 Prince Pu Lun and Group of Tyrolean Singers.
B. 9 Street Scene in Tyrolean Alps.
B. 10 Typical Tyrolean House.
B. 11 General View of Tyrolean Alps from outside the Fair Grounds.
B. 12 Tyrolean Alps. General View East.
B. 13 Tyrolean Alps. Castle and General View.
B. 14 Tyrolean Alps. General View North.
B. 15 Cingalese Stick Dancers.
B. 16 Natives Inserting Inscription on Leg of Jack.
B. 17 Grand Banquet Room Tyrolean Alps.
B. 18 View Down the Pike.
B. 19 Glass Weavers.
B. 20 Creation.
B. 21 Streets of Cairo. Camel and Rider.
B. 119 The Pike—"Chinese Village." Exterior View.
B. 120 The Pike—"Fair Japan." Exterior View.
B. 121 The Pike—"Section of Chinese Village." Exterior View.
B. 122 The Pike—"View of Building, Baby Incubators."
B. 124 The Pike—"Ancient Rome."
B. 125 The Pike—"Paris." Exterior View.
B. 126 The Pike—"Old St. Louis." Exterior View.
B. 127 The Pike—"Hereafter." Exterior View.
B. 128 The Pike—"Spectatorium." Exterior View.
B. 129 The Pike—"The Rube and Suckling Pig.
B. 144 East Entrance to Pike.
B. 145 Cowboy Group at East end of Pike.
B. 147 Ireland Building.
B. 148 Under and Over the Sea.
B. 149 Asia—Hindoo Basket Trick No. 1.
G. 150 Asia—Hindoo Basket Trick No. 2.
B. 151 Asia—Waiting for Passengers.
B. 152 Hagenbeck's Animal Show. Exterior
B. 153 Hagenbeck's Animal Show. Interior
B. 155 A Polar Scene in Hagenbeck's.

THE PIKE—(Continued).

B. 156 Caught in a heavy Shower on the Pike, July 4th.
B. 176 Scene in the Tyrolean Alps.
B. 177 Scene in the Tyrolean Alps.
B. 208 The Pike—Temple of Mirth.
B. 209 The Pike—A Scene in Asia.
B. 210 The Professor of Incubator Fame.
B. 211 Cairo on The Pike.
B. 212 Esquimaux Hut in Esquimaux Village.
B. 213 Cummin's Wild West on The Pike.
B. 241 In the Esquimaux Village.
B. 242 Esquimaux Whipping Money from Log.
B. 243 Old Plantation.
B. 244 Old Plantation. Actor Troop.
B. 245 Old Plantation. "Shooting Craps."
B. 278 The Pike—Jim Key.
B. 279 The Pike—Galveston Flood.
B. 280 The Pike—Ostrich Farm. Exterior.
B. 281 The Pike—Interior of Ostrich Farm.
B. 282 The Pike—Ireland.
B. 283 The Pike—Inside View of Ireland.
B. 284 The Pike—Chapel in Ireland.
B. 285 The Pike—Blarney Castle. Ireland.
B. 286 The Pike—Paris.
B. 287 The Pike—Moorish Palace.
B. 288 The Pike—Palais Du Costume.
B. 289 The Pike—Seville.
B. 290 The Pike—Naval Exhibit.
B. 291 The Pike—Naval Review.
B. 292 The Pike—Submarine Target Practice.
B. 293 The Pike—Naval Battle Scene.
B. 294 The Pike — Burning of Merchant ship. Naval Exhibit.
B. 295 Looking West on the Pike.
B. 296 Deep Sea Divers—The Pike.
B. 297 The Pike—A Trip to Siberia.
B. 298 The Pike—Ancient Rome.
B. 299 The Pike—Magic Whirlpool.
B. 300 The Pike—Scenic Railway.
B. 301 The Pike—Glass Blowers.
B. 302 The Pike—West Entrance.
B. 303 The Pike—Group of Esquimaux.
B. 304 The Pike—"Shoot the Chutes."
B. 348 The Pike—Hale Fire Fighters.
B. 349 The Pike—Streets of Constantinople.
B. 350 The Pike—Battle Abbey.
B. 351 The Pike—A group in the Chinese Village.
B. 352 The Pike—"Spiehler," with Under and Over the Sea.
B. 353 The Pike—Turkish Theatre — Constantinople.
B. 354 The Pike—Watching the Monkeys—Hagenbeck's.
B. 355 The Pike—Getting Elephant ready to "Shoot the Chutes."—Hagenbeck's.
B. 356 The Pike—Elephant leaving water after "Shooting the Chutes."
B. 398 The Pike—In the Chinese Village.
B. 399 The Pike—Chinese Magician.
B. 400 The Pike—Asia; Group of Performers.
B. 401 The Pike—Asia; Group around Sacred Bull.
B. 402 The Pike—Asia; Acrobats.
B. 403 The Pike—Asia; Acrobats.
B. 404 The Pike—Asia; La Belle Fatima.
B. 405 The Pike—Asia; La Belle Fatima.
B. 406 The Pike—Garden View, Seville.
B. 407 The Pike—A Squad of Hale Fire Fighters.
B. 408 The Pike—Esquimaux Village. Exterior.
B. 484 Hale Fire Fighters. Interior.
B. 485 Fight with Polar Bear. Esquimaux Village.
B. 486 King's Lake in Tyrolean Alps.
B. 487 Naval Exhibit. Operators in Boats.

U. S. GOVERNMENT DISPLAY.

C. 22 U. S. Navy Display at Government Building.
C. 23 Pueblo Indians from Haddon, N. M.
C. 24 Arapahoe, Chief Cut Nose and Wife.
C. 25 Frame of Thatched Tepee under Construction. Wichita Indians.
C. 26 Indians Thatching the Frame of Tepee.
C. 27 Indian Chief's Tepee surrounded with Brush Fence.
C. 28 Sioux Chiefs Yellow Hair, Sagine Goose and Two Charge.
C. 29 Sioux Indian Chiefs.
C. 30 Navajo Indians building Mud Hut.
C. 31 Cingalese Boat in Bay.
C. 32 Phillipine Iggorotes.
C. 33 Moki Indian Snake Dance.
C. 34 Sioux Chief Yellow Hair and Council.
C. 35 Sioux Chief "Julia" Tall Cream.
C. 36 Iggorote's Building Quarters.
C. 37 Filipino Huts on Lagoon.
C. 38 Building Filipino House on Lagoon.
C. 39 General View from Indian Reservation looking East.
C. 139 Crowds at U. S. Gov't Building.
C. 140 Gov't and Liberal Arts Building.
C. 141 Gov't Building and Sunken Gardens.
C. 178 Gov't Bldg from top of Man'f's Bldg.
C. 179 Gov't Bldg. from top of Educ. Bldg.
C. 180 U. S. Indian School.
C. 181 Samal Village. Philippine Section.
C. 182 Bridge leading to Fort. Philippine Section.
C. 183 Pawnee Sod House. Indian Reservation.
C. 184 Sioux Camp. Indian Reservation.
C. 185 Sioux Camp Indian Reservation.
C. 186 Sioux Squaw. Indian Reservation.
C. 214 U. S. Government Building.

U. S. GOVERNMENT DISPLAY—(Continued).

C. 215 Looking towards Gov't Bldg. from Observatory Tower.
C. 305 Looking West from Steps of Gov't Bldg.
C. 306 East Side of Gov't Bldg.
C. 409 Monument—Philippine Reservation.
C. 410 Philippine Reservation.
C. 411 Philippine Weather Bureau Bldg.
C. 412 Agriculture and Horticulture Bldg—Philippine Reservation.

BUILDINGS.

D. 40 Festival Hall and Fountains.
D. 41 Festival Hall and Monument from Plaza.
D. 42 Grand Basin from top of Cascades.
D. 43 Statue of St. Louis.
D. 44 Palaces of Education and Mines and Metallurgy from Cascades.
D. 45 German Building and Palace of Mines and Metallurgy.
D. 46 Palace of Education from Waterway.
D. 47 Cascades from Grand Basin.
D. 48 Palace of Varied Industries across Grand Basin.
D. 49 Plan of World's Fair.
D. 50 Festival Halls.
D. 51 Administration Building.
D. 52 Festival Hall and Cascade.
D. 53 Terrace of States.
D. 54 Palace of Electricity and Machinery across Grand Basin.
D. 55 Palace of Varied Industries across Grand Basin.
D. 110 Louisiana Purchase Monument and Palace Varied Industries across Grand Basin.
D. 111 Forestry, Fish and Game Building.
D. 56 German Building and Palace of Mines and Metallurgy from East Terrace of States.
D. 57 Looking North from West Terrace of States.
D. 58 Palace of Machinery from West Terrace of States.
D. 59 Palace of Electricity across Grand Basin.
D. 60 Promenade Around Grand Basin.
D. 61 General View from Steps of Administration Building.
D. 62 Palace of Varied Industries looking West.
D. 63 Palace of Transportation. East Front.
D. 64 Palace of Machinery and Band Stand, from Waterway.
D. 109 View from East Terrace, showing Palaces of Mines and Metallurgy and Education—Social Economy.
D. 112 Colonnade, Varied Industries Bldg.
D. 113 Machinery Building.
D. 157 Looking West from Manufacturers' Building.
D. 158 East Entrance of Mines and Metallurgy.
D. 159 Varied Industry Building looking toward Peace Monument.
D. 160 North end of Mines from Metallurgy Building.
D. 161 South Entrance of Manufacturers' Building.
D. 307 Festival Hall and Lower West Cascades.
D. 308 Sunken Gardens and Main Entrance to Liberal Arts Bldg.
D. 309 S. E. Corner Machinery Bldg.
D. 310 A Corner of Electricity Bldg.
D. 162 South Side of Manufacturers' Bldg.
D. 163 East Lagoon, looking South.
D. 164 East Lagoon and Educational Bldg.
D. 165 North Lagoon and Electricity Bldg.
D. 166 North Side of Mines and Metallurgy Building.
D. 167 North Side of Palace of Education.
D. 168 Looking toward Peace Monument
D. 187 Transportation Bldg. from top of Electricity Bldg.
D. 188 Festival Hall from Entrance to Plaza.
D. 189 Jerusalem from top of Educational Building.
D. 190 Festival Hall and Cascades from top of Educational Bldg.
D. 191 Machinery Bldg. from top of Educational Bldg.
D. 192 View from top of Educational Bldg.
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D. 194 U. S. Fish and Fisheries Building.
D. 195 Festival Hall.
D. 196 Looking toward West end of Mines and Metallurgy Bldg.
D. 246 Art Galleries. Exterior.
D. 247 Art Galleries. Exterior.
D. 248 Art Galleries. Main Doorway.
D. 249 Road leading to East Pavilion.
D. 357 Electricity Bldg.
D. 358 Main doorway of Electricity Bldg.
D. 359 Louisiana Purchase Monument.
D. 360 West Entrance of Mines Bldg.
D. 361 David Crocket Bridge and Main Entrance of Varied Industries Bldg.
D. 362 David Crocket Bridge, and North Side of Electricity Bldg.
D. 363 East Doorway of Education Bldg.
D. 413 Horticulture Bldg.
D. 414 Festival Hall and Fountains.
D. 415 Festival Hall and Napoleon Bridge.
D. 416 N. W. Corner of Educational Bldg and Napoleon Bridge.
D. 417 S. W. Corner of Mines and Metallurgy Bldg.
D. 517 Palace of Agriculture.

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E. 65 Missouri State Building.
E. 66 Ohio State Building.
E. 67 New York State Building.
E. 68 Alaskan Building, with Governor of Alaska and Staff.
E. 69 Alaskan Government Buildings.
E. 70 Alaskan Bldg, with Totem Poles.
E. 71 Texas State Building, built in shape of a star.
E. 72 Pennsylvania State Building.
E. 73 Massachusetts State Building.
E. 74 Minnesota State Building.
E. 75 Washington State Building.
E. 76 Connecticut State Building.
E. 114 Arkansas State Building.
E. 115 New Jersey State Building.
E. 116 West Virginia State Building.
E. 117 Iowa State Building.
E. 118 Oklahoma State Building.
E. 197 Kentucky State Building.
E. 198 Michigan State Building.
E. 216 Utah State Building.
E. 217 Mississippi State Building.
E. 218 Indian Territory State Building.
E. 219 Indiana State Building.
E. 250 Illinois State Building.
E. 251 Kansas State Building.
E. 252 Wisconsin State Building.
E. 253 South Dakota State Building.
E. 254 Nevada State Building.
E. 255 Montana State Building.
E. 256 New Mexico State Building.
E. 257 Maine State Building.
E. 258 Rhode Island State Building.
E. 259 Louisiana State Building.
E. 260 Tennessee State Building.
E. 261 Virginia State Building.
E. 262 Maryland State Building.
E. 263 California State Building.
E. 264 Oregon State Building.
E. 311 Vermont State Bldg.
E. 312 New Hampshire State Bldg.
E. 313 Arizona State Bldg.
E. 314 Georgia State Bldg.
E. 315 Idaho State Bldg.
E. 418 Main Entrance of Pennsylvania State Bldg.
E. 488 Interior of Rhode Island Bldg.
E. 489 Interior of New York Bldg.
E. 490 Interior of Iowa Bldg.
E. 491 Dedication of Illinois Bldg.
E. 492 Interior of Texas Bldg.
E. 493 Interior of New York Bldg.
E. 494 Interior of New York Bldg.

FOREIGN BUILDINGS.

F. 77 Japan Building.
F. 78 German Building.
F. 79 German Garden House Palace.
F. 80 Canada Building.
F. 81 Dedication of Swedish Building.
F. 82 Chinese Pavilion.
F. 83 Brazil and Belgium Gov't Bldgs.
F. 220 Entrance Gateway to French Gov't Building.
F. 265 French Government Building.
F. 84 Bust of Pres. Loubet, by Peuch.
F. 85 Bust of Lafayette, by Houdon.
F. 86 Le Destine L'Humanite, by Jeff Lumpoels.
F. 87 Salle des Fetes.
F. 199 Scene in Japanese Gov't Village.
F. 200 Scene in Japanese Gov't Village.
F. 130 Cardinal Satolli. In carriage in front of Brazilian Gov't Bldg.
F. 131 Cardinal Satolli Visiting Italian Gov't Building.
F. 132 Chinese Government Building.
F. 133 Brazil Government Building.
F. 134 Austrian Government Building.
F. 135 Swedish Government Building.
F. 136 Belgium Government Building.
F 137 Holland Government Building.
F. 138 Cuban Government Building.
F. 221 English Government Building.
F. 222 Guatemala Government Building.
F. 223 Republica Argentina Gov't Bldg.
F. 224 East India Government Building.
F. 225 Mexico Government Building.
F. 226 Siam Government Building.
F. 227 Ceylon Government Building.
F. 316 Swedenborg House.
F. 364 Nicaragua Gov't Bldg.
F. 365 Stairway leading to "German Haus."
F. 366 Looking towards the "German Haus."
F. 367 La Salle Bridge and "German Haus."
F. 419 Morocco Gov't Building.
F. 420 German Haus and Restaurant.
F. 421 Napoleon Bridge and German Haus.

STATUARY.

I. 91 Louis Joliet on Plaza.
I. 92 Statue of Cowboys near Entrance to Pike.
I. 93 Statue of Ferdinand de Soto on Plaza.
I. 94 Statuary at Base of Louisiana Purchase Monument.
I. 317 Thomas Jefferson and Festival Hall.
I. 318 Group at East End of Sunken Gardens.
I. 319 St. Louis, Plaza.
I. 320 Statue of Napoleon Bonaparte.
I. 321 Group at the Main Lagoon.
I. 495 "South Dakota"—Terrace of States.
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STATUARY—(Continued).

I. 498 "Indian Territory" — Terrace of States.
I. 499 "Nebraska"—Terrace of States.
I. 500 "North Dakota"—Terrace of States.
I. 501 "Kansas"—Terrace of States.
I. 502 "Missouri"—Terrace of States.
I. 503 Statue—"Defiance of the Sioux."
I. 504 Statue of "Charles Goodyear."
I. 505 Statue of "Horace Mann."
I. 506 "Louisiana"—Terrace of States.

NIGHT VIEWS.—Dissolving.

Should be Purchased Colored Only.

K. 95-a. Grand Basin from top of Cascades —Day .
K. 96 b. Grand Basin from top of Cascades —Night.
K. 97-a. Cascades, Twilight.
K. 98-b. Cascades, Early Evening. Illuminated.
K 99-c. Cascades, Night. Illuminated.
K. 100 Palace of Transportation. Illuminated.
K. 101 Cascades and Louisiana Purchase Monument from Plaza, showing Illuminations.
K. 102 Palace of Education, Illuminated.
K. 103 Palace of Electricity, across Grand Basin, Illuminated.
K. 104 Palace of Machinery, from Waterway, Illuminated.
K. 228 Night View, looking toward Monument.
K. 229 Night View from Observatory Tower.
K. 230 Night View, looking toward Gov't Building.
K. 266 Bird's eye view of Pike at night.
K. 267 Night view of Manufacturers' Bldg.

MISCELLANEOUS.

L. 105 Driveway in Fair Grounds.
L. 106 Driveway in Fair Grounds.
L. 88 Egyptian Dinner.
L. 89 Egyptian Ladies' Toilet.
L. 107 Intramural R. R. Station and General View looking East.
L. 108 Jerusalem.
L. 90 Egyptian Brewing.
L. 169 Looking toward Model Town.
L. 170 Philippino Scouts Band.
L. 171 U. S. Artillery Mounted.
L. 172 U. S. Troops.
L. 173 U. S. Mounted Band.
L. 174 Marine Camp.
L. 175 Marine Camp, Cleaning up.
L. 201 Model Town.
L. 202 Model City. San Francisco.
L. 203 Model City. American Inn.
L. 204 Model City Guild Hall.
L. 205 Model City. Kansas City.
L. 206 Cocopaw Tribe Hut. Mexico.
L. 207 Arrio Tribe. Northern Japan.
L. 231 Bird's eye view Model City from Observatory Tower.
L. 232 Bird's eye view Model City from Observatory Tower.
L. 233 Children's Play Ground and Nursery.
L. 234 Northwest from Observatory Tower.
L. 235 South from Observatory Tower.
L. 236 Orleans Plaza.
L. 237 Orleans Plaza, from Observatory Tower.
L. 238 Emergency Hospital.
L. 239 Floral Clock. The largest Clock in the World.
L. 240 Ferris Wheel.
L. 268 Model City. Municipal Museum.
L. 269 Model City. Town Hall.
L. 270 Model City. New York City Bldg.
L. 271 Christian Church.
L. 272 Travelers' Protective Ass'n Bldg.
L. 273 Old Virginia Homestead.
L. 274 Boer War. Opening Scene.
L. 275 Boer War. Battle Scene.
L. 276 Boer War. Battle Scene.
L. 277 Boer War. Surrender of the Boers
L. 322 A Rainy Day Scene—Transverse Ave
L. 323 A Rainy Day. Looking Towards Festival Hall.
L. 324 A Rainy Day Scene.
L. 325 Guard Inspection. Main Doorway Man'f'g's Bldg.
L. 326 Model School Bldg.
L. 327 Temple of Fraternity.
L. 328 Lower Cascades.
L. 329 West Lower Cascade and Pavilion.
L. 330 Sunken Gardens.
L. 331 Looking West on Transverse Ave.
L. 332 West Lagoon.
L. 333 Lower West Cascades.
L. 334 Scene at the Fountains.
L. 335 West End Plaza.
L. 336 A Doorway Framed Picture.
L. 337 Looking Towards West Pavilion.
L. 338 Looking Towards Festival Hall.
L. 339 South Lagoon.
L. 340 Looking Towards the Ferris Wheel.
L. 341 Gardens in Rear of Art Galleries.
L. 342 Jerusalem.
L. 343 Drill of U. S. Regulars. St. Louis Plaza.
L. 344 Drill of U. S. Regulars. St. Louis Plaza.
L. 345 Drill of U. S. Regulars. St. Louis Plaza.
L. 346 Drill of U. S. Regulars. St. Louis Plaza.
L. 347 From New York to the North Pole.
L. 372 Fireworks—Set Piece of Pres. Francis—July 28, 1904.

MISCELLANEOUS.—(Continued).

L. 373 Fireworks—July 28, 1904.
L. 374 Fireworks—July 28, 1904.
L. 375 Fireworks—July 28, 1904.
L. 376 Fireworks—July 28, 1904.
L. 377 Fireworks—July 28, 1904.
L. 378 West Lagoon.
L. 379 Looking East towards Purchase Monument.
L. 380 Stairway leading to the East Pavilion.
L. 381 Looking down the Cascades.
L. 382 Watching the workings of the great Floral Clock.
L. 383 Pygmy from Central Africa.
L. 384 Pygmies from Central Africa.
L. 385 Pygmies from Central Africa.
L. 386 Pygmy in Hut—From Central Africa.
L. 387 From New York to North Pole.
L. 388 Thirsty Crowds at W. C. T. U. Fountain.
L. 389 Lunching.
L. 390 Resting.
L. 391 Aztecs Copper Mining.
L. 392 Aztecs Copper Mining.
L. 393 Napoleon Bridge and East Pavilion.
L. 394 From Jefferson Bridge looking West.
L. 395 Robert Burns Cottage.
L. 396 West Lagoon, looking towards The Pike.
L. 397 North Lagoon, looking towards the Transportation Bldg.
L. 424 Manufacturers' Day, Aug. 6, 1904—Circus on Plaza.
L. 425 Manufacturers Day, Aug. 6, 1904—Watching the Circus.
L. 426 Manufacturers' Day, Aug. 6, 1904—Performing Elephants.
L. 427 Manufacturers' Day, Aug. 6, 1904—Hindoo Dance.
L. 428 Manufacturers' Day, Aug. 6, 1904—Dance of Pacific Coast Indians.
L. 429 Manufacturers' Day, Aug. 6, 1904—Red Lemonade Stand.
L. 430 Children's Day, Aug. 2, 1904—Parade of Asiatic Children.
L. 431 Children's Day, Aug. 2, 1904—Parade of Indian Children.
L. 432 Children's Play Ground—Children at Play.
L. 433 Lost Children—Children's Day, Aug. 2, 1904.
L. 434 Ferris Wheel from Napoleon Bridge.
L. 435 Captive Balloon.
L. 436 Press Headquarters on Fair Grounds.
L. 437 Testing Car Fenders.
L. 438 The City of Windmills.
L. 507 Parlor in Daniel Webster's House.
L. 508 Interior of U. S. Bird Exhibit.
L. 509 Exterior of U. S. Bird Exhibit.
L. 510 Lunch Stand at one of the Intramural Stations.
L. 511 A Wet Day on the Plaza St. Louis.
L. 512 Reception of "Liberty Bell" at Fair Grounds.
L. 513 12-inch Disappearing Gun. — Go'vt Bldg.

EXHIBITS.

M. 439 Apollinaris Exhibit — Agriculture Bldg.
M. 440 Chinese Exhibit—Liberal Arts Bldg.
M. 441 Chinese Exhibit—Liberal Arts Bldg.
M. 442 Chinese Exhibit—Liberal Arts Bldg
M. 443 German Exhibit — Liberal Arts Bldg.
M. 444 German Exhibit — Liberal Arts Bldg.
M. 445 German Exhibit — Liberal Arts Bldg.
M. 446 German Exhibit — Liberal Arts Bldg.
M. 447 German Exhibit — Liberal Arts Bldg.
M. 448 German Exhibit — Liberal Arts Bldg.
M. 449 German Exhibit — Liberal Arts Bldg..
M. 450 German Exhibit — Liberal Arts Bldg.
M. 451 German Exhibit—Wall Paper. Liberal Arts Bldg.
M. 452 German Exhibit. Liberal Arts Bldg.
M. 453 German Exhibit—Silks, etc. Liberal Arts Bldg.
M. 454 German Exhibit. Forestry, Fish and Game Bldg.
M. 455 German Exhibit — German Garden. Varied Industries Bldg.
M. 456 German Exhibit — German Garden. Varied Industries Bldg.
M. 457 German Exhibit — $18,000 Bronze Eagle. Varied Industries Bldg.
M. 458 German Exhibit. Varied Industries Bldg.
M. 459 German Exhibit—View from Main Doorway. Varied Industries Bldg.
M. 460 German Exhibit. Varied Industries Bldg.
M. 461 German Exhibit — Bronze Group. Varied Industries Bldg.
M. 462 German Exhibit—Looking towards Entrance. Varied Industries Bldg.
M. 463 German Exhibit. Varied Industries Bldg.
M. 464 German Exhibit. Varied Industries Bldg.
M. 465 German Exhibit. Varied Industries Bldg.
M. 466 German Exhibit—$18,000 Bronze Eagle in foreground. Varied Industries Bldg.
M. 467 German Exhibit—Educational Bldg.
M. 468 German Exhibit—Educational Bldg.

EXHIBITS. (Continued).

M. 469 German Exhibit—Entrance to Exhibit. Educational Bldg.
M. 470 German Exhibit. Educational Bldg.
M. 471 German Exhibit. Educational Bldg.
M. 472 German Exhibit. Educational Bldg.
M. 473 German Exhibit. Educational Bldg
M. 474 German Exhibit—High Speed Locomotive. Transportation Bldg.
M. 475 German Exhibit. Transportation Bldg.
M. 476 German Exhibit—Shipping Section. Transportation Bldg.
M. 477 German Exhibit. Transportation Bldg.
M. 478 German Exhibit—Steamship Exhibit. Transportation Bldg.
M. 479 German Exhibit — R. R. Exhibit. Transportation Bldg.
M. 480 German Exhibit — R. R. Exhibit. Transportation Bldg.
M. 481 German Exhibit—Electricity Bldg.
M. 482 German Exhibit—Electricity Bldg.
M. 483 German Exhibit—Electricity Bldg.
M. 514 Exhibit in Liberal Arts Bldg.
M. 515 Interior of Machinery Bldg.
M. 516 Labor Saving Device. Machinery Bldg.

MOVING PICTURE FILMS OF THE WORLD'S FAIR, ST. LOUIS, 1904.

The following is a list of titles of moving picture films taken at the Fair.

1. Opening Ceremonies ..... 143 feet
1-A. Sec. Taft's Address and panorama of the crowd ..... 187 feet
2. The Parade of the Pikers ..... 209 feet
3. Government Reservation, showing Philippine Islands: Igorrote Savages 191 feet
4. Panorama of the Buildings surrounding the Grand Lagoon, showing Terrace of States, Festival Hall etc. ..... 180 feet
5. Parade in Mysterious Asia on the Pike ..... 64 feet
6. Twenty Mule Team ..... 86 feet
7. Princess Rajah (oriental dance) ..... 58 feet
8. Panorama St. Lou's Exposition from wireless tower ..... 80 feet
9. Asia in America (Parade of Characters) ..... 64 feet
10. Musical drill of Philippine Scouts ..... 174 feet
11. Dress parade of Philippine Scouts ..... 94 feet
12. Panorama of Exhibition Grounds from wireless telegraphy tower ..... 80 feet
13. Panorama from roof of German government pavilion, showing Mines and Metallurgy, Educational and Electric buildings, Grand Basin, Cascades, East Pavilion and Festival Hall. The best of the series... 129 feet
14. Parade of floats on the Lagoon ..... 134 feet

In our judgment, the best of the World's Fair films, in order of merit, are numbers 13, 14, 4, 9, 3. The savages in No. 3 are scantily clad and the film may be objectionable in some places.

The Destruction of St. Pierre.

Owing to the appalling calamity that occurred at St. Pierre, on the Island of Martinique, due to the wholly unexpected eruption of the volcano of Mount Pelee, there has been a great demand for lantern slides showing views of the districts affected by the various eruptions, and we accordingly list herewith slides that we can furnish in connection with this subject.

Slides of other volcanoes, etc., will also have much greater attraction for the public than ever before on account of the intense interest aroused by the recent eruptions.

We wish to emphasize the fact that the following slides are original photographs, collodion plates, the negatives for which were made before the calamity and are of the very highest quality. They are not to be confounded with cheap slides made from drawings, copied photographs and other duplicated forms.

Price 40c each slide, uncolored; colored in finest style, $1.00 each.

MARTINIQUE.
Saint Pierre.

(The City of St. Pierre was wholly wiped out by the eruption of Mount Pelee May 8th, 1902. The number of deaths is variously estimated at from 30,000 to 50,000. Practically none of the inhabitants escaped.

This calamity ranks with the eruption of Mount Vesuvius, which destroyed Pompeii and Herculaneum.)

1. Harbor of St. Pierre.
2. City of St. Pierre viewed from the harbor.
3. Street in St. Pierre.
4. The River.
5. A Road in a Suburb.

FORTE-DE-FRANCE.

(Forte-de-France is a city on the Island of Martinique near St. Pierre, which practically escaped the ravages of the volcanic eruptions and was the nearest point of refuge.)

6. Statue of Empress Josephine, who was born on the Island of Martinique.
7. House in which Empress Josephine was born.
8. An Old Stairway.
9. Native Divers.
10. An Octoroon; afterward one of the victims of St. Pierre.

ST. VINCENT.

(St. Vincent is a British colony near the Island of Martinique and also suffered severely from volcanic eruptions. It is estimated that 1,600 people on the Island were killed. Its principal city is Kingstown)

11. Harbor of Kingstown.

ACTIVE, DORMANT AND EXTINCT VOLCANOES.

(Scientists are still at a loss to explain volcanic eruptions; although various theories have been advanced, none of them have been accepted as satisfactory. Volcanoes may be classed as Extinct, Dormant, and Active.)

The following are the most prominent of the extinct and dormant volcanoes:

12. Mount Shasta, California.
13. Mount Tacoma, Washington.
14. Crater near Columbia, Washington.
15. Popocatapetl, Mexico.
16. Mt. Chimborazo, South America.
17. Fujiyama, Japan.

ACTIVE VOLCANOES.

18. Crater of Mt. Etna, Italy.
19. Mt. Vesuvius and Naples, Italy.
20. Eruption of Mt. Vesuvius, showing crater.
21. Mt. Vesuvius, Pompeii.
22. Lava Stream of 1858, Mt. Vesuvius.
23. Mauna Loa, Hawaii.
24. Crater of Kilauea, Hawaii.
25. Lake of Fire, Kilauea, Hawaii.
26. Steam Cracks, Kilauea, Hawaii.
27. Vesuvius in Eruption, 1872.

VOLCANIC FORMS THE RESULT OF PREHISTORIC ERUPTIONS.

28. Petrified Forest, Big Canyon, Ariz.
29. Palisades, Hudson River, N. Y.
30. Falls cut through Lava Beds, Idaho.
31. Giant's Causeway, Ireland.
32. Crater Lake, Hawaii.
33. Punch Bowl, Hawaii.

It is advised that slides of volcanoes be bought colored. When these are colored in the best style the effects are very beautiful.

If desired we can furnish any of these slides in duplicates or triplicates, colored in such a way as to produce different light effects. That is to say, a beautiful effect is produced by coloring one slide of Mt. Vesuvius or any other mountain scene to show daylight effects; another copy of the same slide to show twilight, and a third of the same slide to show night.

When these are used with a dissolving stereopticon the result in changing from one lantern slide to the other is simply a change in the coloring, the slide itself apparently remaining on the curtain. In this case, daylight fades into twilight, and twilight into night.

Secret Society Views.

Round Views, mounted in square wood holder, 4x7 inches, colored, $1.50 each.

The most convenient, impressive and economical mode of illustrating the ceremonies of Secret Societies. The lists give the views generally in demand, though other views can be made to order from any engravings or designs that may be furnished. **(Price of such special views, finely colored, $2.00 each; uncolored, $1.00 each.)**

Masonic.

Entered Apprentice Degree.

1. Holy Bible, Square, Compass and Warrant.
2. Ancient Lodge in Valley.
3. Form of Lodge.
4. Supports of Lodge.
5. Jacob's Ladder.
6. Furniture of Lodge.
7. Ornaments of Lodge.
8. Lights of Lodge.
9. Jewels of Lodge.
10. Tabernacle in Wilderness.
11. St. John Baptist and St. John Evangelist.
12. Masonic Tenets.
13. Points of Entrance.
14. Chalk, Charcoal and Clay.

Fellow-Craft Degree.

15. Pillars of the Porch.
16. Five Orders of Architecture.
17. The Five Senses.
18. Seven Liberal Arts.
19. Scene at the Waterfall.
20. Corn, Wine and Oil.
21. Allusion to the Letter G.

Master Mason's Degree.

22. Building Solomon's Temple.
23. Marble Monument (uncolored, $1.00).
24. Ancient Grand Masters.
25. Entered Apprentice's Lodge.
26. Fellow-Craft Lodge.
27. Master Mason's Lodge.
28. Three Steps.
29. Pot of Incense.
30. Bee-hive.
31. Book of Constitutions Guarded by Tyler's Sword.
32. Sword Pointing to Naked Heart: All-Seeing Eye.
33. Anchor and Ark.
34. Forty-seventh Problem (uncolored, $1.00).
35. The Hour Glass.
36. The Scythe.
37. Emblems of Mortality.

Royal Arch Chapter.

38. Map of Country between Jerusalem and Babylon.
39. The Tower of Babel.
40. Hanging Gardens, Babylon.
41. Handwriting on the Wall.
42. Babylon Taken by Cyrus.
43. Source of River Euphrates.
44. Ruins of Anath.
45. Ruins of Rabba.
46. Country of Mesopotamia.
47. Sandy Desert.
48. Ruins of Palmyra.
49. Ruins near Damascus Gate.
50. Forests of Lebanon.
51. Quarries of Zeredathah.
52. Jerusalem in Ruins.
53. Tabernacle of Zerrubbabel.
54. Burning Bush, with Moses.
55. Burning Bush, without Moses.
56. Clay Ground and Succoth of Zeredathah.
57. Bringing Logs to Joppa.

Commandery.

58. Angel at Sepulchre.
59. The Marys at Tomb.
60. Ascension of Christ (with lever ascension movement to the figure, ($3.50).

Prelate.

61. Valley of Dry Bones.
62. The Crucifixion.
63. Body of Christ in Tomb.
64. Resurrection of Christ.
65. The Cross.
66. The Pilgrim.
67. The Knight.
68. The Penitent.
69. Christ on the Cross.
70. Death on the Pale Horse.
71. Human Skull (uncolored, $1.00).
72. John at Patmos.
73. Faith at the Cross (uncolored, $1.00).
74. Cross and Crown of Glory with motto.

Odd-Fellows.

Initiatory Degree.

1. All-Seeing Eye.
2. Three Links.
3. Skull and Cross Bones.
4. The Scythe.

Motto—From Darkness to Light.

First Degree.

5. Bow, Arrow and Quiver.
6. Bundle of Sticks.

Motto—In Friendship Forever.

Second Degree.

7. The Axe.
8. Heart and Hand.
9. The Globe.
10. The Ark.
11. The Serpent.

Motto—Brotherly Love.

Third Degree.

12. Scales and Sword.
13. The Bible.
14. The Hour Glass.
15. The Coffin.

Motto—Truth the Imperial Virtue.

Encampment Emblems.

16. The Three Pillars.
17. The Tent.
18. The Pilgrim's Scrip, Sandals and Staff.
19. The Altar of Sacrifice.
20. The Tables of Stone, etc.
21. Altar of Incense.

Daughters of Rebecca.

Rebecca at the Well.
Mother of Samson.
Hannah.
Esther implores Ahasuerus.
Ruth.
Ruth and Naomi.
Sarah.
Miriam.
Queen Elizabeth.
Cleopatra.
Catharine de Medici.
Isabella.

Pines on Mountain Side.
Trees Marking Water-course.
Narrow Defile.

A. O. U. W.

Official A. O. U. W. slides can be bought only from the Supreme Recorder, M. W. Sackett, Meadville, Pa., through the Grand Recorders of the various grand jurisdictions.

Knights of Pythias.

First Rank.

1. Friends Damon and Pythias.
2. Damon Condemned to Die.
3. Pythias Appeals to Dionysius.
4. The Flight of Damon to his Family.
5. Pythias in Dungeon. Calantha's Appeal.
6. Damon's Farewell to his Family.
7. Pythias at Headsman's Block.
8. Pythias Saved by Damon's Arrival.
9. Heroes Honored by King.
10. Beautiful Unknown Shore.

Third Rank.

1. Ancient Egyptian Art.
2. The Flowery Plain.
3. The Mountain's Side.
4. The Sunless Sea.
5. Where Hideous Creatures Climb.
6. The Hero.

Sixth Senator.

1. The Battlefield.
2. The Wounded Soldier.
3. Wounded Soldier Relieved.

LIFE OF CHRIST

By Tissot.

The price of the slides is as follows:
Plain Slides, each.....$0.75
Colored Slides, each..... 2.00

By especial arrangement with the McClure-Tissot Company, owners of the copyright of the Tissot paintings and all reproductions, and publishers of the "Tissot Illustrated Life of Christ." These slides may be had singly or in quantities, it being no longer necessary to order in "sets" of a given number. While they can be furnished plain, the effect is so much enhanced by their careful coloring (after Tissot), and, indeed, the coloring being so essential to a right apprehension of the subject illustrated and the artist's own conception, that the colored slides are worth far more than the difference in price.

The Tissot Paintings are the finest illustrations of the Life of Christ ever produced. Not only the novelty of Tissot's work, but also the remarkable care in introducing "local color," and in reproducing the very spirit of the Gospel stories as well, give the paintings a new charm. Moreover, they are comprehensive, covering every incident in our Lord's life. Nothing so complete, in every sense of the word, has been attempted or accomplished before.

In the Lantern Slide Reproductions, since the originals are so finely finished, the paintings lose nothing but rather gain much by their enlargement upon the screen. The prices for these slides are somewhat higher than usual; this is rendered absolutely necessary by the unusual expenses in copying the paintings, etc. Each separate slide is plainly marked, in several places, by the copyright notice, and no one can be allowed, for private use, to reproduce any of them in any way.

The list follows the chronological order adopted by M. Tissot.

A. Our Lord Jesus Christ.
1. Zacharias and Elizabeth.
2. The Vision of Zacharias.
270 The Annunciation.
3. The Virgin Mary in Her Youth.
4. The Visitation of Elizabeth and Mary.
5. The Magnificat.
6. Joseph Seeks a Lodging in Bethlehem.
7. The Adoration of the Shepherds.
8. The Presentation of Jesus in the Temple.
9. The Wise Men Journeying to Bethlehem.
10. The Wise men and Herod.
11. The Wise Men Present Their Gifts.
12. The Massacre of the Innocents.
13. The Flight into Egypt.
14. The Sojourn in Egypt.
15. The Return from Egypt.
16. Jesus and His Mother at the Fountain.
17. Jesus Sitting in the Midst of the Doctors.
18. Jesus Found in the Temple.
19. The Youth of Jesus.
20. The Voice Crying in the Wilderness.
21. The Winnower.
22. John the Baptist and the Pharisees.
23. John the Baptist Sees Jesus from Afar.
24. The Baptism of Jesus.
25. Jesus Taken Up into a High Mountain.
26. The Temptation in the Wilderness.
27. St. John the Evangelist.
28. Angels Came and Ministered Unto Him.
29. The Calling of Andrew and John.
30. The Calling of Peter and Andrew.
31. The Calling of James and John.
32. Nathanael Under the Fig Tree.
33. The Betrothed of Cana.
34. The Marriage of Cana of Galilee.
35. Jesus Goes Up to Jerusalem.
36. Christ Talks with Nicodemus.
37. The Man with an Infirmity of Thirty and Eight Years.
38. An Angel Troubled the Waters.
39. Jesus and the Woman of Samaria at Jacob's Well.
40. And They Led Him Unto the Brow of the Hill.
41. Healing of Peter's Mother-in-law.
42. In the Villages the Sick were brought unto Him.
43. "Thou Fool! this Night Thy Soul Shall be Required of Thee."
44. Jesus Went Out Into a Desert Place.
45. Jesus Teaching in the Synagogue.
46. The Healing of the Ruler's Son.
227. Jesus Preaching from a Boat.
47. The First Miraculous Draught of Fishes.
48. Jesus Healing the Lame and the Blind on the Mountain.
49. The Healing of Leper at Capernaum.
50. Jesus Teaching the People by the Seashore.
51. The Calling of Matthew.
52. The Parable of the Piece of Silver.
273. Jesus Sat at Meat with Matthew.
53. Christ Healing the Withered Hand.
54. The Pharisees and Herodians Take Counsel Against Jesus.
55. The Ordaining of the Twelve Apostles.
56. The Two Women at the Mill.
57. "And When Ye Come Unto an House, Salute It."
58. Christ Sleeping During the Storm.
59. Christ Stilling the Tempest.
60. And All the City Gathered Together at the Door.
61. The Two Men Possessed with Unclean Spirits.
62. The Legion of Evil Spirits Drive the Swine into the Sea.
63. The Raising of Jairus' Daughter.
64. Jesus Preaching by the Seaside.
65. Christ Healing the Blind and Dumb Man.
66. She Only Touched the Hem of His Garment.
67. Lord, I Am Not Worthy.
68. The Man with an Unclean Spirit in the Synagogue.
69. Raising of the Widow's Son at Nain.
70. Healing of the Canaanite's Daughter.
71. The Sick Waiting for Jesus to Pass By.
72. The Sower.
73. Christ Eating in the House of the Pharisees.
74. Christ Bids His Disciples to Rest Awhile.
75. The Palsied Man Let Down Through the Roof.
76. The Sermon on the Mount.
77. Lazarus at the Rich Man's Door.
78. The Dumb Man Possessed of the Devil Healed at Capernaum.
79. Christ's Exhortation to the Twelve Apostles.
80. Herod.
81. The Miracle of the Loaves and the Fishes.
82. The People Seek Christ to Make Him King.

83. Christ Going Out Alone Into a Mountain to Pray.
84. Christ Walking on the Sea.
85. Peter Walks Upon the Sea.
86. "Ye Seek Me, Not Because Ye Saw the Miracles, but Because Ye Did Eat of the Loaves."
87. Christ Reproving the Pharisees.
88. The Pharisees and Sadducees Come to Tempt Jesus.
89. The Healing of the Crooked Woman, Ill for Eighteen Years.
90. The Transfiguration.
91. Healing of the Young Man, Possessed of a Devil, at Mount Tabor.
92. Christ Sending Out the Seventy Disciples, Two by Two.
93. "The First Shall be Last."
94. Jesus and the Little Child.
95. "Get Thee Behind Me, Satan."
96. Mary Magdalen Before Her Conversion.
97. Mary Magdalen Repentant.
98. Jesus Passing Through the Villages, on His Way to Jerusalem.
99. "The Rich Young Man Went Away Sorrowful."
100. The Healing of Ten Lepers.
101. Christ at Bethany, in the House of Martha.
102. Mary at the Feet of Jesus.
103. The Lord's Prayer.
104. But No Man Laid Hands on Him.
105. The Women Taken in Adultery, Jesus Writing Upon the Ground.
106. "And Jesus Was Left Alone, the Woman Standing in the Midst."
107. Christ Preaching Near the Treasury.
108. The Blind Man Washes in the Pool of Siloam.
109. The Blind Man Tells His Story to the Jews.
110. The Good Samaritan.
111. "Then Took They Up Stones to Cast at Him.
112. Jesus Walking on Solomon's Porch.
113. The Pharisee and the Publican.
114. The Wise Virgins.
115. The Foolish Virgins.
271. "Jesus Wept."
116. The Raising of Lazarus.
117. The Prodigal Son Asking Alms.
118. The Return of the Prodigal Son.
119. "Suffer Little Children to Come Unto Me."
120. Zaccheus in Sycamore Tree.
121. Healing of Two Blind Men at Jericho.
122. "The Ass Tied, and the Colt with Her."
123. Jerusalem from the Mount of Olives.
124. "And Beholding the City, He Wept Over It."
125. The Procession in the Streets of Jerusalem.
126. The Children's Hosannas in the Temple.
127. The Chief Priests Take Counsel Together.
128. Christ Driving Them Out that Sold and Bought from the Temple.
129. Jesus Forbids the Carrying of Loads in the Temple.
130. The Healing of the Lame in the Temple.
131. The Gentiles Ask to See Jesus.
132. The Voice from Heaven During Holy Week.
133. The Chief Priests Ask, "By What Authority Doest Thou These Things?"
134. Jesus Points to the Corner Stone.
135. The Tribute Money.
136. The Pharisees Question Jesus.
137. "Woe Unto You, Scribes and Pharisees!"
138. "Jerusalem! Jerusalem!"
139. The Widow's Mite.
140. "Master, See What Manner of Stones and What Buildings Are Here."
141. Christ Foretelling the Destruction of the Temple.
142. The Alabaster Box of Very Precious Ointment.
143. The Jews Conspire Together.
144. Judas Goes to the Chief Priests and Betrays His Master.
145. The Man Bearing a Pitcher.
146. The Jews' Passover.
147. Judas Dipping His Hand in the Dish.
148. Jesus Washing His Disciples' Feet.
149. The Communion of the Apostles.
150. The Last Discourse of Our Lord.
151. But Peter Said Unto Him: "Although All Shall Be Offended, Yet Will Not I."
152. "My Soul Is Exceeding Sorrowful Unto Death."
153. The Agony in the Garden.
154. "Could Ye Not Watch with Me One Hour?"
155. Judas, and with Him a Great Multitude with Swords and Staves.
156. The Judas Kiss.
157. They Went Backward and Fell to the Ground."
158. Christ Healing the Ear of Malchus.
159. The False Witnesses.
160. The First Denial of Peter.
161. The Second Denial of Peter.
162. Annas and Caiaphas.
163. The High Priest Rends His Clothes. Jesus Is Condemned to Death.
164. Jesus Turned and Looked at Peter.
165. Peter Went Out and Wept Bitterly.
166. Christ Buffeted and Mocked in the House of Caiaphas.
167. Jesus in Prison.
168. The Morning Judgment of Jesus.
169. Judas Repents and Returns the Money.
170. Jesus Led from Caiaphas to Pilate.
171. Pilate Questions Jesus.
172. The Message of Pilate's Wife.
173. Jesus Led Back from Herod to Pilate.
174. The Scourging.
175. The Scourging on the Back.
176. The Crown of Thorns.
177. "Ecce Homo!"
178. "Let Him Be Crucified!"
179. Pilate Washes His Hands.
180. The Holy Star.
181. The Forum; Site of the Gabbatha. Jesus Hears His Death Sentence.
182. The Judgment on the Gabbatha.
183. The Inscription on the Cross.
184. "And They Put Him On His Own Raiment."
185. Christ Bearing the Cross.
186. Christ Falls Beneath the Cross.
187. Simon the Cyrenian Compelled to Bear the Cross with Jesus.
188. The Procession Nearing Calvary.
189. The Holy Women Stand Afar Off.
190. Jesus Stripped of His Raiment.
191. The Wine Mixed with Myrrh.
192. The First Nail.
193. Nailing of the Feet.
194. The Raising of the Cross.
195. The Wedging of the Cross.
196. Head of Jesus on the Cross.
197. The Pardon of the Penitent Thief.
198. "And They Parted His Raiment and Cast Lots."
199. "And Sitting Down, They Watched Him There."
200. What Our Saviour Saw from the Cross.
201. The Weeping Mother at the Cross.
202. "Eloi, Eloi, lama Sabacthani."
203. "I Thirst!" The Vinegar to Jesus.
204. "It Is Finished."

Tissot's Life of Christ—Continued

205. The Death of Jesus.
206. The Crowd Leave Calvary, Smiting Their Breasts.
207. The Earthquake at the Crucifixion.
208. Confession of the Centurion.
209. "One of the Soldiers with a Spear Pierced His Side."
210. The Pagan Temple Built by Hadrian on the Site of Calvary.
211. Jesus Alone on the Cross.
212. Joseph of Arimathea Begs the Body of Christ from Pilate.
213. The Body Taken from the Cross.
214. The Anointing Stone.
215. Jesus Carried to the Tomb.
216. The Resurrection.
217. Mary Magdalen and the Women at the Tomb.
218. Mary Magdalen Tells the Disciples that the Body of Christ is No Longer in the Tomb.
219. Peter and John Run to the Tomb.
220. Christ Appears to Mary Magdalen.
221. Christ appears to Peter.
222. Christ Appears to the Holy Women.
223. Jesus Joins the Disciples on the Road to Emmaus.
224. He Appeared to the Eleven as They Sat at Meat.
225. Christ Appears to the Disciples on the Edge of the Sea.
226. Peter Casts Himself Into the Sea.
227. The Second Miraculous Draught of Fishes.
228. Christ Eating With His Disciples After the Resurrection.
229. "Feed My Lambs."
230. The Ascension from the Mount of Olives.
231. The Ascension.

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2. Director of the Chorus.—Jacob Rutz.
3. Tableau—Expulsion from Paradise.
4. Tableau—Adoration of the Cross.
5. Christ—Head. Anton Lang.
6. Christ—¾ figure.
7. Christ—Full figure.
8. Christ—Full figure. Arm uplifted.
9. Mary, Mother of Jesus. Bust. Anna Flunger.
10. Mary, Mother of Jesus, ¾ figure.
11. Mary, Mother of Jesus, full figure.
12. Martha. Maria Schwalb.
13. Mary Magdalene. Full figure. Bertha Wolf.
14. Mary Magdalene. ¾ figure.
15. The Captain.
16. John. Peter Rendl.
17. Peter. Thomas Rendl.
18. Judas. John Zwink.
19. Andrew. Aloys Gerold.
20. Thomas. Anton Mayer.
21. Matthew. Joseph Albrecht.
22. Bartholomew. Joseph Rutz.
23. Thaddeus. Joseph Kurz.
24. Philip. Tobias Zwink.
25. Simon. Martin Hochenleitner.
26. James, the Greater. Mathias Dedler.
27. James the Less. Benedikt Klucker.
28. Dariabas. Johann Lang.
29. Ezekiel. Ruppert Breitsamter.
30. Rabinth. Edward Albe.
31. Nathan. Franz Paul Lang.
32. Merari. Anton Gastl.
33. Rabbi. Andreas Lang.
34. Joshua. Andreas Wolf.
35. Veronica.
36. Simon, of Cyrene.
37. Joseph, of Arimathea. Andreas Braun.
38. Annas. Martin Oppenreider.
39. Barabbas,
40. Nathanael. George Breitsamter.
41. Pilate. Sebastian Bauer.
42. Caiaphas. Sebastian Lang.
43. Herod. Rochus Lang.
44. Moses. Tobias Zwink.
45. Nicodemus. Wilhelm Rutz.
46. Oziel. Dom Klammer.
47. Prologus. Joseph Mayer.
48. Tableau—Farewell of Tobias.
49. The Farewell at Bethany.
50. Christ and Mary.
51. Simon, of Bethany. Franz Steinbacker.
52. Christ Riding on the Ass, John Leading.
53. Christ on the Mount of Olives.
54. Christ and Mary Magdalene.
55. Christ Blessing His Disciples.
56. Preparing for the Last Supper.
57. The Last Supper. Christ Sitting.
58. The Last Supper. Christ Standing and Blessing the Cup.
59. Tableau—Joseph Sold by His Brethren.
60. Judas Before the Great Council, Receiving the Blood Money.
61. Entry Into Jerusalem, and the Dispersing of the Dealers.
62. Christ in the Garden of Gethsemane.
63. Christ and Judas.
64. Judas Betraying Christ with a Kiss.
65. Christ Before Caiaphas.
66. Tableau—Samson Mocked by the King of the Philistines.
67. Christ Before Herod.
68. Christ Before Pilate.
69. Christ Condemned.
70. The Scourging.
71. Christ at the Scourging Pillar. Anton Lang.
72. Christ Mocked by the Soldiers.
73. Christ Crowned with Thorns.
74. Ecce Homo. Anton Lang.
75. Bearing the Cross.
76. Tableau—Moses Elevating the Brazen Serpent.
77. Mary Magdalene Anointing Christ.
78. Peter Denies Christ.
79. The Crucifixion.
80. "It Is Finished."
81. Tableau—Cain's Remorse.
82. Judas and the Dealers.
83. The Descent from the Cross.
84. Christ in the Lap of Mary.
85. Pieta.
86. The entombment.
87. The Resurrection.
88. Tableau—Adam Earning His Bread.
89. Apotheosis. Ascension.
90. Tableau—"Suffer Little Children."

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4 Art Thou Weary, Art Thou Languid?—First Good Friday. By Delaroche.

5 As With Gladness Men of Old.—Star of Bethlehem. By Piglhein.

6 Blest Be the Tie That Binds.—Family Worship. By Hofmann.

7 Break Thou the Bread of Life.—Christ Feeding the Multitude. By Murillo.

8 Christ for the World We Sing.—Christ the Consoler. By Ary Scheffer.

9 Christ the Lord is Risen To-day.—Touch Me Not. By Schonherr.

10 Come Holy Spirit, Heavenly Dove.—Christ in the Temptation. By Hofmann.

11 Come Unto Me Ye Weary.—Left to the World. By Otto Lingner.

12 Come Ye Disconsolate.—The Doctor. By Fieldes.

13 Dear Jesus, Ever at My Side.—Christ Child. By Ittenbach.

14 Doxology: Praise God, etc.—The Chorister Boys. By Mrs. Anderson.

15 Eternal Father, Strong to Save.—The Life-Boat. By A. Morton.

16 From Greenland's Icy Mountains.—Statue of Heber in Calcutta Cathedral.

17 God be With You, Till We Meet Again.—The Supper at Emmaus. By L'Hermitte.

18 God Calling Yet, Shall I Not Hear?—Ruth Deciding.

19 God Moves in a Mysterious Way.—The Sea is His.

20 Hail the Day That Sees Him Rise.—Christ's Ascension. By Bierman.

21 Hark! Ten Thousand Voices Sounding.—Peter and John Run to the Sepulchre. By Burnand.

22 Hark! The Glad Sound.—Christ Tempted. By S. Cornicelius.

23 Hark! The Herald Angels Sing.—Mary and Infant Jesus. By Von Bodenhausen.

24 He Leadeth Me, Oh, Blessed Thought.—Christ the Good Shepherd. By W. T. C. Dobson.

25 Holy, Holy, Holy, Lord God Almighty.—Angels Heads. By Sir Joshua Reynolds.

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27 I Heard the Voice of Jesus Say.—Mary and Martha and Jesus, By Siemiradski.

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32 In the Hour of Trial.—Christ in Gethsemane. By Hofmann.

33 I Think When I Read that Sweet Story of Old.—Christ the Good Shepherd. By W. T. C. Dobson.

34 It Came Upon the Midnight Clear.—Christmas Angels and Bells. By Blashfield.

35 Jerusalem, My Happy Home.—Hypatia. By Seifert.

36 Jesus, I My Cross Have Taken.—The Arrest of Jesus.

37 Jesus Keep Me Near the Cross.—Mary at the Cross. By Delaroche.

38 Jesus, Lover of My Soul.—Christ and Peter. By Ad. Schwartz.

39 Jesus Shall Reign Where'er the Sun.—Pilate's Wife's Dream. By Dore.

40 Just as I Am Without One Plea.—The Prodigal Son. By Franz Molitor.

41 Laborers of Christ, Arise.—The Good Samaritan. By K. Siemenroth.

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45 Morn's Roseate Hue Has Decked the Sky.—First Easter Dawn. By J. K. Thomson.

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47 My Faith Looks Up to Thee.—Augustine and Monica. By Ary Scheffer.

48 My Hope is Built on Nothing Less.—The Lighthouse on the Rocks. By G. Ames.

49 My Jesus, as Thou Wilt.—Jesus in Gethsemane. By Jalabert.

50 My Jesus, I Love Thee.—"Ecce Homo." By Guido Reni.

51 My Soul Be on Thy Guard.—Martyrs in the Colosseum. By Dore.

52 Nearer, My God, to Thee.—Jacob's Dream. By Murillo.

53 Not All the Blood of Beasts.—The Scape-Goat.

54 Now the Day is Over.—The Angelus. By Millet.

55 O Come, All Ye Faithful!—In Bethlehem. By Bouguereau.

56 O Day of Rest and Gladness.—The Lord's Day. By Scheurenberg.

57 O, For a Heart to Praise My God.—The Golden Stair-Case. By Sir E. Burne-Jones

58 O God, Beneath Thy Guiding Hand.—The Pilgrim Exiles. By Boughton.

59 O God, Our Help in Ages Past.—Daniel Praying for Jerusalem.

60 Oh, Could I Speak the Matchless Worth.—The Good Shepherd. By Kehren.

61 Oh, for a Closer Walk with God.—An Evening at Nazareth. By Paul Leroy.

62 O Jesus Thou Art Standing.—The Light of the World. By Holman Hunt.

63 Onward Christian Soldiers.—The Christian Soldiers. By Dore.

64 O Thou My Soul, Forget no More.—Diana or Christ? By Edwin Long.

65 O, Worship the King.—Let the Sea Praise Him. By L. James.

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13 Christ tempted by the Devil.
14 Christ and the Samaritan Woman.
15 Christ preaching on the Sea of Galilee.
16 The Sermon on the Mount.
17 Christ healing the Sick.
18 Christ raising the daughter of Jairus.
19 Christ Walking on the Waters.
20 The Miracle of the Loaves and Fishes.
21 The Transfiguration.
22 Parable of Prodigal Son—Carousal.
23 Parable of Prodigal Son—Swineherd.
24 Parable of Prodigal Son—Return.
25 Christ blessing the little children.
26 Mary Magdalen washing feet of Jesus.
27 Christ and the rich young man.
28 The Parable of the Lilies.
29 Christ the outcast of the people.
30 Christ's entry into Jerusalem.
31 The Poor Widow's two mites.
32 Christ, the Good Shepherd.
33 Christ Weeping over Jerusalem.
34 The Last Supper.
35 The Agony in the Garden.
36 Christ Rejected.
37 Christ bearing the Cross.
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8 The Brook of Cedron, 89 feet.
9 The Messiah's Entry into Jerusalem, 30 feet.
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11 Raising of Lazarus, 74 feet.
12 The Last Supper, 120 feet.
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17 Condemnation, 91 feet.
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16 Arrest for Thieving.
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22 The Finish of the Race.
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29 Blackwell's Island.
30 Blackwell's sIland, Prisoners Marching to Dinner.
31 Labor Agitators.
32 Murder.
33 Sing Sing Prison.
34 The Convict's Burial.
35 Anatomical Diagram; The Stomach of a Drunkard.
36 Anatomical Diagram; The Stomach of a Temperate Man.
37 The Drunkard's Widow.
38 The Drunkard's Child at Prayer.
39 The Little Beggar Girl.
40 The East River by Moonlight.
41 The Harbor Police Boat.
42 Interior of the Morgue.
43 The Potter's Field.
44 The Young Bootblack.
45 The Bootblack Brigade.
46 The Oyster Stand.
47 Street Preaching.
48 Jerry McAuley's Mission.
49 The Newsboys' Home.
50 The Public School House.
51 Holiday in the Country.
52 Central Park.
53 Trade School, The Carpentry Class.
54 The Free Reading Room.
55 An Improved Tenement.
56 The Factory.
57 A Block of Residences.
58 A Happy Home.
59 The Picture Gallery.
60 The Church.
61 The Sheaf of Wheat.

Edison Moving Picture Films which can be used with the lecture "Lights and Shadows of a Great City."

Police Patrol Wagon, length 45 feet, $5.40.

East Side Drive, Central Park, New York, 50 feet, $6.00.

Dick Croker Leaving Tammany Hall, 50 feet, $6.00.

Panoramic View of the Ghetto, New York City, 100 feet, $12.00.

Panoramic View of Brooklyn Bridge, River Front and Tall Buildings from the East River, 125 feet, $15.00.

The Burglar on the Roof (comic), 50 feet, $7.50.

Up-to-Date Cake Walk (comic), 75 feet, $11.25.

Dancing on the Bowery, 50 feet, $7.50.

Bowery Five Cent Shave (comic), 100 feet, $15.00.

A Trip Across the Continent.

Washington to San Francisco.

Since tourists and the American public generally are beginning to appreciate the beauty and grandeur of our matchless scenery at home, the demand for lantern slides pertaining to the Rocky Mountains and the Pacific Coast has increased so rapidly that we have collected the following set of views. These slides are made from original negatives in the finest style and the complete set is accompanied by lecture reading. Price per set of 60 views, uncolored, $24.00; colored, $60.00.

1 Capitol, Washington.
2 White House.
3 The Washington Monument.
4 Pennsylvania Limited.
5 Horseshoe Curve.
6 Track Tanks.
7 Signal Towers.
8 Allegheny Foothills.
9 Four Highways.
10 Pack Saddle.
11 Old Canal.
12 Union Depot, Chicago.
13 Suburban Station.
14 Burlington Flyer.
15 Interior of Dining Car.
16 Interior Library Car.
17 Burlington Depot, Omaha.
18 Sheep Ranch.
19 Farm Scene in Nebraska.
20 Tilling the Soil.
21 Denver, Col.
22 Gateway, Garden of the Gods.
23 Balance Rock.
24 Pike's Peak.
25 Royal Gorge.
26 Iron Bridge, Royal Gorge.
27 Tower of Gilman.
28 Canon of the Grande.
29 Ascending Marshall Pass.
30 Descent of Marshall Pass.
31 Curricanti Needle.
32 Cliff Dwellers.
33 Castle Gate.
34 Salt Lake City.
35 Main Street, Salt Lake City.
36 Brigham Young's Monument.
37 Eagle Gate.
38 Amelia's Palace.
39 Mormon Temple.
40 Mormon Tabernacle.
41 Interior Tabernacle.
42 Saltair Beach.
43 Oakland Ferry.
44 Market Street.
45 Mariposa Grove.
46 Yosemite Valley.
47 Bridal Veil Falls.
48 Yosemite Falls.
49 Vernal Falls.
50 Glacier Point.
51 Pasadena, Baldwin's Ranch.
52 Los Angeles; The Plaza.
53 Santa Barbara Mission.
54 Hotel Del Monte.
55 Rose Garden, Del Monte.
56 Mount Shasta.
57 Chinatown, San Francisco.
58 Golden Gate Park.
59 Cliff House.
60 Golden Gate.

Edison Moving Pictures to Accompany the Lecture, "A Trip Across the Continent."

Horse-Shoe Curve, Pennsylvania Railroad. **Length 135 feet, $16.20.**
Pack Saddle Mountains, Pennsylvania Railroad. **Length 140 feet, $16.80.**
Panorama View of the Capitol, Washington. **Length 40 feet, $4.80.**
Royal Gorge, Denver & Rio Grande Railroad. **Length 50 feet, $6.00.**
Canyon of the Rio Grande, Denver & Rio Grande Railroad. **Length 50 feet, $6.00.**
Old Faithful Geyser, Yellowstone Park. **Length 100 feet, $15.00.**
Stage Coach Hold-Up in the Days of '49. **Length 150 feet, $22.50.**

Tour of the World.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 60 slides uncolored, $24.00, price per set colored, $60.00.

1 Philadelphia Independence Hall, Interior.
2 Broad Street Station—Train Leaving.
3 Washington—The Capitol.
4 Washington—White House, South Front.
5 Washington—The Monument.
6 Niagara Falls.
7 Chicago. The Auditorium.
8 St. Louis. The Great Bridge.
9 Pullman Dining Car.
10 Gateway to Garden of the Gods, Pike's Peak.
11 Panorama, Santa Fe.
12 Canon of the Colorado.
13 Salt Lake City.
14 Salt Lake City, Mormon Tabernacle.
15 Yellowstone Canon.
16 Yellowstone Geyser.
17 Yosemite Big Tree.
18 Yosemite Falls.
19 San Francisco—Grand Palace Hotel.
20 Sandwich Islands.—King's Palace.
21 Japan.—Yokohama.
22 Japan.—Mikado's Palace, Kiota.
23 Japan.—Statue of Buddha, Kamakura.
24 China.—Harbor of Hong Kong.
25 India.—Calcutta.
26 India.—Darjeeling.
27 India.—Elephanta Caves.
28 Panorama of Aden.
29 Suez Canal.
30 Cairo, looking toward Pyramids.
31 Pyramid and Sphynx.
32 Alexandria.—Pompey's Pillar.
33 Jerusalem.
34 Jerusalem, Mosque of Omar.
35 The Dead Sea.
36 Joppa.
37 Constantinople.
38 The Golden Horn.
39 Athens from the Acropolis.
40 Naples, panorama.
41 Rome.
42 Venice.
43 Milan Cathedral.
44 St. Gotthard's Tunnel, Switzerland.
45 Axenstrasse, Lake Lucerne.
46 Mer de Glace.
47 Chamonix, Mt. Blanc.
48 Geneva and the Rhone.
49 Berlin.
50 Amsterdam, Holland.
51 Rue Royale, Brussels, Belgium.
52 Paris, panorama.
53 Paris, Grand Opera.
54 Paris, Column Vendome.
55 England, London Bridge.
56 England, Thames Embankment.
57 Ireland, Lakes of Killarney.
58 Steamer in dock, New York.
59 Brooklyn Bridge, New York.
60 Liberty Statue, New York.

With Stoddard in Mexico.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 60 slides, uncolored, $24.00; price per set, colored, $60.00.

1 Alamo Plaza, San Antonio, Texas.
2 Mexican Desert.
3 Zacatecas and the Bufa.
4 Plaza Showing Bufa Zacatecas.
5 Bathing Trench, Aguas Callentes.
6 Street Peddlers, Aguas Callentes.
7 Hacienda at San Luis Potosi.
8 "Coronet" and Trollies at Las Canoas.
9 Tunnel No. 7 and Devil's Backbone, Temasopo Canon.
10 Falls of Micas, Temasopo Canon.
11 Railway through Coffee Forest near Choy Cave.
12 Village of Zacata.
13 Grand Hotel Redon, Silao.
14 Water Carriers, Guanahuato.
15 Street View, Guanahuato.
16 Citadel, Guanahuato.
17 Interior of a Mill Reduction Works, Guanahuato.
18 Stoddard Under a White Umbrella, Guanahuato.
19 Catacombs, Guanahuato.
20 Falls of Juanacatlan.
21 Law Building, Guadalajara.
22 Private Residence, Guadalajara.
23 Prisoners, Guadalajara.
24 Flower Market, Guadalajara.
25 Plaza, Queretaro.
26 Place of Maximilian's Execution, Queretaro.
27 Maximilian's Coffin, Government Building, Queretaro.
28 Marble Fountain, Old Spanish Convent, Queretaro.
29 Tajos Nochistongo.
30 Jockey Club House and Calla de San Francisco, City of Mexico.
31 Interior of Jockey Club House, City of Mexico.
32 On the Zocola, City of Mexico.
33 Cathedral, City of Mexico.
34 Interior of Cathedral, City of Mexico.
35 National Palace, City of Mexico.
36 Interior of National Museum, City of Mexico.
37 Standard of Cortez, National Museum, City of Mexico.
38 Funeral Car, City of Mexico.
39 Tomb of Juarez, Cemetery of San Fernando, City of Mexico.
40 On the Chinampas.
41 Sheep's Head Vendor, City of Mexico.
42 Statue of Guitlahuac, Paseo de la Reforma, City of Mexico.
43 Gateway to the Castle of Chapultepec, City of Mexico.
44 Cathedral of Guadalupe and Hill of Tepyac, City of Mexico.
45 Early Morning on La Viga Canal.
46 San Bartilito.
47 Toluca Valley near Chima.
48 Ocoyocac.
49 Toluca Valley near Mt. Nevado.
50 Valley of Maltrada, Vera Cruz Railroad.
51 Maltrada.
52 Street View Showing Peak of Orizaba.
53 In the Alameda, Orizaba.
54 Farmer Boys in Orizaba.
55 Up Heavy Grade on the Vera Cruz Railway.
56 Fields of Appam and Mount Malinche.
57 Peon Sucking Pulque from the Maguey Plant, Atoto.
58 Market Place, Puebla.
59 Balcony, Puebla.
60 Popocatepetl, from Cholula.

Switzerland.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00.; price per set, colored, $50.00.

1 Panorama of Basel.
2 Zurich, from the Quaibrucke.
3 Zurich.—The Bridge and Lake.
4 Village of Schwytz.
5 Lucerne.—Old Lantern Tower and Bridge.
6 Lucerne.—Lake Front.
7 Lucerne.—Lion.—Thorwaldsen.
8 Lake Lucerne.—Hotel on Rigi Kulm.
9 Lake Lucerne.—Old Cottages, Gersau.
10 Lake Lucerne.—Axenstrasse and the Alps.
11 Lake Lucerne.—Gallery of Axenstrasse.
12 Lake Lucerne.—Picturesque Fluelen.
13 St. Gotthard Pass.
14 Great St. Gotthard Tunnel.
15 St. Gotthard Pass, Devil's Bridge.
16 Hospenthal.
17 Hospenthal and Andermatt.
18 Bern.
19 Bern.—Street of Justice and Clock Tower.
20 Bern.—Hotel de Ville.
21 Fribourg panorama.
22 Fribourg.—The Old Fountain.
23 Geneva from the Island of Rousseau.
24 Geneva, New Bridge.
25 Lake Geneva, Nyon and Chateau.
26 Lake Geneva, Cathedral of Lausanne.
27 Lake Geneva, Market place, Vevey.
28 Lake Geneva, Inclined R. R., Territet Glion.
29 Lake Geneva, Castle of Chillon.
30 Interlaken and the Jungfrau.
31 Valley of Lauterbrunnen.
32 The Wetterhorn from Grindelwald.
33 Glacier of Grindelwald.
34 Tunnel in Glacier of Grindelwald.
35 Entrance to Via Mala.
36 Johannisburg, Via Mala.
37 Splugen.
38 Entrance to Stelvio Pass.
39 Schloss Stockalper and Rhone Valley.
40 Schloss Stockalper, Brieg.
41 Swiss chalet, Naters.
42 Morteratch Glacier.
43 Gorner Glacier.
44 Hospices of St. Bernard and Mont Velan.
45 Chamonix and Mont Blanc.
46 Chamonix.—The Diligence.
47 Mer de Glace.
48 Glacier des Bossons.
49 Murren.
50 Mont Blanc.

Washington.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00.; price per set, colored, $50.00.

1 Baltimore and Potomac R. R. Station.
2 Pennsylvania Avenue from the Treasury.
3 United States Capitol.
4 United States Capitol, distant view.
5 Senate Wing.
6 Rogers' Bronze Doors.
7 Supreme Court Room.
8 Senate Bronze Doors.
9 Senate Chamber.
10 President's Room.
11 House of Representatives.
12 Statue of Civilization.
13 Naval Monument.
14 Emancipation Monument.
15 Botanic Gardens.
16 Smithsonian Institution.
17 National Museum, interior.
18 Agricultural Department Grounds.
19 Washington Monument.
20 White House.
21 White House, East Room.
22 Treasury.
23 Corner of the Treasury.
24 Jackson Statue.
25 State, War and Navy Departments.
26 Corcoran Gallery of Art.
27 Farragut Statue.
28 Albaugh's Opera House.
29 Thomas Statue.
30 Post Office Department.
31 Patent Office.
32 Ford's Theater.—Medical Museum.
33 Star showing where Garfield was shot.
34 Naval Observatory.
35 Equestrian Statue of Washington.
36 Residence of James G. Blaine.
37 Soldiers' Home.
38 Statue of General Scott.
39 Monument of John Howard Payne.
40 Bridge and College at Georgetown.
41 Gateway at Arlington.
42 Drive and Arlington House.
43 Monument to Unknown Dead.
44 Panorama from Arlington.
45 Long Bridge.
46 Walk on the Banks of the Potomac.—Mount Vernon.
47 Washington's Home.
48 View from Washington's chamber window.
49 Washington's Barn.
50 Washington's Tomb.

Picturesque Mexico.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00; price per set, colored, $50.00.

1 Vera Cruz Harbor.
2 Street in Vera Cruz, showing Cathedral.
3 Plaza in Vera Cruz.
4 Patio of the Hotel Universal, Vera Cruz.
5 Peak of Orizaba from the Vera Cruz Railroad.
6 A street corner in Cordova.
7 Scene in the Tropics, Cordova.
8 A Hilly Street in Cordova.
9 Street and Mountain in Cordova.
10 Picturesque Street in Orizaba.
11 Street and Cathedral in Orizaba.
12 Tropical Scenery, Orizaba.
13 Scenery about Orizaba from Hotel De la Borda.
14 Mexican Kitchen.
15 Old Bridge at Acambaro.
16 Puebla, showing Popocatepetl.
17 Puebla, showing Iztaccihuatl.
18 Street in Puebla, showing Cathedral.
19 Street in Puebla, with Church of San Christobal.
20 Aztec Pyramid, Cholula.
21 Panorama of City of Mexico.
22 Cathedral, City of Mexico.
23 Aztec Calendar Stone in Cathedral, City of Mexico.
24 Plaza Guadaloupe, City of Mexico
25 Market Day, City of Mexico.
26 Street Market Scene, City of Mexico.
27 Water Carrier, City of Mexico.
28 La Viga Canal, City of Mexico.
29 La Viga Canal, Vegetable Boats.
30 La Viga Canal, Shipping pulque.
31 Bull Fight.
32 Mexican Saloon.
33 Chapultepec.—Garden of Maximilian's Palace.
34 Chapultepec.—The Terrace.
35 Chapultepec.—In the Hanging Gardens.
36 Old Spanish Castle and Street, Morelia.
37 Panorama of Guanahuata.
38 Fountain of Guanahuata.
39 Cathedral and Plaza, Guanahuata.
40 Ox Team at Guadalajara.
41 Cathedral, Guadalajara.
42 Church and Plaza, Celaya.
43 Alameda, Celaya.
44 Church of Our Lady Carmen, Celaya.
45 Panorama of Zacatecas.
46 Cathedral, Chihuahua.
47 Mexican Burro.
48 Governor General's Palace, Merida, Yucatan.
49 Interior of a Residence, Progresso, Yucatan.
50 Street Scene in Progresso, Yucatan.

Egypt.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00.; price per set, colored, $50.00.

1 Port Said and Entrance to Suez Canal.
2 Suez Canal.
3 Harbor of Alexandria.
4 Pompey's Pillar, Alexandria.
5 Mahmoudieh Canal, Alexandria.
6 Street in Cairo.
7 Shoubra Palace.
8 Interior of an Arabic Palace, Cairo.
9 Masharabeah (latticed window), Cairo.
10 Fountain of Ablution, Mosque of Hassan.
11 Bazar of Antiques, Cairo.
12 Interior of Gezeereh Palace, Cairo.
13 Citadel and Mosque of Mohammed Ali.
14 Arab Cemetery in the Desert.
15 Tombs of the Caliphs, Cairo.
16 Water Carriers.
17 Ra-em-ke. Oldest Wooden Statue (Bulak).
18 Mummy of Rameses II.
19 The Mahmal Leaving for Mecca.
20 Group of Great Pyramids.
21 Temple Sphinx and Great Pyramid.
22 The Sphinx Excavated.
23 Pyramid of Sakkarah.
24 Siut, from the Nile.
25 Colonnade, Temple of Denderah.
26 Trading Boat on the Nile.
27 Grand Temple of Luxor.
28 General View of Luxor.
29 A Mummy Dealer.
30 Avenue of Sphinxes and Propylon, Karnak.
31 Great Hall of Columns, Karnak.
32 General View of Great Temple, Karnak.
33 Colossi of Thebes.
34 Great Court, Medinet Aboo.
35 The Rameseum Grand Hall, Thebes.
36 Valley of the Tombs of the Kings, Thebes.
37 Pylon of the Temple at Edfoo, Thebes.
38 The Harbor of Assouan.
39 First Cataract of the Nile.
40 Philae from the Cataract.
41 Ruins of Philae.
42 Ruins of the Mosque Mishchod.
43 Shadoof and Sakkieh.
44 Gertasse.
45 Nubian Boy Riding Buffalo.
46 Kirscheh.
47 Temple and Desert Wady, Saboah.
48 Great Temple, Aboo Simbel.
49 Interior of Great Temple.
50 Second Cataract of the Nile.

If the recipient of this catalogue contemplates the purchase of a stereopticon, magic lantern, or moving picture machine, and remains in doubt either because he lacks confidence in his judgment or hesitates in making a choice between our machines and those of some other make, we will be pleased to have him write us, stating his views and we will give any information or advice in our power.

If in Doubt, Write Us.

We recognize that it is at times difficult for the purchaser of a stereopticon or magic lantern to decide which is the best of the various makes, as printers' ink is patient and the poorest instruments are often described by dealers as the finest with superlative excellences. Attractive illustrations can be drawn from apparatus which is made of cheap and defective material; and no illustration in a catalogue can show the difference between the finest and the poorest quality of lenses.

The customer should be guided by the fact that no legitimate business house can afford to sell at a loss, or at cost of material; and any offers of this nature should be viewed with suspicion. It need not be pointed out to an intelligent buyer that no dealer can afford to sell a $100.00 article for $25.00.

The safest course for the buyer of projecting instruments and supplies is to deal with a firm of recognized standing, known specialists in this line, who have both the facilities and the knowledge requisite for the production of up-to-date meritorious goods.

No exhibitor can do first-class work with a third-rate magic lantern, stereopticon, moving picture machine, slides, or films. If the purchaser is not willing or able to invest sufficient money in an apparatus that will perform his work satisfactorily, according to his requirements, it is wiser to avoid the exhibition business entirely than to purchase an outfit that is bound to disappoint his audience, himself, and end in loss, as well as to create prejudice against the exhibition business.

Good Work Requires Good Apparatus.

It does not follow that all outfits must be expensive, we repeat, the quality depends upon the work required.

We have no special "bargain lists" to offer except the regular catalogue and other printed matter which describe new articles and quote reasonable prices. Our efforts are directed constantly toward improving both the material and the design of what we have to sell without raising prices, rather than toward reducing manufacturing cost by snipping off a bit of brass here, giving a rougher finish there, to allow of a reduction in price.

No Second-Hand Goods.

The strongest guarantee that a dealer can offer both as to the quality and the price of his merchandise, is the customer whose patronage and good will he retains year after year. The experienced exhibitor and the expert moving picture man are our favorite customers; the more they know about the business, the more easily will they recognize merit in instruments and views. Not that they always indorse our judgment; not by any means. The old lanternist is the most self-opinionated person on earth, and no two of them ever agreed entirely with each other; but not a few improvements are due to the persistent nagging of the old-time exhibitor.

Experienced Exhibitors.

It is a peculiar fact that discussions about prices are maintained almost entirely by the amateur. The lecturer who shows six nights per week, forty weeks per year, knows the difference between a high grade stereopticon at $15.00 and another at $175.00. He knows that a one inch plug will not fill a six inch hole and is well aware that an eagle cannot fly with the wings of a sparrow. The moving picture man who has been at it since 1896 buys the most expensive films, and cannot get them too fresh and new; he figuratively waits at the door for new subjects. The amateur frequently spends his time shopping for second hand goods and lands as prizes films which are obsolete and discarded.

One-inch Plugs in 6-inch Holes.

The Unattainable.

We ask of the man who is using ink, paper, stamps and time in a search for the unattainable at second hand: Why do the wise men who know the show and lecture business from the ground up buy the highest priced goods? They are not philanthropists, seeking to enrich the dealer. Why do the concerns whose goods are notoriously cheap sell only to the beginner, whom they term in poetic language a "farmer," never a second time, and rarely to the experienced showman?

The Cheaper the Outfit, the Harder the Competition for the Exhibitor.

When exhibitors of moving pictures employ an inadequate and cheap outfit, they enter into competition with a host of other exhibitors who also have inefficient machines and films; there are many of these on the market and there is nothing to distinguish the one from the other; which lessens the exhibitor's chances of success enormously.

An exhibitor who employs a good machine and high grade films at once places himself above the competition of the cheaper class. He will easily obtain a hearing in trying to make first-class dates; he will attract audiences. The man with the poor outfit has to overcome prejudice and often meets with no consideration; while the former has won from the beginning, because of the known solid merits of the instrument and views.

The Exhibitor Should Advertise Thoroughly.

To the traveling exhibitor with stereopticon or moving picture machine, the question of advertising his business is an all important one. It is not sufficient to purchase a first-class outfit. Success, both financial and artistic, depends upon a liberal attendance at the lectures. To procure this should be the constant effort of the entertainer.

How to obtain large audiences, the methods to be employed, are problems that must be variously solved, according to the kind of audiences that it is desired to attract, the views that are to be shown, etc.

Primarily, the one form of advertising that is always apropos is the use of posters. These are large sheets, preferably containing an illustration of some scene in the lecture. We have adopted as a standard size 18x24 inches, which will arrest attention, particularly when it shows boldly a view that illustrates the lecture. They should be hung in store windows, fastened to fences, telegraph poles, etc., whenever opportunity offers, and where the public will see them.

In addition to these, liberal use of handbills distributed at people's houses or places of public congregation, will be helpful.

Other methods of attracting attention will occur to men of originality. They are many and various. The indorsement of leading men and women in any given locality can usually be obtained for a meritorious outfit, and is valuable. An attractive program should be issued, and if distributed before the lecture will arouse interest.

Music when added to a magic lantern lecture increases its attractiveness. The Phonograph with a dozen or two records has made this part of an entertainment simple. It is of great value before opening, during an intermission, and after a lecture.

The newspapers should announce the coming of the lecturer. He should procure notices free if possible, pay for them if he must, but get them in any case. A few notices in the "local" column of the papers will be of greater value than a large "display" advertisement.

Correspondents occasionally make propositions to us looking toward our furnishing an outfit with either stereopticon views or moving pictures to be used by them and the profits to be divided between themselves and this company. We never enter into arrangements of this sort for obvious reasons. It would be impossible for us to follow up outfits sent out in this way, which would necessarily be scattered over a wide extent of territory.

For similar reasons we cannot ship outfits on consignment to be tried on the road for a lengthy period and subject to return.

An investigator considering the business chances before going into the exhibition business frequently asks what assurance of success we can give him. In answer to this question, it can only be said that the exhibition business must be conducted along business lines and much depends upon the personality of the man that purchases the outfit. The exhibition business requires energy, tact, and readiness to seize opportunities such as would be called for in any other venture. An intelligent man with these characteristics undoubtedly has excellent chances of a successful career as an exhibitor.

GLOSSARY

Acetylene—A gas which is generated by the contact of water with calcic carbide; it is cheap, simple and practical for stereopticon work.

Condensers, or Condensing Lenses—The large lenses, usually two in number, 4 or 4½ inches in diameter, placed in a magic lantern in front of the illuminant and behind the views. Condensers vary in focus from 6 to 8 inches and the diameter may be less or greater than the figures given, ranging in extreme cases from 3 to 8 inches; at times three condensers are employed.

The diameter of the condenser must be greater than the diagonal of the slide which it illuminates.

Calcium, or Lime Light—An illuminant produced by the mixture of oxygen and hydrogen gases, or oxygen with the vapor of ether or gasoline, which are under pressure and burn against a lime cylinder, producing incandescence.

Carrier (Slide Carrier).—A frame, usually made of wood, constructed to hold a stereopticon view in proper position in the instrument.

Carbide (Calcic Carbide).—A chemical used to generate acetylene gas, which is liberated immediately upon contact of the chemical with water.

Curtain—Some white material, such as sheeting, cloth, etc., upon which is projected the view by a stereopticon or moving picture machine.

Dissolving Key—See key.

Film, Moving Picture—A transparent celluloid tape, one inch wide, containing 16 individual pictures to the foot, that may be of any length from 25 feet to 500 feet. Rapid projection on the curtain blends these pictures into harmonious, consecutive action, reproducing the original scene of which it is a photograph.

Film Winder—A device for rewinding film rapidly into a coil after it has been projected and allowed to run into a box or bag.

Film Mender, or Film Joiner—A device used for properly gauging the film when joining two ends, that the perforations may continue at equal distances, and to exert pressure while the film glue is drying.

Hydro Carbon Light.—An illuminant produced by means of kerosene under pressure which vaporizes upon contact with a heated surface, and when ignited produces incandescence in a Welsbach mantle.

Illuminant—The form of light employed in a projection instrument to illuminate the view. Those in use vary greatly in intensity in the following order: Oil (kerosene), employed with one or more wicks; Welsbach mantle, with house gas; kerosene under pressure for vaporization (called Hydro Carbon Light) used with Welsbach mantle; acetylene gas; incandescent electric lamp, calcium light, or lime light; arc electric.

Kinetoscope, projecting—A trade term adopted by Thomas A. Edison to designate an instrument which receives a moving picture film and by its mechanism gives it rapid motion, projecting the pictures upon the curtain in such a way as to produce the effect of continuous motion upon the eye.

Key, Dissolving—A term, which when used in connection with a stereopticon, indicates an appliance to which lime light or acetylene gases are conducted from generator, gas tanks or other storage bags; it serves to direct the flow of the gases at will into one or the other magic lantern of the stereopticon. A high pressure key is used when calcium light gases are received from tanks in which they have been stored under high pressure. A low pressure key is used when gases are made by the exhibitor and held under low pressure.

Lime Light—See Calcium.

Limes, or Lime Cylinders—A stick of lime to be placed in a cup which forms part of the lime light burner.

The gases are ignited at the burner tip, which directs the flame against the lime, causing incandescence and producing a dazzling light. Limes should always be kept in air tight boxes when stored.

Magic Lantern—An instrument for projecting a view upon a wall, curtain, or other opaque white surface, the view being transparent and placed in front of the condensing lenses in the instrument; it is provided with an objective lens, which projects the view upon the curtain.

Objective, or Objective Lens—The convex lens or lenses attached to the front of instruments of projection, which receive the view from the condensing lenses, and project it forward, the size of the projected view increasing with the distance; a properly constructed objective consists of two achromatic lenses, mounted in a brass tube with a jacket, and rack and pinion for adjustment. Various foci are used, according to the distance from the instrument to the curtain. A wide angle objective is for short distance, a narrow angle for long distance.

Oxylith—A newly-invented chemical, which instantly generates pure oxygen when it comes in contact with water. No heat is required, and generation is as simple as with acetylene from calcic carbide.

Prejection Instruments—This term indicates any form of apparatus which is employed to throw forward upon a curtain an enlarged image of a view which is placed in the body of the instrument; its essentials are an illuminant, one or more condensing lenses, and an objective, properly placed with reference to each other.

Rheostat, or Resistance Coil—A coil of wire of high resistance, employed to resist the excessive flow of the electric current to an arc lamp. Usually provided with adjustment to control the amount of resistance.

Stereopticons—Two magic lantern bodies, usually arrayed one above the other.

Switch—A device for connecting and disconnecting the current with an electric lamp.

Screen—See curtain.

Saturator—An apparatus used to produce a substitute for hydrogen gas to feed the lime light burner. It is made in various forms, to contain either ether or gasoline.

Take-up Device—A mechanism attached to the lower part of the kinetoscope, whose purpose it is to wind up slack film after it has been through the machine, it is useful in that it pevents the film from becoming soiled or torn as when run into a box or bag, and minimizes the risk of fire by rolling the film into a compact coil.

SUPPLEMENTARY LIST OF ECONOMIC LANTERN SLIDES

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5 Arrival of Rebecca. *Schopin.*
6 Jacob's Dream. *Terry.*
7 Jacob Waters the Flocks of Rachel *Glaize.*
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9 Joseph's Bloody Coat Brought to Jacob. *Schopin.*
10 Joseph Meets his Father in Goshen. *Schopin.*
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12 Moses assisting the Daughters of Jethro. *Schopin.*
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19 The Judgment of King Solomon. *Schopin.*
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21 Espousal of Esther by Ahasuerus. *Schopin.*
22 Esther implores Ahasuerus. *Schopin.*
23 The Feast of Belshazzar. *Schopin.*
24 Daniel in the Lions' Den. *Zeigler.*

OLD TESTAMENT.

Additional Views.

By Beale unless otherwise stated.

Earth without Form.
Creation of Light. *Doré.*
Creation of Dry Land.
Creation of Grass and Trees.
Creation of Sun, Moon and Stars.
Creation of Fowls and Fishes.
Creation of Creeping Things and Beasts.
Creation of Adam.
Creation of Eve. *Doré.*
Temptation of Eve.
Temptation of Adam. *Dubufe.*
Adam and Eve Hear Voice of God. *Tassaert.*
Expulsion from Eden.
Fall of Man. *Dubufe.*
First Human Family.
Cain Kills his Brother Abel.
Adam and Eve Lamenting Death of Abel. *Vanderwerf.*
Curse of Cain.
Cain Builds the First City.
Three Tribes Descended from Cain.
Wickedness of Man Before the Flood.
Noah Building the Ark.
Noah Entering the Ark.
Flood Destroying Man and Beast.
Noah's Ark on the Waters.
Interior of the Ark.
Return of the Dove.
Noah Coming Out of the Ark.
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Sarah and Angels.
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Jacob Wrestling with the Angel.
Jacob in the House of Laban. *Leloir.*
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Joseph Interprets Pharaoh's Dream. *Deveria.*
Joseph Raised to Honor by Pharaoh. *Deveria.*
Cup found in Benjamin's Sack.
Joseph Orders Simeon Detained.
Joseph Makes Himself known to his Brethren.
Moses Exposed. *Doré.*
Moses Hidden by his Mother. *Dusseidorf.*
Moses and the Angel in the Flaming Bush.
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Pharaoh and Bearers of Evil Tidings. *Du Nony.*
Pharaoh Entreats Moses to Leave Egypt. *Doré.*
Song of Miriam.
Israelites Receiving Manna.
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Moses Delivering the Tables of the Law.
Israelites Worshiping the Golden Calf.
Nadab and Abihu.
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Report of the Spies.
Moses Striking the Rock. *Murillo.*
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Balaam Stopped by an Angel.
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Cities of Refuge.
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Samuel and Eli. *Copley.*
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Saul Rejected.
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David Before Saul. *Schopin.*
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David with Head of Goliath. *Doré.*
David and Jonathan.
Saul Casting his Javelin at David. *Doré.*
David's Escape. *Doré.*
Death of Saul. *Doré.*
David Bringing the Ark from Kirjath.
Death of Absalom.
David Mourning over Absalom. *Doré.*
Rispah Protecting the Bodies of her Children.
Elijah Fed by Ravens.
Elijah Raising Widow's Son. *West.*
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Elijah Ascending to Heaven.
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Jeremiah Weeping over Jerusalem. *Bendeman.*
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Job and his Three Friends.
Capture of Babylon.
Daniel in the Lion's Den. *Riviere.*
Jonah and Whale.
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Judith Showing Head of Holofernes. *Glaize.*

Open Bible.—Psalm XIX

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13 Christ Tempted by the Devil. *Scheffer.*
14 Christ and the Samaritan Woman. *Herbert.*
15 Christ Preaching on the Sea of Galilee. *Jalabert*
16 The Sermon on the Mount. *Dubufe.*
17 Christ Healing the Sick. *West.*
18 Christ Raising the Daughter of Jairus. *Richter.*
19 Christ Walking on the Waters. *Richter.*
20 The Miracle of the Loaves and Fishes. *Dubufe.*
21 The Transfiguration. *Raphael.*
22 Parable of Prodigal Son—Carousel. *Dubufe.*
23 Parable of Prodigal Son—Swineherd. *Dubufe.*
24 Parable of Prodigal Son—Return. *Dubufe.*
25 Christ Blessing the Little Children. *Lejeune.*
26 Mary Magdalen Washing Feet of Jesus. *Barrias.*
27 Christ and the Rich Young Man. *Lejeune.*
28 The Parable of the Lilies. *Lejeune.*
29 Christ the Outcast of the People. *Herbert.*
30 Christ's Entry into Jerusalem. *Dubufe.*
31 The Poor Widow's Two Mites. *Barrias.*
32 Christ, the Good Shepherd. *Dobson.*
33 Christ Weeping over Jerusalem. *Eastlake.*
34 The Last Supper. *DaVinci.*
35 The Agony in the Garden. *Van Arnim.*
36 Christ Rejected. *Lendlier.*
37 Christ Bearing the Cross. *Lejeune.*
38 Christ Arriving at Mount Calvary. *Steuben.*
39 The Crucifixion. *Hilton.*
40 Golgotha, "It is finished." *Gerome.*
41 The Descent from the Cross *Reubens.*
42 The Body of Christ Laid in Tomb. *Jalabert.*
43 First Easter Dawn. *Thomson.*
44 The Resurrection of Christ. *Van Arnim.*
45 The Marys at the Tomb. *Plockhorst.*
46 Easter Morning. *Plockhorst.*
47 The Journey to Emmaus. *Roberts.*
48 The Ascension of Christ. *Gleyre.*

LIFE OF JESUS.

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1 Christ's Appeal: "Come unto Me."
2 The Annunciation.
3 The Nativity.
4 The Wise Men Beholding the Infant Saviour.
5 The Flight into Egypt.
6 The Childhood of Jesus—In Workshop of Joseph.
7 The Youth of Jesus—in the Temple with the Doctors of the Law.
8 Christ and the Woman of Samaria.
9 Christ Healing the Sick.
10 Christ Raising Widow's Son.
11 Christ Blessing Children.
12 Christ Raising the Daughter of Jairus.
13 Christ Driving out the Money Changers.
14 Christ and the Adulterous Woman.
15 Mary Annointing the Feet of Christ.
16 Christ in the House of Mary and Martha.
17 The Holy Supper.
18 Christ at Gethsemane.
19 Christ Before Pilate.
20 Christ on Way to Golgotha.
21 The Crucifixion.
22 The Burial.
23 The Marys at the Sepulchre.
24 The Resurrection.
25 Christ Appearing to the Disciples on the Way to Emmaus.
26 "At the Door."
27 "Where two or three are met together."
28 The Ascension.

LIFE OF CHRIST.

Additional Views.

By Beale unless otherwise stated.

Zacharias and the Angel.
Immaculate Conception. *Muller.*
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Angel appearing to the Shepherds. *Plockhorst.*
Song of the Angels. *Moran.*
First Christmas Night. *Pierrey.*
Holy Night. *Correggio.*
Holy Night. *Muller.*
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Wise Men Consulting with Herod.
Three Magi Guided by the Star.
Flight into Egypt. *Portaels.*
Anno Domini. *Long.*
Repose in Egypt. *Merson.*
Repose in Egypt. *Plockhorst.*
Slaughter of Innocents. *Doré.*
Jesus in Workshop of Joseph.
Jesus Going to Jerusalem. *Mengelberg.*
Christ Disputing with the Doctors. *Hofmann.*
Finding of Saviour in Temple. *Hunt.*
Baptism of Christ. *Lewis.*
Temptation of Christ on Pinnacle of Temple.
Wedding at Cana. *Veronese.*
Wedding at Cana.
Christ Clearing the Temple. *Juvenet.*
Christ and Nicodemus.
Jesus Preaching First Sermon at Nazareth.
Healing of Peter's Wife's Mother.
Christ Casting out Devils. *Ross.*
Healing the Paralytic.
Miraculous Draught of Fishes.
"Depart from me for I am a Sinful Man." *Handler.*
Calling of Matthew.
Pool of Bethesda. *Long.*
"Wilt thou be made whole?"
Apostles Collecting Grain on Sabbath. *Doré.*
Jesus Restores a Withered Hand. *Bida.*
Prayer in Secret. *Bida.*
Healing Centurion's Servant.
Christ Preaching on Sea of Galilee. *Hofmann.*
Christ Stilling Storm. *Dietrich.*
Demoniac of Gadara.
Jesus Curseth the Fig Tree.
Christ Sending out His Twelve Disciples.
Beheading of John the Baptist. *Bida.*
Daughter of Herodias.
Miracle of Loaves and Fishes. *Murillo.*
Christ Walking on the Sea. *Jalabert.*
Christ the Bread of Life.
Syrophœnician Woman. *Bida.*
Healing the Deaf and Dumb Man. *Bida.*
"Blessed art thou, Simon." *Bida.*
The Great Confession.

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Life of Christ—Continued.

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"They saw no one any more save Jesus only."
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Christ and Man Born Blind.
Good Shepherd. *Plockhorst.*
Christ Blessing Children. *Plockhorst.*
Christ and Rich Young Man. *Hofmann.*
The Needle's Eye.
"Woman thou art loosed from thine infirmity." *Bida.*
Jesus Eating with Publicans and Sinners.
"Except Ye become as a little child." *Eastlake.*
Lazarus Sick at Bethany.
Raising of Lazarus. *Bida.*
Raising of Lazarus. *Rubens.*
Blind Bartimaeus.
Zaccheus the Publican.
Christ taking Leave of His Mother. *Plockhorst.*
"What do ye, loosing the Colt?" *Bida.*
Christ Entering Jerusalem. *Dorê.*
Christ Entering Jerusalem. *Plockhorst.*
Christ Clearing Temple. *Kirchbach.*
Tribute Money. *Dietrich.*
Tribute Money. *Titian.*
House of Caiaphas. *Dorê.*
Jesus at House of Simon. *Veronese.*
Judas and the Priests. *Knille.*
Christ Washing Apos.les' Feet.
Last Supper. *Gebhardt.*
Christ and St. John. *Scheffer.*
Christ in Garden of Gethsemane. *Hofmann.*
Agony in the Garden. *Scheffer.*
Jesus at Gethsemane. *Jalabert.*
Kiss of Judas.
Christ Led to Judgment. *Hofmann.*
Christ Before High Priest. *West.*
Peter Denies Christ. *Harvach.*
Peter's Denial of Christ.
Peter's Repentance. *Bida.*
Remorse of Judas. *Franck.*
Christ Before Pilate. *Munkacsy.*
Pilate's Wife's Dream. *Dorê.*
Christ Scourged. *Dorê.*
Flagellation. *Bouguereau.*
Christ Crowned with Thorns. *Dorê.*
Ecce Homo. *Dorê.*
Denial of Peter. *Dietrich.*
Christ Coming from Prætorium. *Dorê.*
Christ Bearing Cross. *Raphael.*
Christ Before House of Ahasuerus. *Thiele.*
On the Road to Calvary. *Laville.*
Elevation of the Cross. *Rubens.*
Christ on Calvary. *Echena.*
Christ on Calvary. *Munkacsy.*
Christ Expiring on Cross. *Vandyke.*
"It is finished." *Durer.*
Christ on Cross. *Bonnat.*
Virgin at Foot of Cross. *Delaroche.*
"Woman, behold thy son." *Glotzle.*
Stabat Mater. *Lazerges.*
Descent from Cross. *Juvenet.*
Descent from Cross. *Volterra.*
Enshroudment of Christ. *Delaroche.*
Virgin and St. John. *Plockhorst.*
Virgin and St. John. *Dobson.*
Return from Calvary. *Laville.*
Return to Home of Virgin. *Delaroche.*
Virgin Fainting. *Delaroche.*
Virgin in Contemplation. *Delaroche.*
Good Friday. *Delaroche.*
Night of Crucifixion. *Dorê.*
Resurrection.
Three Marys at Tomb.
"He is risen."
The Marys Weeping at the Tomb. *Schleh.*
Journey to Emmaus. *Plockhorst.*
Supper at Emmaus. *Muller.*
Incredulity of Thomas.
Peter and Risen Lord.
Christ's Charge to Peter. *Raphael.*
Saviour's Parting Words.
The Ascension of Christ.
Christ Ascending. *Dorê.*

PARABLES OF CHRIST.

By Beale unless otherwise stated.

1 The Wheat and the Tares.
2 The Hidden Treasure.
3 The Pearl of Great Price.
4 The Net Cast Into the Sea.
5 The Unmerciful Servant.
6 The Laborers in the Vineyard.
7 The Two Sons.
8 The Marriage of King's Son.
9 The Wise and Foolish Virgins. *Piloty.*
9a "And the door was shut."
10 The Talents.
11 The Sheep and the Goats.
12 The Seed Growing Secretly.
13 The Householder—Watchfulness.
14 The Two Debtors.
15 The Good Samaritan. *Plockhorst.*
16 The Importunate Friend.
17 The Rich Fool.
17a Death of Rich Fool.
18 Servants Watching—Return from Wedding.
19 The Wise Steward.
20 The Barren Fig Tree.
21 The Great Supper. "Come for all things are now ready."
21a "The poor and maimed and blind and lame."
22 Tower—King Going to War.
23 The Lost Piece of Money.
24 The Prodigal Son.
25 The Unjust Steward.
26 The Rich Man and Lazarus.
26a "Between us and you is a great gulf."
27 Unprofitable Servants.
28 The Unjust Judge.
29 The Pharisee and Publican.
30 The Pounds.
31 House on Rock and on Sand.
32 The Leaven.
33 The Lost Sheep.
34 Candle Under a Bushel.
35 New Cloth on Old Garment.
36 New Wine in Old Bottles.
37 The Sower. *Roberts.*
38 The Mustard Seed.
39 The Wicked Husbandman.
40 The Fig Tree and All Trees.

PARABLES OF CHRIST.

The Good Samaritan.

1 He Fell Among Thieves.
2 The Priest Passes By.
3 The Levite Looks and Passes.
4 The Samaritan has Compassion on him.
5 He Places him on his Ass.
6 Pays for him at the Inn.

The Prodigal Son.

(With descriptive reading.)

1 He Journeys to a Far Country.
2 And there Wastes his Substance.
3 He Lives Riotously.
4 Until he has Spent All.
5 He is Sent into the Fields to Feed Swine.
6 He Would Fain Fill himself with Swine Husks.
7 He Returns to his Father's House.
8 His Father has Compassion upon him.
9 His return celebrated with feast and merry making.
10 The Elder Brother remonstrates with his Father.

The Sower.

1 "A sower went forth to sow."
2 "Some fell by the wayside."
3 "Some fell on stony places."
4 "Some fell among thorns."
5 "Other fell in good ground."
6 "And brought forth fruit, etc."

ECONOMIC SERIES

ACTS OF APOSTLES.

Pentecost. *Beale.*
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Peter in House of Cornelius. *Doré.*
Peter Released from Prison. *Hilton.*
Peter's Vision. *Beale.*
Philip and the Eunuch. *Beale.*
Child Timothy Learning the Scriptures. *Lejeune.*
John at Patmos.
Death on the Pale Horse. *Doré.*
Opening of the Sixth Seal. *Danby.*
Last Judgment. *Martin.*
Angel Shows Jerusalem to John. *Beale.*

LIFE OF ST. PAUL.

1 Tarsus.
2 Jerusalem.
3 Martyrdom of Stephen *Doré.*
4 Nablous.
5 Conversion of Saul. *Beale.*
6 Damascus.
7 Map of First Journey.
8 Antioch.
9 Elymas Struck with Blindness. *Raphael.*
10 Antioch in Pisidia.
11 Paul and Barnabas at Lystra. *Raphael.*
12 Map of Second Journey.
13 Troas.
14 Philippi.
15 The Philippian Jailor.
16 Paul at Thessalonica. *Doré.*
17 Athens.
18 Paul at Athens.
19 Corinth.
20 Cenchrea.
21 Ephesus.
22 Map of Third Journey.
23 Paul at Temple of Ephesus. *Parsch.*
24 Paul at Ephesus, Burning the Books. *Doré.*
25 Mitylene.
26 Miletus.
27 Rhodes.
28 Paul Threatened by the Jews. *Doré.*
29 Map of Ancient Rome.
30 Paul Before Felix. *Beale.*
31 Paul Landing at Malta. *Beale.*
32 Paul at Malta, Escaping the Viper.
33 Straits of Messina.
34 Puteoli.
35 Paul in Prison. *Rembrandt.*

MISCELLANEOUS BIBLE SUBJECTS.

Bread of Heaven. *Holfield.*
Christianity Overcoming Paganism. *Doré.*
Christus Consolator. *Scheffer.*
Christ the Consoler. *Plockhorst.*
Christ the Sower. *Dietrich.*
Christus Remunerator. *Scheffer.*
Death of St. Joseph. *Landelle.*
Door of the Fold. *Parker.*
Ecce Homo. *Guido.*
Handkerchief of St. Veronica.
Holy Family. *Knaus.*
Holy Family. *Muller.*
Holy Family. *Ittenbach.*
Immaculate Conception. *Murillo.*
Light of the World. *Hunt.*
"Lord is my Shepherd." *Paton.*
Lord, have mercy upon us. *Dietrich.*
Madonna. *Rodenhausen.*
Madonna of the Chair. *Raphael.*
Madonna St. Sixtus. *Raphael.*
Mater Dolorosa. *Dolci.*
Sacred Heart of Jesus. *Massard.*
Sacred Heart of Mary. *Massard.*
Satan Watching the Sleeping Christ. *Paton.*
Shadow of Death. *Hunt.*
Shepherd of Jerusalem. *Morris.*
"Two women grinding corn."
Vale of Tears. *Doré.*
Virgin and Angels. *Bouguereau.*
Water of Life. *Murillo.*
"Whereon they crucified Him. *Morris.*
"We give thanks to thee." *Torjetti.*
"We worship thee." *Torjetti.*

STATIONS OF THE CROSS.

1 Jesus Condemned to Death.
2 Jesus Laden with the Cross.
3 Jesus Falls First Time Under Weight of the Cross.
4 Jesus Meets His Mother.
5 Jesus is helped by the Cyrenean to Carry Cross.
6 Veronica Wipes the Face of Jesus.
7 Jesus Falls Beneath His Cross the Second Time.
8 Jesus Consoles the Women of Jerusalem.
9 Jesus Falls Beneath His Cross the Third Time.
10 Jesus is Stripped of His Garments.
11 Jesus is Nailed to the Cross.
12 Jesus is Raised on the Cross.
13 Jesus Taken Down from the Cross.
14 Jesus Laid in Sepulchre.

THE TEN COMMANDMENTS.

1 "Thou shalt have no other Gods before Me."
2 "Thou shalt not make unto thee any graven image."
3 "Thou shalt not take the name of the Lord."
4 "Remember the Sabbath."
5 "Honor thy father and thy mother."
6 "Thou shalt not kill."
7 "Thou shalt not commit adultery."
8 "Thou shalt not steal."
9 "Thou shalt not bear false witness."
10 "Thou shalt not covet."

THE LORD'S PRAYER.

1 "Our Father Who art in Heaven."
2 "Thy will be done."
3 "Give us this day our daily bread."
4 "Forgive us our debts."
5 "Lead us not into temptation."
6 "Deliver us from evil."
7 "Thine is the kingdom."

BUNYAN'S PILGRIM'S PROGRESS.

(With descriptive reading.)

1 Pilgrim and his Burden.
2 Pilgrim Parting from his Family.
3 Evangelist Shows the Shining Light.
4 Pliable and Obstinate.
5 The Slough of Despond.
6 Worldly Wiseman.
7 Pilgrim Knocking at the Gate.
8 Passion and Patience.
9 The Three Shining Ones.
10 Christian Climbing the Hill Difficulty.
11 Christian and the Lions.
12 Christian Armed.
13 The Fight with Apollyon.
14 The Valley of Shadow of Death.
15 Faithful Lifts Christian.
16 Vanity Fair.
17 Death of Faithful.
18 River of Water of Life.
19 Pilgrims Found Sleeping.
20 The Escape from Doubting Castle.
21 Pilgrims and the Shepherds.
22 View of the Celestial City.
23 Passing Through the Waters.
24 Ignorance Thrust into Hell.

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PARADISE LOST.

From Illustrations by Doré.

1 The Infernal Serpent and his Host of Rebel Angels.
2 The Arch Fiend Chained on the Burning Lake.
3 Satan at Gates of Hell.
4 Satan Viewing Paradise.
5 Adam and Eve Refreshing Themselves.
6 Raphael's Interview with Adam and Eve.
7 First Fight of Michael and Gabriel Against Satan.
8 God Creates Fishes and Fowls.
9 Satan Re-enters Paradise at Night Involved in a Mist.
10 Satan Finds the Serpent Asleep.
11 The Serpent has Beguiled Eve to Eat of the Forbidden Fruit.
12 Sin and Death Going on their Mission to Destroy.

THE TABERNACLE IN THE WILDERNESS.

1 Tabernacle and Camp.
2 Holy Place and Most Holy.
3 High Priest in Linen Robes.
4 High Priest in "Garments of Beauty and Glory."
5 Altar and Covering.
6 Candlestick and Covering.
7 Ark and Covering.
8 Altar of Incense.
9 Brazen Laver.
10 Table of Shew Bread.

WAY OF SALVATION.

1 The Repentant Sinner.
2 Knocking at the Gate.
3 Led by Jesus Through the Dark Valley.
4 Welcome to the Shores of the Beautiful River.

VOYAGE OF LIFE.

Life is represented under the similitude of a Boat over which a Guardian Angel constantly hovers.

1 Childhood.
2 Youth.
3 Manhood.
4 Old Age.

DIANA OR CHRIST.

1 A Grecian Maiden Accepts Christianity and Refuses to Worship Diana.
2 Her Martyrdom, Cast into a Den of Wild Beasts.
3 Removal of her Body by Friends.
4 The Martyr Borne by Angels.

A CHRISTMAS HYMN.

(With Poem.)

1 "Had Rome been growing up to might."
2 "The Senator of haughty Rome."
3 "Within that province far away."
4 "How calm a moment may precede."
5 "A thousand bells ring out."
6 "For in that stable lay."

LEAD, KINDLY LIGHT.

1 "The night is dark, and I am far from home."
2 "I loved to choose and see my path."
3 "O'er moor and fen, o'er crag and torrent."
4 "And with the morn those angel faces smile."

PSALM XXIII.

1 "The Lord is my Shepherd, I shall not want."
2 "He maketh me to lie down in green pastures."
3 "He restoreth my soul."
4 "Yea, though I walk through the valley of the shadow of death."
5 "Thou preparest a table before me."
6 "Surely goodness and mercy shall follow me."

THROW OUT THE LIFE-LINE.

1 "Throw out the life-line across the dark wave."
2 *Chorus*—"Throw out the life-line!"
3 "See! he is sinking! oh hasten to-day."
4 "Winds of temptation and billows of woe."
5 "Haste then, my brother, no time for delay."

THE BOTTLE.

(With descriptive reading.)

(*From Cruikshanks' Celebrated Designs.*)

1 The bottle is brought out for the first time. The husband induces his wife "just to take a drop."
2 He is discharged from his employment for drunkenness. "They pawn their clothes to supply the bottle."
3 An execution sweeps off their furniture. "They comfort themselves with the bottle."
4 Unable to obtain employment, they are driven by poverty into the streets to beg.
5 Cold, misery and want destroy their youngest child. "They console themselves with the bottle."
6 Fearful quarrels and brutal violence are the natural consequences.
7 The husband in a state of furious drunkenness kills his wife with the instrument of all their misery.
8 The bottle has done its work—it has destroyed the infant and the mother; it has brought the son and daughter to vice and to the streets, and has left the father a hopeless maniac.

THE STOMACH OF THE DRUNKARD.

(With descriptive reading.)

1 Stomach of a Temperance Man.
2 Stomach of the Moderate Drinker.
3 Stomach of the Drunkard.
4 Stomach after a Debauch.
5 Stomach of a hard Drinker.
6 Stomach of a habitual Drunkard.
7 Stomach of a Drunkard on the verge of the grave.
8 Stomach during Delirium Tremens.

WILLIAM JACKSON'S TREAT.

(With Poem.)

1 More Champagne! remarked William Jackson.
Foreign stuff, with a genuine tax on.
2 Bourbon again—and oh, I say, I'm Will Jackson.
Hang it up till Saturday.
3 Don't you go to thinkin' I'm bust.
I'm Bill Jackson, Guv, can't you trust?
4 Bill goes out, and the next you hear
Of his last treat, off the end of a pier.

ECONOMIC SERIES

"FATHER, DEAR FATHER, COME HOME WITH ME NOW."

(With Poem.)

1 "Father, dear father, come home with me now,
The clock in the steeple strikes one."
2 "With poor brother Bennie so sick in her arms,
And no one to help her but me."
3 "Father, dear father, come home with me now,
The clock in the steeple strikes two."
4 "The night has grown colder, and Bennie is worse,
And he has been calling for you."
5 "Father, dear father, come home with me now,
The clock in the steeple strikes three."
6 "We are alone—for poor Bennie is dead,
And gone with the angels of light."

THE DRUNKARD'S CAREER.

(With descriptive reading.)

1 Domestic happiness—the greatest of earthly blessings.
2 Temptation. "Lead me not into temptation."
3 Introduction of sorrow. A loving heart made sad.
4 The rum-hole a substitute for home.
5 Rum instead of reason.
6 Degraded humanity.
7 The cold shoulder by old friends.
8 Rumseller's gratitude—rejection instead of injection.
9 Poverty and want.
10 Robbery and murder the results of drunkenness.
11 *Mania a potu*, the horror of horrors.
12 The death that precedes eternal death.

THE DRUNKARD'S REFORM.

(With descriptive reading.)

1 He squanders his hard earned money in drink.
2 His child's clothes are ridiculed; his pride is touched.
3 He forms a resolution and leaves the tavern.
4 He informs his wife of his resolve.
5 His sobriety raises him to the position of foreman.
6 The Happy Home of the Reformed Man.

TEN NIGHTS IN A BAR ROOM.

(With descriptive reading.)

1 The arrival at the "Sickle and Sheaf."
2 Joe Morgan's Little Mary begs him to come home.
3 Slade throws a glass at Joe Morgan and hits Mary.
4 Joe Morgan suffering the horrors of Delirium Tremens.
5 Death of Joe Morgan's Little Mary.
6 Frank Slade and Tom Wilkins on a spree.
7 Willie Hammond induced to gamble.
8 Harvey Green stabs Willie Hammond to death.
9 Quarrel between Slade and his son Frank.
10 Frank Slade kills his father with a bottle.
11 Meeting of the Citizens in the Bar Room.
12 The departure from the "Sickle and Sheaf."

THE DRUNKARD'S DAUGHTER.

(With descriptive reading.)

1 Her mother dying, she is left alone in the world.
2 She endeavors to support herself by sewing shirts.
3 Payment for her work is refused for alleged imperfections.
4 Unable to pay the rent she is turned into the street.
5 In a moment of despair she plunges into eternity.
6 "Take her up tenderly, lift her with care."

THE GAMBLER'S CAREER.

(With descriptive reading.)

1 The first seed of the passion planted in the young mind.
2 The development of passion—higher stakes.
3 Finding himself the loser, resorts to false play.
4 He is detected and roughly handled.
5 Having lost his all, he leaves the gambling house in despair.
6 He ends his life in a madhouse, still occupied with his ruling passion.

THE TWO PATHS OF VIRTUE AND VICE.

1 Childhood.
2 Youth.
3 Manhood.
4 Old Age.

LIFE OF A COUNTRY BOY.

1 Leaving Home.
2 Temptation and Fall.
3 Farther on—Gambling.
4 At last—The Forged Check.

THE ROAD TO RUIN.

1 College Card Party.
2 Betting at the Races.
3 The Arrest for Forgery.
4 A Struggle for Existence.
5 The End at Hand.

THE ILL-FATED SHIP.

(With descriptive reading.)

1 Ship leaving Port.
2 A Fair Wind.
3 Among the Icebergs.
4 On a Lee Shore.
5 On Fire.
6 Crew Saved in Boats.

TAM O'SHANTER.

(Rob't Burns.)

1 Tam's wife "nursing her wrath."
2 Tam carousing with Souter-Johnny.
3 Tam mounts "gray mare Meg."
4 The witches' dance at Alloway Kirk.
5 "Out the hellish legion sallied."
6 Tam's gray mare Meg loses her tail.

ECONOMIC SERIES

COTTER'S SATURDAY NIGHT.

(Rob't Burns.)

1 "The toil-worn cotter" returning from his labor.
2 His little children meet him with noise and glee.
3 "Their eldest hope, their Jenny, woman grown."
4 Jenny's lover—"a strapping youth."
5 Youth's tender tale of love.
6 Family worship.

HOME, SWEET HOME.

1 "Mid pleasures and palaces though we may roam."
2 "A charm from the skies seems to hallow us there."
3 *1st Chorus*—"Home, home, sweet, sweet home."
4 "An exile from home, splendor dazzles in vain."
5 "The birds singing gaily that came at my call."
6 *2d Chorus*—"Home, home, sweet, sweet home."
7 "How sweet 'tis to sit 'neath a fond father's smile."
8 "Let others delight 'mid new pleasures to roam."
9 *3d Chorus*—"Home, home, sweet, sweet home."
10 "To thee I'll return, overburdened with care."
11 "No more from that cottage again will I roam."
12 *4th Chorus*—"Home, home, sweet, sweet home."

UNCLE TOM'S CABIN.

(With descriptive reading.)

1 George Harris taking leave of his wife.
2 An evening in Uncle Tom's Cabin.
3 Eliza and Child on the Ice.
4 Uncle Tom Sold to Haley.
5 Eva makes a friend of Uncle Tom.
6 Uncle Tom saves Eva from drowning.
7 George Harris resists the Slave Hunters.
8 Eva and Topsy.
9 Eva Reading to Uncle Tom.
10 Eva's Dying Farewell.
11 Legree's cruelty to Uncle Tom.
12 Death of Uncle Tom.

VISIT OF SAINT NICHOLAS.

(With Poem.)

1 The Children were Nestled all Snug in Their Beds.
2 Away to the Window I Flew Like a Flash.
3 A Miniature Sleigh and Eight Tiny Reindeer.
4 Down the Chimney St. Nicholas Came with a Bound.
5 And He Looked Like a Peddler Just Opening His Pack.
6 Merry Christmas to All, and to All a Good Night.

IRVING'S RIP VAN WINKLE.

(With descriptive reading.)

1 Rip Playing with the Children.
2 Rip at the Village Inn.
3 His Scolding Wife.
4 Rip on the Mountains.
5 Rip Returns Home.
6 Rip Relating his Story.

"HOW PERSIMMON'S TOOK CAH OB DER BABY."

(With Poem.)

1 Persimmons and der Baby.
2 Persimmons' Granny.
3 Persimmons on the Raft.
4 The Mother Finds her Baby.

THE VILLAGE BLACKSMITH.

(With Poem.)

1 "Under a spreading chestnut tree
The village smithy stands."
2 "You can hear him swing his heavy sledge,
With measured beat and slow."
3 "And children coming home from school
Look in at the open door."
4 "He goes on Sunday to the church,
And sits among the boys."
5 "And with his hard, rough hand he wipes
A tear out of his eyes."
6 "Each morning sees some task begin
Each evening sees it close."

"SWANEE RIBBER."

(With Poem.)

1 Way down upon de Swanee Ribber.
2 Dere's where my heart is turning ebber.
3 All up and down de whole creation.
4 *Chorus*—All de world am sad and dreary.
5 All round de little farm I wandered.
6 When I was playing wid my brudder.
7 One little hut among de bushes.
8 When will I see de bees a-humming.

"ROBINSON CRUSOE."

1 His father entreats him to stay home.
2 He holds fast to a piece of wreck.
3 He loads his raft.
4 He begins to be ill.
5 He sails around his island.
6 He starts to explore the interior of the island.
7 He discovers human bones.
8 He gets a view of the wreck.
9 He delivers Friday from the savages.
10 Crusoe and Friday in cave.
11 Fierce fight between the Spaniard and a savage.
12 Crusoe is overcome by the prospect of deliverance.

"HOME AGAIN."

1 Home again, home again,
From a foreign shore.
2 Happy hearts, happy hearts
With mine have laughed in glee.
3 Then give me but my homestead roof,
I'll ask no palace dome.

"THE RAVEN."

(With Poem.)

1 "While I nodded, nearly napping."
2 "Here I opened wide the door."
3 "In there stepped a stately Raven."
4 "Tell me what thy lordly name is."
5 "Straight I wheeled a cushioned seat."
6 "But whose velvet violet lining."
7 "Then methought the air grew denser."
8 "On this home by horror haunted."
9 "Prophet! said I, thing of evil—"
10 "It shall clasp a sainted maiden."
11 "Be that word our sign of parting."
12 "And my soul from out that shadow."

ECONOMIC SERIES

THE WRECK OF THE HESPERUS.

(With Poem by LONGFELLOW.)

1 It was the schooner Hesperus.
2 Blue were her eyes as the fairy flax.
3 The skipper, he stood beside the helm.
4 Then up and spake an old sailor.
5 Last night the moon had a golden ring.
6 The snow fell hissing in the brine.
7 He wrapt her in his seaman's coat.
8 And bound her to the mast.
9 Like a sheeted ghost the vessel swept.
10 A fisherman stood aghast.

MAUD MULLER.

(With Poem by WHITTIER.)

1 Maud Muller on a Summer's day,
Raked the meadow sweet with hay.
2 And blushed as she gave it, looking down,
On her feet so bare, and her tattered gown.
3 The Judge looked back as he climbed the hill,
And saw Maud Muller standing still.
4 Oft when the wine in his glass was red,
He longed for the wayside well instead.
5 She wedded a man unlearned and poor,
And many children played around her door.
6 Alas for the maiden, alas for the Judge,
The rich repiner and household drudge.

THE COURTIN'.

(With Poem by JAMES RUSSELL LOWELL.)

1 Zekle crep' up quite unbeknown,
An' peeked in thru' the winder,
2 An' there sot Huldy all alone,
'ith no one nigh to hender.
3 She thought no v'ice hed such a swing
Ez Zekle's in the choir.
4 He stood a spell on one foot first,
Then stood a spell on t'other.
5 That last word pricked him like a pin,
An'——Wal, he up and kist her.
6 Tell mother see how matters stood,
An' gin 'em both her blessin'.

CURFEW SHALL NOT RING TO-NIGHT.

(With Poem by ROSE HARTWICK THORPE.)

1 He with bowed head, sad and thoughtful, she with lips all cold and white.
2 "I've a lover in that prison."
3 "Bessie," calmly spoke the sexton.
4 She had listened while the Judges read.
5 She with quick steps bounded forward.
6 She has reached the topmost ladder.
7 Out she swung, far out, the city seemed a speck of light below.
8 Firmly on the dark old ladder.
9 At his feet she tells her story.
10 Kneeling on the turf beside him.

OLD KENTUCKY HOME.

1 "The sun shines bright in the old Kentucky home."
2 *Chorus*—"Weep no more my lady."
3 "They sing no more by the glimmer of the moon."
4 "The time have come when darkies have to part."
5 "A few more days and the trouble all will end."
6 "A few more days till we totter on the road."

A LEAP FOR LIFE.

(With Poem.)

1 "Old Ironsides at anchor lay,
2 "There stood the boy with glaze brain."
3 "A rifle grasped
And aimed it at his son."
4 "That only chance your life can save;
Jump, jump, boy!"
5 "He sank—he rose—he lived—he moved—"
6 "His father drew in silent joy
Those wet arms around his neck."

FAUST.

1 Faust in his study.
2 Vision of Marguerite.
3 Marguerite at the church.
4 Faust and Mephistopheles visit the garden.
5 Faust and Marguerite in the garden.
6 Marguerite spinning.
7 Marguerite sorrowing.
8 Death of Valentine.
9 Marguerite going to prison.
10 Marguerite in prison.

ABIDE WITH ME.

1 Abide with me, fast falls the eventide.
2 When other helpers fail, and comforts flee.
3 Swift to its close ebbs out life's little day.
4 Change and decay in all around I see.
5 I need Thy presence every passing hour.
6 Who, like Thyself, my guide and stay can be?
7 I fear no foe, with Thee at hand to bless.
8 Where is death's sting? where, grave, thy victory?
9 Hold Thou Thy cross before my closing eyes.
10 Heaven's morning breaks, and earth's vain shadows flee.

FROM GREENLAND'S ICY MOUNTAINS.

1 From Greenland's Icy Mountains.
2 From India's coral strand.
3 From many an ancient river.
4 From many a palmy plain.
5 What though the spicy breezes
Blow soft o'er Ceylon's isle.
6 The Heathen in his blindness
Bows down to wood and stone.
7 Shall we, whose souls are lighted
With wisdom from on high.
8 Salvation, oh, salvation!
The joyful sound proclaim.
9 Till each remotest nation
Has learned Messiah's name.
10 Waft, waft, ye winds his story
And you ye waters roll.
11 Till o'er our ransomed nature
The lamb for sinners slain.
12 Redeemer, King, Creator,
In bliss returns to reign.

ECONOMIC SERIES

WHERE IS MY BOY TO-NIGHT.

(With Poem.)

1 "The boy of my tenderest care."
2 "As he knelt at his Mother's knee."
3 "O could I see you now, my boy."
4 "But bring him to me with all his blight."
5 "O where is my boy to-night?"
6 "My heart o'erflows for I love him, he knows."

LET THE LOWER LIGHTS BE BURNING.

1 "Brightly beams our Father's mercy."
2 *Chorus*—"Let the lower lights be burning," etc.
3 "Dark the night of sin has settled."
4 "Trim your feeble lamp, my brother."

HIAWATHA.

(Longfellow.)

1 Hiawatha's wooing.
2 Hiawatha's wedding.
3 Death of Minnehaha.
4 Departure of Hiawatha.

THE BEATITUDES.

1 "Blessed are the poor in spirit."
2 "Blessed are they that mourn."
3 "Blessed are the meek."
4 "Blessed are they which do hunger and thirst after righteousness."
5 "Blessed are the merciful."
6 "Blessed are the pure in heart."
7 "Blessed are the peacemakers."
8 "Blessed are they which are persecuted for righteousness sake."
9 "Blessed are ye when men shall revile you and persecute you," etc.
10 "Rejoice and be exceeding glad; for great is your reward in Heaven."

GOD BE WITH YOU TILL WE MEET AGAIN.

1 "With his sheep securely fold you."
2 *Chorus*—"Till we meet at Jesus feet."
3 "'Neath his wings securely hide you,
Daily manna still provide you."
4 "When life's perils thick confound you,
Put his arms unfailing 'round you."
5 "Keep life's banner floating o'er you,
Smite death's threatening wave before you."

TELL ME THE OLD, OLD STORY.

1 "Tell me the old, old story, of unseen things above."
2 *Chorus*—"Tell me the old, old story of Jesus and His love."
3 "That wonderful redemption, God's remedy for sin."
4 "Remember! I'm the sinner whom Jesus came to save:"
5 "That this world's empty glory is costing me too dear."

ONWARD CHRISTIAN SOLDIERS.

1 "Onward Christian Soldiers.
Marching as to war."
2 "Like a mighty Army,
Moves the Church of God."
3 "But the Church of Jesus
Constant will remain."
4 "Blend with ours your voices
In the triumph song."

PYGMALION AND GALATEA.

(With descriptive reading.)

1 The Sculptor's Prayer.
2 The Statue Comes to Life.
3 The Statue Advancing.
4 The Indignant Wife.
5 Galatea Returns to Pedestal.
6 Galatea Marble Again.

OLD OAKEN BUCKET.

1 The cot of my father, the dairy house nigh it,
And e'en the rude bucket which hung in the well.
2 How ardent I seized it, with hands that were glowing,
And quick to the white-pebbled bottom it fell.
3 How sweet from the green mossy brim to receive it,
As poised on the curb, it inclined to my lips.

BEN HUR.

1 Balthazar in the Desert awaiting the arrival of the Wise Men.
2 The Wise Men Relating their Histories.
3 Joppa Gate.
4 Wise Men conferring with Herod.
5 Adoration of the Wise Men.
6 Ben Hur and Messala.
7 Ben Hur and his Mother.
8 The Tile Falling from the Roof.
9 Jesus gives Ben Hur to drink.
10 Ben Hur before Arrius on the Galley.
11 Ben Hur Saves Arrius in the Sea Fight.
12 Ben Hur's First Visit to Simonides.
13 Ben Hur checks Messala's Steeds.
14 The Gambling Party. A Roman Orgie.
15 Ben Hur and Isis on the Lake.
16 Ben Hur training the Arabs.
17 Chariot Race—the Overthrow.
18 The Wrestling Scene in the Palace of Idernee.
19 Tirzah and her Mother in the Dungeon.
20 Ben Hur views Jerusalem.
21 Ben Hur Discovered by his Mother and Tirzah.
22 Amrah giving Food to her Mistress.
23 Ben Hur Finds his Mother.
24 Ben Hur and Esther.

THE PIED PIPER OF HAMELIN.

1 "Rats! They fought the dogs, they killed the cats."
2 "Rouse up, sirs! Give your brains a racking."
3 "His queer long coat from heel to head."
4 "And out of the houses the rats came tumbling."
5 "Until they came to the river Weser."
6 "And folks who find me in a passion."
7 "Tripping and skipping ran merrily after."
8 'And lo! As they reached the mountain side."

SHAKESPEARE'S SEVEN AGES.

1 The Infant.
2 The School Boy.
3 The Lover.
4 The Soldier.
5 The Justice.
6 The Lean and Slippered Pantaloon.
7 The Last Scene.

ECONOMIC SERIES

THE VAGABONDS.

(With Poem.)

1 "We are two travelers, Roger and I."
2 "We'll have some music, if you're willing."
3 "If you had seen her, so fair and young."
4 "But little she dreamed as on she went."
5 "And the sleepers need neither victuals nor drink."

MARCHING THRO' GEORGIA.

(With Poem.)

1 "Bring the good old bugle," etc.
2 "How the darkies shouted."
3 "There were Union men," etc.
4 "Sherman's Yankee boys."
5 "We made a thoroughfare."
6 "Hurrah! Hurrah!"

DRAKE'S ODE TO THE AMERICAN FLAG.

(With Poem.)

1 "When freedom from her mountain height."
2 "Majestic monarch of the cloud."
3 "Flag of the brave, thy folds shall fly."
4 "And, when the cannon-mouthings loud."
5 "Flag of the seas! on ocean wave."
6 "Flag of the free heart's hope and home"—The Star-Spangled Banner.

INDEPENDENCE BELL.

(With Poem.)

1 "There was a tumult in the city,
In the quaint old Quaker town."
2 "While all solemnly inside
Sat the Continental Congress.'"
3 "Far aloft in that high steeple
Sat the bell-man, old and gray."
4 "'Ring!' he shouts, 'Ring! grandpapa,
Ring! oh, ring for liberty.'"
5 "How they shouted! what rejoicing!
How the old bell shook the air!"
6 "That old State-house bell is silent,
Hushed is now its clamorous tongue."

PAUL REVERE'S RIDE.

(With Poem.)

1 "He said to his friend, 'If the British march.'"
2 "Then he climbed to the tower of the church."
3 "And lo! as he looks on the belfry's height."
4 "And beneath, from the pebbles, in passing, a spark."
5 "It was twelve by the village clock."
6 "It was one by the village clock."
7 "And, one was safe and asleep in his bed."
8 "How the farmers gave them ball for ball."

AMERICA.

1 "Land where my fathers died."
2 "I love thy rocks and rills."
3 "Let music swell the breeze,
4 "Long may our land be bright,
With freedom's holy light."

TENTING ON THE OLD CAMP GROUND.

1 "Give us a song to cheer
Our weary hearts, a song of home."
2 *Chorus*—"Many are the hearts looking for the right
To see the dawn of Peace."
3 "Of the loved ones at home, that gave us the hand
And the tear that said 'Good-bye.'"
4 "Many are dead and gone
Of the brave and true, who've left their homes."
5 "Many are lying near—
Some are dead and some are dying."

STAR SPANGLED BANNER.

(With Poem.)

1 "Oh, say can you see by the dawn's early light."
2 "And the rockets' red glare, the bombs bursting in air."
3 "On the shore dimly seen thro' the mists of the deep."
4 "And where is that band who so vauntingly swore."
5 "Oh, thus be it ever when freemen shall stand."
6 "And this be our motto, 'In God is our trust.'"

THE CHARGE OF THE LIGHT BRIGADE.

1 "Forward, the Light Brigade!"
2 "Storm'd at by shot and shell!"
3 "Flashed all their sabres bare!"
4 "All that was left of them."

RED, WHITE AND BLUE.

1 "O Columbia, the gem of the ocean
The home of the brave and the free."
2 *Chorus*—"When borne by the Red, White and Blue."
3 "When war waged its wide desolation
And threatened our land to deform."
4 "The wine cup, the wine cup bring hither,
And fill you it up to the brim."

BABES IN THE WOOD.

1 The Dying Father Taking Leave of his Children.
2 He Implores his Brother to take Good Care of them.
3 His Brother Bargains with two Ruffians to Kill them.
4 The Ruffians take Children into the Woods.
5 One of the Ruffians Relenting, they Fight.
6 The Children Left to Die in the Woods.
7 The Surviving Ruffian Arrested in the Woods.
8 The Uncle's Dying Bed.

CINDERELLA.

1 Cinderella Helping her Sisters Dress for the Ball.
2 Cinderella's Sisters leave her alone at Home.
3 Cinderella's Godmother Appears.
4 Cinderella at the Ball.
5 Cinderella Drops Glass slipper in her Flight.
6 The Glass Slipper Fits Cinderella's Foot.

RED RIDING HOOD.

1 Little Red Riding Hood Leaving Home.
2 Little Red Riding Hood Meeting Wolf.
3 The Wolf at Door of Grandmother's Cottage.
4 Wolf Dressing in Grandmother's Night-Rob[illegible]
5 Little Red Riding Hood in Bed with Wolf.
6 The Wolf Killed by Woodman.

ECONOMIC SERIES

ARTISTIC GEMS.

(Photographed from Choice Engravings of the Masterpieces of Prominent Artists.)

Absorbed in Robinson Crusoe. *Collinson.*
Abduction, comp. to Vengeance. *Barrias.*
An Affair of Honor—The Duel. *Bayard.*
An Affair of Honor—The Reconciliation. *Bayard.*
Age of Gallantry. *Boughton.*
Age of Gold. *Schopin.*
Age and Infancy. *Marshall.*
All that was left of Homeward Bound. *Riviere.*
Alpine Fairy. *Dielitz.*
Always Speak the Truth. *Nicol.*
American Railway Station.
American Railway Restaurant. *Beale.*
Angel of Purity. *Landelle.*
Angel of Suffering. *Landelle.*
Angel's Prayer. *Merle.*
Angel's Intercession. *Merle.*
American Eagle on Shield.
Angel Choir. *Reynolds.*
Angelus. *Millet.*
Ancient Custom in Harem. *Long.*
Angel of Peace, (To God!) *Kaulbach.*
Apple Dumplings. *Leslie.*
April the First, by appointment.
Apparition of Sacred Heart Jesus. *Cibot.*
Aquarium. *Brochart.*
Art wins the heart. *Thumann.*
Arab Sheik Travelling. *Schreyer.*
Assyrian Marriage Market. *Long.*
Attack on a Convoy. *Detaille.*
Baby's Better. *Staples.*
Bath. Rougish Boy. *Fitzgerald.*
Bath. Girl with Kitten. *Fitzgerald.*
Basket of Croquemittaine. *Lobrichon.*
Babes in the Wood. *Paton.*
Bassanio and Portia. *Newton.*
Barcarolle by Moonlight. *Gleyre.*
Barbara Freitchie. *Beale.*
Believer's Vision. *Brooks.*
Beatrice Cenci. *Beranger.*
Bell Rock Lighthouse. *Turner.*
Best be off with Old Love, etc. *Oliver.*
Bearer of Dispatches. *De Neuville.*
Blindman's Buff. *Schor.*
Blue Bird. *Lejeune.*
Blue Grotto. *Smith.*
Bolton Abbey in Olden Time. *Landseer.*
Both Puzzled. *Nicol.*
Breaking Home Ties. *Hovenden.*
Bridal Party, Bay of Naples. *Gendron.*
Brooklyn Bridge by Moonlight. *English.*
Bringing Home the Christmas Tree. *Beale.*
Building the Pyramids. *Richter.*
Burns and His Highland Mary. *Dukes.*
Bull Fight in Spain. *Beale.*
Burning of Sardanapalus. *Schopin.*
Calling the Ferryman. *Knight.*
Can't You Talk? *Holmes.*
Canoes in Fog, Lake Superior. *Hopkins.*
Cattle at Watering. *A. Bonheur.*
Caught in the Act.
Challenge. *Landseer.*
Charity. *Knaus.*
Cherub. *Raphael.*
Chimney Sweep. *Hardy.*
Chorister Boys. *Anderson.*
Choosing the Caskets. *Barth.*
Choice Between Virtue and Vice. *Paton.*
Christmas Presents. *Lobricon.*
Christmas Chimes. *Bashfield.*
Cinderella. *Lejeune.*
Clear the Track. *Schusselle.*
Comin' Thro' the Rye.
Cobbler.
Combat between Dragoons and Brigands. *Vernet.*
Confession of Brigand Chief. *Vernet.*
Courier of the Desert. *Vernet.*
Countess Potocka. *Unknown.*
Columbia, Home of the Free.
Concert on an Outpost. *De Neuville.*
Crater of Kilanea, Sandwich Island.
Cupid Asleep. *Perrault.*
Cupid a Captive. *Brochart.*
Daring Highway Robbery. *Weeks.*
Dance of the Veil. *Richter.*
Don Juan and Haidee.
Deer-stalkers' Returning. *Landseer.*
Devotedness—Dog Saving Child. *Brochart.*
Distinguished Member of Humane Society. *Landseer.*
Disgrace to his Family. *Berkeley.*
Donkeyster's Sweepstakes. *Fitzgerald.*
Doctor (The). *Luke Fildes.*
Driving a Pair. *O'Neill.*
Drop Curtain—Ancient Rome. *Smith.*
Dream of Ambition. *Schopin.*
Dream of Hope. *Brooks.*
Effie Deans. *Millais.*
Egyptian Feast. *Long.*
Emigrant's Farewell.
English Railway Station. *Frith.*
English Merrymaking—Olden Time. *Frith.*
English Farmyard. *Herring.*
English Homestead. *Herring.*
Enthusiast. *Cary.*
Erin. *Beale.*
Evangeline. *Beranger.*
Evening on the Housetops. *Constant.*
Explanation of Bible. *Hunin.*
Faith.
Fairy Grotto.
Family Cares. *Barnes.*
Family Happiness. *Hunin.*
Faust and Marguerite in Garden. *Cornu.*
Faust and Mephistopheles in Auerbach's Cellar.
Faust Visiting Marguerite in Prison. *Cornu.*
Falstaff Mustering his Recruits. *Schroedter.*
Fetching the Doctor. *Collins.*
Festival Night in Venice. *Beale.*
First Give me a Kiss. *Meyer von Bremen.*
Fight for the Flag.
Flaw in the Title. *Beard.*
Florence in XV Century. *Gendron.*
Florinde. *Winterhalter.*
Forsaken.
Forgotten. *Noble.*
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Jerusalem in her Fall. *Selous.*
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Lady in Waiting. *Barnes.*
Last Cartridges. *De Neuville.*
Last of Redskins. *Checa.*
Little Brother. *Meyer von Bremen.*
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Cartes, Des
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Conde
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Goethe
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Spanish-American War, 1898.

President McKinley and Cabinet Discussing the Spanish Question.
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Admiral Dewey Directing Movements of Fleet at Manila.
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Hobson on Bridge of Merrimac, June 3.
Merrimac Under Fire from the Spanish Guns.
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Hobson's Rescue by Admiral Cevera.
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Bombardment of Moro Castle, Santiago.
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Stand of the Marines at Camp McCalla, June 11.
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Landing of Shafter in Cuba.
Charge of the Rough Riders, Death of Capt. Capron, June 24.
"Well done, boy!"—Capt. Capron, Sr., Viewing Dead Body of his Son.
Spanish Method of Fighting.
Battle of El Caney, July 1.
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Admiral Cevera's Dash from Santiago, July 3.
The Gloucester Sinking the "Furor" and "Pluton," July 3.
Destruction of Cevera's Fleet, July 3.
"Don't cheer, the poor fellows are dying." (Capt. Phillip, July 3.)
Capt. Phillip's Prayer on the Texas after Victory, July 3.
Admiral Cevera Received by Capt. Evans of the Iowa, July 3.
Commodore Schley on his Flagship, the Brooklyn, July 3.
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Raising U. S. Flag on City Hall, Santiago, July 14.
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Signing the Protocol, August 13.
First Flag of Truce after Peace, Porto Rico.
Defeat of Spanish Troops at Manila, August 13.
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Defeat of Filipinos, February 5.
Privates of 20th Kansas Swimming River with Rope Attached to Raft.
Col. Funston's Charge.
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"Break the News to Mother."
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"Gloria Mundi"—Columbia and Britannia clasping hands.
"Hail Columbia."
Home from the War.
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Our Martyred Presidents.
"Rally Round the Flag."
"Remember the Maine."
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Gen. Weyler and Staff in Field.
Charge of Cavalry under Maceo.
Block House and Trocha.
For Cuba Libre.
Spanish Soldiers Devastating Cuba.
Spanish Soldiers Murdering Wounded Insurgents.
Cuban Prisoners of War Executed by Spaniards.
Starving Reconcentrados in Havana.
Filibustering Expedition Landing Military Stores.
Spanish Cavalry with Captured Pacificos.
Death of Gen. Maceo.
Gen. Gomez's Victory at Saratoga.
Cuban Flag.
Spanish Flag.

YANKEE DOODLE.

(With Poem.)

1 "Father and I went down to camp."
2 "And there was General Washington."
3 "And there I see a little keg."
4 "The troopers, too, would gallop up."
5 "And there they had a a swamping gun."
6 "It scared me so, I str aked it off."

LIFE OF WASHINGTON.

(With Reading.)

1 The Cherry Tree Incident.
2 Young Washington as a Peacemaker.
3 Courtship of Washington.
4 Washington at Fort Duquesne, 1758.
5 Washington Taking Command of the Army, 1775.
6 Washington Crossing the Delaware, 1776.
7 The Prayer at Valley Forge, 1777.
8 Sur ender of Cornwallis, 1781.
9 Washington's Army Entering New York, 1783.
10 Lafayette at Mt. Vernon.
11 The Inauguration of Washington, 1789.
12 Last Moments of Washington, 1799

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Washington as a Surveyor, 1748.
Washington Returning from the Hunt.
Marriage of Washington, 1759.
Washington Taking Leave of his Officers, 1783.
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LIFE OF LINCOLN.

(With Reading.)

1 Birthplace of Lincoln.
2 Lincoln on Flat Boat.
3 Youth of Lincoln—Studying.
4 Lincoln's Debate with Douglas.
5 Lincoln Raising Flag on Independence Hall.
6 Lincoln's First Inauguration.
7 Lincoln Visiting Hospital.
8 Reading Emancipation Proclamation.
9 Speech at Gettysburg
10 Lincoln's Visit to Richmond.
11 Assassination
12 Death-bed.

LIFE OF U. S. GRANT.

(With Reading.)

1 Birthplace of Grant.
2 Lieutenant Grant Aiming a Cannon at Chapultepec.
3 Capture of Fort Donelson.
4 Major-General Grant's Charge at Shiloh.
5 Siege of Vicksburg.
6 Grant's Triumphal Entry into Vicksburg.
7 Capture of Petersburg, Va.
8 Surrender of Lee.
9 Taking the Oath; Second Inauguration.
10 Cottage, Mt. McGregor, N.Y.
11 Death-bed of Grant.
12 Allegory; "Let us have Peace."

COMIC SUBJECTS.

Angel voices sweetly calling.
Approaching Storm—No. 1.
Approaching Storm—No. 2.
Arkansas Traveller—No. 1.
Arkansas Traveller—No. 2.
Asking a Hand—No. 1.
Getting a Foot—No. 2.
Attack on Watermelon—No. 1.
Attack on Watermelon—No. 2.
Babies on our Block.
Bare Chance.
Between Two Fires.
Boss of the Road.
Bride, and One Year After.
Christmas at Blackburg.
Come into the Garden, Maud.
Coming thro' the Rye.
Coolness between Friends.
Darktown Fire Brigade—No. 1.
Darktown Fire Brigade—No. 2.
Darktown Lawn Party—No. 1.
Darktown Lawn Party—No. 2.
Darktown Odd Fellows—No. 1.
Darktown Odd Fellows—No. 2.
Darling, I am growing old.
Division of Labor.
Don't you forget it.
Dot little German band.
Every dog has his day.
Excellent Hunting for the Indians.
Excuse haste and a bad pen.
Fatherless.
Finding of Moses, *Titian*—No. 1.
Finding of Moses, *Mark Twain* No. 2.
Five Degrees of Intemperance.
Game Dog.
Girl I left behind me.
Going! Going! Gone!
Golly, no wonder Missis don't get up 'fore 10 o'clock.
Good-bye, Sweet Heart, Good-bye.
Go 'way, down dar—No. 1.
I knew dere was mischief—No. 2.
Grab the ball, Johnny, I'll wait.
Great Expectations.
How doth the Little Busy Bee.
Hug me closer, George.
In Happy Moments—No. 1.
Star of the Evening—No. 2.
If dese am you'rn Boss, you can have them.
I want to be an Angel.
I wonder if it's loaded—No. 1.
It was loaded—No. 2.
Laying back stiff for a Brush—No. 1.
Hung up with the Starch out—No. 2.
Listen to The Mocking Bird.
Lovely Calm—No. 1.
Black Squall—No. 2.
Man as he expects to be.
Mary had a little Lamb.
Masher—No. 1.
Masher Crushed—No. 2.
Maternal Solicitude.
Me and Jack—No. 1.
Jack and Me—No. 2.
Moving Day.
Mr. Murphy is Rising with the World.
Mule Train on an Up-grade—No. 1.
Mule Train on a Down-grade—No. 2.
My Pants! well, I should remark.
Parson's Colt trots if it is Sunday.
Peace, Boarding-house—No. 1
War, Boarding-house—No. 2
Pleasure before Business.
Pleasure Party.
Profit and Loss.

ECONOMIC SERIES

Comic Subjects—Con.

Put my little shoes away.
Richard is himself again.
She stoops to conquer.
Shimply, hic, waiting for a fren'.
Something has got to come—No. 1.
Something did come—No. 2.
Stolen Pleasures are Sweet—No. 1.
No Pleasure without Pain—No. 2.
Sure of a Bite—No. 1.
Bustin' a Picnic—No. 2.
Take back the heart that thou gavest.
That husband of mine.
The harvest, what shall it be?
They all do it.
Thou art so near and yet so far.
Thou hast learned to love another.
Three Graces.
Three Scape-graces.
Three Systems of Medicine.
Too Late for the Train.
Triumph of Women's Rights.
Trouble in the Church—No. 1.
Trouble in the Church—No. 2.
'Twas a calm, still night.
'Twere vain to tell thee all I feel.
Two heads are better than one.
Two souls with but a single thought.
Venus Rising from the Sea.
Victor and Vanquished.
Victory Doubtful.
Walked Home on his Ear.
We met by chance.
We've had a healthy time.
What are the wild waves saying?—No. 1.
Scoot, brother, scoot—No. 2.
What is home without a mother-in-law?
Where is my leedle dog gone?
Who says I stole dem chickens?
Why did you sup on pork?

IRISH CHARACTERS.

"Aisy, Acushla, while I hoist my ould coat forninst the baste."
"Do not hesitate, Pat, but drink."
Donnybrook Fair.
Gettin' Ready to Go a-Courtin'.
Goin' to "the Beds"—No. 1.
Coming from "the Beds"—No. 2.
Haulin' off the Bride—No. 1.
Haulin' Home the Bride—No. 2.
"I say, Paddy, what are those figures up there?" "Oh, sir, thim's the Twelve Apostles."
Kissing the Blarney Stone—No. 1.
Goin' to Kiss the Rael Blarney Stone—No. 2.
"Morrow, Paddy! where are you goin' wid the pigs?"
Paddy Makin' Love.
The Rael Convaynience of Single Life—No. 1.
The Onconvaynience of Married Life—No. 2.
Tipperary Boy Goin' a-Courtin'.
"Well, Pat, which will you take, tea or whiskey?"
"Who dare stand on the tail ov me coat?"

ILLUMINATED HYMNS.

(Colored only.)

(*The words of the Hymn are photographed upon the glass, with an appropriate illustration.*)

"America"—Goddess of Liberty. *Beale.*
"Blest be the tie that binds"—Family Worship. *Hofmann.*
"Calm on the listening ear of night"—Song of Angels. *Moran.*
"Christ the Lord is risen"—The Resurrection. *Van Arnim.*
"Come, Holy Spirit, Heavenly Dove"—Pentecost. *Ferrara.*
"Come, ye disconsolate"—Christ the Consoler. *Plockhorst.*
"Dixie"—Darkies picking cotton. *From nature.*
Doxology—"Praise God," etc. The Chorister Boys. *Anderson.*
"God be with you till we meet again"—Christ at Emmaus. *Plockhorst.*
"Hark, the herald angels sing"—Angel Choir. *Reynolds.*
"Hold the Fort"—First verse and chorus. The Signal of Jesus. *Beale.*
"Hold the Fort"—Second and third verses—The Victory. *Beale.*
"Home again"—Sailor's Return.
"I gave my life for thee"—Christ on Cross. *Bonnat.*
"I love to tell the story"—Jesus Healing Sick. *Hofmann.*
"Jesus, keep me near the cross"—Stabat Mater. *Lazerges.*
"Jesus, lover of my soul"—Rock of Ages. *Oertel.*
"Jesus, Saviour, pilot me"—Christ and Peter. *Plockhorst.*
"Just as I am, without one plea"—Prodigal Son. *Dubufe.*
"Lead, Kindly Light"—The Pilgrim. *Tholey.*
"My hope is built on nothing less"—Bell Rock Lighthouse. *Turner.*
"My Jesus, I love Thee"—Ecce Homo. *Barbieri.*
"Nearer, my God, to Thee"—Jacob's Dream. *Terry.*
"Ninety and Nine"—Sheep in Pasture. *Bonheur.*
"O Jesus, Thou art standing" Light of World. *Hunt.*
"O Paradise, O Paradise"—Garden of Paradise. *Gosse.*
"Onward, Christian Soldiers" The Crusaders. *Doré.*
"Rock of Ages"—Simply to Thy Cross I Cling. *Oertel.*
"Saviour, like a shepherd lead us"—The Good Shepherd. *Dobson.*
"Star-Spangled Banner"—Stars and Stripes. *Beale.*
"Son of my soul"—Peace be to this house. *Dobson.*
"That sweet story of old"—Christ Blessing Children. *Le Jeune.*
"There is a fountain filled with blood"—The Crucifixion. *Gue.*
"There is a green hill far away"—Shepherd of Jerusalem. *Morris.*
"When I survey the wondrous cross"—Whereon they crucified him. *Morris.*
"While shepherds watched their flocks"—Christmas Morning. *Plockhorst.*

POPULAR HYMNS.

(Uncolored only.)

Abide with Me.
Almost Persuaded.
America.
Auld Lang Syne.
Beautiful River.
Beulah Land.
Bringing in the Sheaves.
Calm on the Listening Ear.
Children of the Heavenly King.
Coronation.
Dixie.
Doxology.
Greenland's Icy Mountains.
Hail Columbia.
Hold the Fort.
Home Again.
Home, Sweet Home.
Jerusalem the Golden.
Jesus of Nazareth Passeth By.
Marching thro' Georgia.
Nearer, my God, to Thee.
Ninety and Nine.
Onward, Christian Soldiers.
Pull for the Shore.
Rally Round the Flag.
Red, White and Blue.
Rescue the Perishing.
Ring the Bells of Heaven.
Rock of Ages.
Safe in the Arms of Jesus.
Star-Spangled Banner.
Sweet By and By.
Sweet Hour of Prayer.
The Home over There.
Tramp, Tramp, Tramp.
What a Friend we Have in Jesus.
What Shall the Harvest Be?
While Shepherds Watched.
Work, for the Night is Coming.

ECONOMIC SERIES

EVANGELINE.

(Longfellow.)

1 The forest primeval.
2 Pastor in street of Arcadia.
3 Evangeline going to church
4 House and barns of Benedict.
5 Evangeline and Gabriel hunting eggs.
6 Indian summer—Return of flocks and harvesters.
7 Basil and Benedict arranging betrothal.
8 Notary drinking to health of couple.
9 Merrymaking at the betrothal.
10 Women in churchyard — Arrival of soldiers.
11 English commander delivering order.
12 Priest in church subduing his people.
13 Parting of Evangeline and Gabriel.
14 Evangeline with her father at seaside.
15 Burial of Evangeline's father.
16 Evangeline at the prow of the boat.
17 Boat on Mississippi with bugler.
18 Basil on horseback calling his cattle.
19 Evangeline in the garden.
20 Indian woman at tent of Evangeline.
21 Black-robed chief of the missions.
22 Hunter's lodge in ruins.
23 Evangeline in Philadelphia visiting the sick.
24 Evangeline finds Gabriel at last.

THE BRIDGE.

(Longfellow.)

1 "I stood on the bridge at midnight,
As the clocks were striking the hour."
2 "How often, O how often,
In the days that had gone by."
3 "And only the sorrow of others
Throws its shadow over me."
4 "I see the long procession
Still passing to and fro."

GRAY'S ELEGY.

Written in a Country Churchyard.

1 "The curfew tolls the knell of parting day."
2 "Now fades the glimmering landscape on the sight."
3 "The moping owl does to the moon complain"
4 "Beneath those rugged elms, the yew tree's shade,"
5 "The breezy call of incense-breathing morn,"
6 "For them no more the blazing hearth shall burn,"
7 "Oft did the harvest to their sickle yield,"
8 "Let not ambition mock their useful toil."
9 "The paths of glory lead but to the grave."
10 "Nor you, ye proud, impute to these the fault."
11 "Can storied urn, or animated bust,"
12 "Perhaps in this neglected spot is laid"
13 "But knowledge to their eyes her ample page"
14 "Full many a gem, of purest ray serene,"
15 "Some village Hampden, that, with dauntless breast"
16 "The applause of listening senates to command"
17 "Forbade to wade through slaughter to a throne,"
18 "The struggling pangs of conscious truth to hide,"
19 "Far from the madding crowd's ignoble strife"
20 "Some frail memorial still erected nigh,"
21 "Their name, their years, spelt by the unletter'd Muse,"
22 "For who, to dumb forgetfulness a prey,"
23 "On some fond breast the parting soul relies,"
24 "For thee, who, mindful of the unhonour'd dead,"
25 "Oft have we seen him at the peep of dawn"
26 "There at the foot of yonder nodding beech,"
27 "Hard by yon wood, now smiling as in scorn,"
28 "One morn I miss'd him on the custom'd hill,"
29 "Slow through the churchway path we see him borne:"
30 "Here rests his head upon the lap of earth,"
31 "He gave to misery (all he had) a tear,"
32 "No farther seek his merits to disclose."

COMIC CARTOONS.

Family Prayer:
No. 1 Communion.
No. 2 Contemplation.
No. 3 Consternation.
No. 4 Castigation.
Photographing the baby, No. 1
Photographing the baby, No. 2
Photographing the baby, No. 3
Photographing the baby, No. 4
"Guess it's a bite," No. 1.
"Guess I've got him," No. 2.
"Guess I'll lose him," No. 3.
"Guess I'm a goner," No. 4.
Poker; three of a kind, No. 1.
Poker; the bluff, No. 2.
Now snarl, Dad, and show fight, No. 1.
Grin and bear it, Dad, No. 2.
Trials of moving day, No. 1.
Trials of moving day, No. 2.
Wake up, Johnnie, No. 1.
Why aint you coming? No. 2.
Load of hay for sale, No. 1.
Hay sold and delivered, No. 2.
Onconvanience of single life, No. 1.
Rael convanience of married life, No. 2.

HOLY CITY.

1 "Last night I lay asleeping."
2 "I stood in Old Jerusalem."
3 "I heard the children singing."
4 "Methought the voice."
5 *1st Chorus*—Jerusalem.
6 "And then methought my dream."
7 "The sun grew dark."
8 *2d Chorus*—Jerusalem.
9 "I saw the Holy City."
10 "The gates were open wide."
11 "It was the New Jerusalem."
12 *3d Chorus*—Jerusalem.

KILLARNEY.

1 "Emerald isles and winding bays."
2 "Bounteous Nature loves all land."
3 "Angels fold their wings."
4 "Innisfallen's ruined shrine."
5 "Still at Muckross you must pray"
6 "No place else can charm the eye."
7 "Angels often pausing there."
8 "Music there for echo dwells."
9 "Tinge the cloud-wreaths in that sky."
10 "Wings of Angels so might shine."

OLD MASTERS.

Angelo, Michael
The Last Judgment.
Holy Family.
Mater Salvatoris.
Moses (Statuary).
Baroccio, Federigo
"Touch me not."
Bartolommeo, Fra
Presentation in Temple.
Holy Family.
Battoni, Pompeo
Penitent Magdalen.
Venus and Cupid.
Bellini, Giovanni
Madonna and Child.

ECONOMIC SERIES

Botticelli, Sandro
Holy Family.
Boucher, Francis
Venus and Cupids.
Bronzino, Agnolo
Christ in Limbo.
Brouwer, Adriaan
The Blacksmith's Forge.
Brueghels, John
The Creation.
Caracci, Annibale
Three Marys at Tomb.
Bath of Diana.
Caracci, Ludovico
Placing Christ in the Tomb.
Corregio,
Assumption of Virgin.
Coronation of Virgin.
Holy Night.
Repose in Egypt.
Marriage of St. Catherine.
Penitent Magdalen.
Cupid Disarmed.
Jupiter and Antiope.
Cuyp, Aelbert
Morning.
Dolce, Carlo
Mater Dolorosa.
Salvator Mundi.
Domenchino, [ome.
Last Communion of St. Jer-
Diana's Hunt.
Dietricy,
The Wandering Minstrels.
The Tribute Money.
Dou, Gerard
The Dropsical Woman.
Durer, Albrecht
The Four Evangelists.
"It is Finished."
Francia, Francesca
Adoration of Kings.
Giordano, Luca
The Cyclops at their Forge.
The Redemption.
Guercino, Barbieri
Behold the Man!
Flight of Lot. [Nunzio.
Semiramides' response to
The Prodigal's Return.
Abraham sends Hagar away.
Esther implores Ahasuerus.
Hals, Franz
Banquet of officers of archers of St. Adrian.
Helst, Bartholomew Van
Banquet of Arquebusiers.
Hogarth,
The Good Samaritan.
Holbein, Hans [Meyer.
Madonna of Burgomaster
Jordaens, Jacob
Family of Rubens.
Juvenet,
Christ Clearing the Temple.
Descent from the Cross.
Kauffman, Angelica
Vestal Virgin.
Lorraine, Claude
Flight into Egypt.
Luini, Bernardino
Madonna of Lugano.
Maratta, Carlo
Apollo and the Muses.
Diana and Acteon.
Massys, Quentin
The Misers.
Entombment of Christ.
Memling, Hans
Holy Family.
Mengs, Raphael
The Parnassus.
Metzu, Gabriel
The Cello Player.
Murillo,
Moses Striking the Rock.
Miracle of Loaves and Fishes
Immaculate Conception.
Virgin of Seville.
St. Anthony of Padua.
St. John with Lamb.
Bust of Mary Magdalen.
Virgin of the Mirror.
Ostade, Van
The Flemish Ratcatcher.
Palma, Vecchio
Virgin and Child.
Perugino, Pietro
Virgin, Child and two Saints
Pinturicchio, Bernardino
Madonna and Child.
Piombo, Sebastiano del
Raising of Lazarus.
Potter, Paul
Young Bull.
Poussin, Nicolas
The Golden Calf.
Moses Striking the Rock
Moses and Daughters of Jethro.
Repose in Egypt.
Assumption of Virgin.
Shepherds of Arcadia.
Assumption of St. Paul.
Slaughter of Innocents.
Raphael,
Marriage of the Virgin.
Coronation of Virgin.
Madonna of Grand Duke.
Ansidei Madonna.
Entombment of Christ.
La Belle Jardiniere.
Madonna of Canopy.
Judgment of Solomon.
Triumph of Galatea.
Strolling Madonna.
Madonna of the Chair.
Madonna of the Candlestick.
St. Cecelia.
Vision of Ezekiel.
Christ Bearing Cross.
Madonna St. Sixtus. [Gate.
Peter and John at Beautiful
Christ's Charge to Peter.
Miraculous draught of fishes
Death of Ananias. [ness.
Elymas Struck with Blind-
Paul and Barnabas at Lystra
Paul Preaching at Athens.
The Transfiguration.
Rembrandt,
The Night Watch.
Anatomical Lesson.
Merchant of Amsterdam.
Syndics of Amsterdam.
Wine, Wife and Song.
St. Paul in Prison. [ples.
Christ appears to His Dis-
Abraham's Sacrifice.
Reni, Guido
Annunciation to Virgin.
Death of Cleopatra.
Christ on the Cross.
Bacchus and Ariadne.
The Baptism of Christ.
Aurora and her train.
Assumption of the Virgin.
Ecce Homo.
Ribera,
St. Mary of Egypt.
Romano, Guilio
Apollo and the Muses.
Rosa, Salvator
Diogenes and his Lantern.
Rubens,
Castor and Pollox abduct daughters of Leukippas.
Last Sigh of Christ.
The Destruction of Sennacherib's Host.
The Conversion of Saul.
Elevation of Cross.
Descent from Cross.
Last Judgment.
Raising of Lazarus.
Ruisdael, Van
Environs of a Village.
Sarto, Andrea del
Madonna enthroned.
Sassoferrato,
Holy Family.
Schalchen,
The Ten Virgins.
Snyders, Franz
The Wild Boar Hunt.
Terberg, Gerard
Lady Playing Mandolin
Terniers, David
The Prodigal Son.
Tintoretto,
Entombment of Christ.
Titian,
Venus and Adonis.
Venus.
Danae. [Temple.
Presentation of Virgin in
Assumption of Virgin.
Sacred and Profane Love.
The Tribute Money. [ing.
Madonna and Angels Ador-
Murder of Peter the Martyr.
Venus equipping Cupid.
The Entombment of Christ.
Madonna of the white rabbit.
Vandyke,
Charles I, (full length).
Christ expiring on the Cross.
St. Martin giving cloak to beggar. [Christ.
Virgin weeping over body of
Children of Charles I.
Christ crowned with thorns.
Van Loo, Carlo
Spanish Conversation.
Velasquez,
The surrender of Breda.
Veronese,
Adoration of the Kings.
Christ bearing the Cross.
Wedding at Cana.
Jesus at house of Simon
Pilgrims at Emmaus.
Finding of Moses.
Vien,
The Cupid Vender.
Vinci, Leonardo da
The Last Supper.
Virgin, Jesus and St. Anne
Virgin of the Lily.
Virgin of the Rocks.
Virgin of the Scales.
Bacchus.
Leda and Swan.
Mona Lisa.
Volterra, Daniel da
Descent from Cross.
Watteau,
The Isle of Love.
Wouverman,
Loading Hay at Port.

ECONOMIC SERIES

BIBLE SUBJECTS.

Additional.

Adam and Eve driven from Eden. *Tassaert.*
The Deluge. *Martin.*
The separation of Abraham and Lot. *Beale.*
Jacob setting out for Egypt. *Beale.*
Jacob blessing his sons. *Beale*
Rebecca giving drink to Eleazer. *Schopin.*
Departure of Rebecca. *Schopin*
Isaac's reception of Rebecca. *Smirke.*
Chastity of Joseph. *Steuben.*
Moses espouses the daughter of Jethro. *Le Brun.*
Moses with tables of law.
The Destroying Angel. *Martin.*
Destruction of the Israelites. *Martin.*
Joshua commands the Sun to stand. *Martin.*
Samson and Delilah. *Steuben*
Nathan reproves David. *Beale.*
Handwriting on the wall. *Martin.*
Jews led captive to Babylon. *Bendemann.*
Susannah at the Bath. *Schopin.*
Bathsheba at the Bath. *Schopin.*
Infant Samuel. *Sant.*
The Nativity. *Taylor.*
Slaughter of Innocents. *De Keuser.*
Flight into Egypt. *Plockhorst*
Flight into Egypt. *Kaulbach.*
John the Baptist before Herod.
Good Samaritan. *Block.*
Lord help me. *Plockhorst.*
Christ stilling storm. *Hamilton.*
Christ and adultress. *Signol.*
Christ and adultress. *Ciphould*
Parable of lost piece of money. *Millais.*
Wilt thou be made whole. *Herbert.*
Agony in the garden. *Delaroche.*
Kiss of Judas. *Scheffer.*
Last Supper. *B. West.*
The Crucifixion. *Gutz.*
Judas throwing down the blood money. *Beale.*
Judas hangs himself. *Beale.*
Disciples with dead body of Christ. *Rotermund.*
Mary and risen Lord. *Ittenbach.*
Incredulity of Thomas. *Vanderweerf.*
Conversion of Saul. *Jones.*
Child Timothy. *Sant.*
Head of Christ (boy). *Hofmann.*
Head of Christ. *Hofmann*
Head of Christ. *Da Vinci.*
Nativity of Virgin. *Murillo.*
Madonna Cardinello. *Raphael*
Madonna, House of Tempi. *Raphael.*
Madonna, House of Colonna. *Raphael.*
Holy St. Catherine. *Raphael.*
Repose in Egypt. *Vandyke.*

"NINETY AND NINE."

1 "There were ninety and nine."
2 "Away on the mountains wild and bare."
3 "But the shepherd made answer."
4 "And altho' the road be rough and steep."
5 "How deep were the waters crossed."
6 "Ere he found his sheep that was lost."
7 "Lord, whence are those blood drops?"
8 "Lord, whence are Thy hands so rent and torn?"
9 "There arose a glad cry to the gates of Heaven."
10 "Rejoice, for the Lord brings back His own."

THE NEW-BORN KING

1 "Guided by a living star."
2 "Came the wise men from afar;"
3 "Lo! in a manger sleeping"
4 "While o'er his sleep a vigil keeping,"
5 *1st Ref.*—"Glory to God, hosanna sing."
6 "Jordan hushed her waters still;"
7 "Silence reigned on Zion's hill;"
8 "Came then a voice from heaven,"
9 "Fear not; to you this day is given."
10 *2d Ref.*—"Glory to God, hosanna sing."

THE FARMER AND THE CALF.

1 Mr. Hayseed resolves to sell his calf.
2 Removal from the mother attended with difficulties.
3 He tries to coax it with a handful of grass.
4 He endeavors to push it along.
5 He tries another method and fails.
6 He tries the effect of a thistle.
7 He seizes him by the ear and tail.
8 Becoming tired, he tries remonstrance.
9 Regaining strength, he uses additional exertion.
10 He carries him on his back.
11 He gets tired, a new idea strikes him.
12 He ties the cow's bell around his neck, and the calf follows him.

THE ELEPHANT'S REVENGE.

(With Poem.)

1 An Elephant out for a walk.
2 Thirsty and drinks at a lake
3 A native has a shot at him.
4 The Elephant pursues him.
5 Catches him by the ear.
6 Gives him a good shaking.
7 And throws him into the lake.
8 Then suspends him over the open jaws of a crocodile.
9 Next gives him a bath.
10 And then shakes him well.
11 Throws him into a cactus bush.
12 And leaves him covered with thorns.

JESUS, LOVER OF MY SOUL.

1 "While the nearer waters roll,"
2 "Safe into the haven guide,"
3 "Leave, O leave me not alone,"
4 "Cover my defenceless head,"
5 "Raise the fallen, cheer the faint,"
6 "False and full of sin I am,"
7 "Let the healing streams abound:"
8 "Freely let me take of thee:"

MERCHANT OF VENICE.

Act I. Scene III. Interview between Antonio, Bassanio and Shylock.
Act II. Scene II. Old Gobbo and his son Launcelot.
Act II. Scene V. Jessica throwing down a casket.
Act III. Scene I. Shylock bewailing the loss of his daughter.
Act III. Scene II. Bassanio choosing the casket.
Act III. Scene II. Portia giving ring to Bassanio.
Act III. Scene II. Bassanio reading letter from Antonio.
Act IV. Scene I. Portia (as Balthazzar) speaking in court.
Act IV. Scene I. Shylock preparing to take the pound of flesh.
Act IV. Scene I. Shylock hearing his sentence of condemnation.
Act IV. Scene I. Portia (as Balthazzar) asking Bassanio for ring.
Act V. Scene V. Portia reproaching Bassanio for parting with ring.

ECONOMIC SERIES

ANGLO-BOER WAR.

Pres. Paul Kruger.
Gen. Joubert.
Gen. Cronje.
Dr. Leyds.
Gen. Lord Roberts.
Gen. Kitchener.
Gen. Buller.
Gen. Lord Methuen.
Lieut. Col. Baden-Powell.
Hon. Cecil Rhodes.
Flag of the Transvaal.
Map of the Transvaal.
Battle of Majuba Hill.
Treaty of Peace, March 21, 1881.
Dr. Jameson's Last Stand.
Boers going to war, 1899.
Arrival of English troops at Ladysmith.
Boer horsemen and artillery going into battle.
Boers under Gen. Koch at battle, Elandslaagte.
British lancers cutting off Boer's retreat Elandslaagte.
Boer prisoners on way to Pietermaritzburg.
Field battery fording a river.
Three cheers for Queen.
Signaling by search-light to Ladysmith.
Highlanders crossing Modder River.
Loss of British guns at Tugela River.
Surrender of Gen. Cronje to Lord Roberts.

RAPHAEL'S FRESCOES IN VATICAN.

1 School of Athens.
2 Last Supper discussed by Fathers of Church.
3 The Church Robber, Heliodor, driven from Temple.
4 The Apostles Peter and Paul appearing to Attila, King of Huns.
5 The Parnassus.
6 Burning Castle of Rome.
7 The Miracle at the Mass of Bologna.
8 St. Paul Released.

MY MOTHER'S BIBLE.

1 "When I stood at mother's knee."
2 *Chorus* — "Blessed book, precious book."
3 "There she read of Jesus love,"
4 "And I seek to do His will."

NEW TALE OF A TUB.

(With Poem.)

1 Opening the question.
2 Bengal ease.
3 The artful dodge.
4 Look before you leap.
5 Under cover.
6 The climax.

FLAGS OF ALL NATIONS.

Austria.	Italy.
Belgium.	Japan.
China.	Mexico.
Cuba.	Norway.
Denmark.	Portugal.
France.	Russia.
Germany.	Spain.
Great Britain.	Sweden.
Great Britain—Union Jack.	Switzerland.
Greece.	Turkey.
Holland.	United States.
Ireland.	United States—Original.

ANNIE AND WILLIE'S PRAYER.

(With Poem.)

1 Annie and Willie sent to bed early by their father.
2 Annie and Willie praying at bedside.
3 Father going in storm to buy toys for the children.
4 Father and Aunt Mary arranging the Christmas presents.
5 Children discovering their gifts in the morning.
6 Father and his happy children on Christmas morning.

THE SPECTRE PIG.

(With Poem.)

1 "It was the stalwart butcher man,
That knit his swarthy brow,"
2 "And like a mighty pendulum,
All solemely he swung!"
3 "It was the butcher's youngest son,
His voice was broke with sighs,"
4 "It was the butcher's daughter then,
So slender and so fair,"
5 "And hooting owl, and hovering bat,
On midnight wing attended."
6 "Now wake, now wake, thou butcher man!
What makes thy cheek so pale?"
7 "The shadowy spectre swept before,
The butcher trailed behind."
8 "A ghastly shape was swinging there,
It was the butcher man."

THE MARTINIQUE DISASTER

Destruction of St. Pierre by volcano.
People of St. Pierre overcome by eruption.

THE PALMS.

1 Around our way the Palm trees and the flowers.
2 Jesus appears, He comes to dry our tears.
3 His voice is heard and nations at the sound.
4 For light to all the world is given again.
5 The children now sing the Redeemer's name.
6 Hosanna! Glory to God! Blessed is he who comes bringing Salvation.

LIFE OF BENJAMIN FRANKLIN

(With Reading.)

1 Young Franklin learning the tallow chandler's trade.
2 Franklin working in his brother's printing office.
3 Franklin's first arrival in Philadelphia.
4 Franklin in printing office in London.
5 Franklin acting as his own porter.
6 Franklin and wife at their frugal breakfast.
7 Franklin's experiment with the kite.
8 Franklin at the Court of St. James.
9 Franklin and others drafting the Declaration of Independence.
10 Franklin at the Court of France.
11 Franklin speaking in Constitutional Convention.
12 Last moments of Benjamin Franklin.

LIFE OF McKINLEY.

(With Reading.)

1 Birthplace of McKinley, Niles, Ohio.
2 Young McKinley enlisting as private, 1861.
3 Lieut. McKinley leading rescue of guns, 1863.
4 McKinley presenting his tariff bill, 1890.
5 McKinley speaking in campaign for Harrison, 1892.
6 Inauguration of McKinley as President, 1896.
7 McKinley and Cabinet discussing Spanish War.
8 The Signing of the Protocol, 1898.
9 McKinley's last speech, Buffalo, Sept. 5, 1901.
10 The Shooting of McKinley, Sept. 6, 1901.
11 Mrs. McKinley's last interview with her husband, Sept. 13, 1901.
12 Body of McKinley lying in state at Washington.

ECONOMIC SERIES

NELLIE'S PRAYER.

(With Reading.)

1 "Stooped down, with her eyelids streaming,
And kissed her and turned away."
2 "I knew that my Nell was an orphan
And I was a widowed wife."
3 "It was there in the evening paper,
His name was among the dead."
4 "I had thought of him night and morning;
I had passed long nights on my knees."
5 "We walked by his side that morning,
And Nellie was quite elate"
6 "He held her up at the station,
Lifted her up to kiss."
7 "Though now and again I fretted,
And sometimes feared the worst."
8 "As she counted the days till daddy
Would be back from the foreign shore."
9 "She prayed for her absent father,
I listened, but God knows how."
10 "She prayed in her childish fashion,
But her words were choked with tears."
11 "And my darling rushed towards me,
My darling who had died!"
12 "When the shock of surprise was over,
We knew what the miracle meant."

THE SOLDIER'S RETURN.

(Robert Burns.)

1 "Wi' mony a sweet babe fatherless,
And mony a widow mourning."
2 "I thought upon the witching smile
That caught my youthful fancy."
3 "At length I reached the bonny glen,
Where early life I sported."
4 "And turned me round to hide the flood,
That in my een was swelling."
5 "Sae wistfully she gazed on me,
And lovelier was than ever."
6 "She sank within my arms and cried,
'Art thou my ain dear Willie?'"

THE BROOK.

(Tennyson.)

1 "I come from haunts of coot and hern."
2 "By thirty hills I hurry down."
3 "Till last by Philip's farm I flow."
4 "I chatter over stony ways."
5 "With many a curve my banks I fret."
6 "I wind about and in and out."
7 "And here and there a foamy flake."
8 "I steal by lawns and grassy plots."
9 "I slip, I slide, I gloom, I glance."
10 "I murmur under moon and stars."

LIFE OF COLUMBUS.

(With Reading.)

1 Columbus propounding his theory.
2 Columbus at Salamanca.
3 Columbus at court of Isabella.
4 Columbus sails from Palos.
5 The three ships of Columbus.
6 Columbus subdues mutiny of the crew.
7 First sight of land.
8 Landing of Columbus.
9 Return of Columbus.
10 Columbus returns in chains
11 Columbus explaining eclipse to natives.
12 Death of Columbus.

LIFE OF MARY QUEEN OF SCOTS.

(With Reading.)

1 Bethrothal to Francis II.
2 Interview with John Knox.
3 Mary Stuart and her secretary, Chatelard.
4 Death of Rizzio.
5 Surrender of Mary Stuart.
6 Signing her abdication.
7 Escape from Loch Leven.
8 Mary Stuart at battle of Langside.
9 Mary's interview with Elizabeth.
10 Elizabeth signing the death warrant.
11 The death warrant.
12 Mary Stuart going to her execution.

LIFE OF LUTHER.

(With Reading.)

1 Luther in family of Frau Cotta, 1500.
2 Luther fainting in his cell, 1506.
3 Luther's Theses nailed to church door, 1517.
4 Luther before Cardinal Cajetan at Augsburg.
5 Luther burning the Pope's Bull, 1520.
6 Luther before Emperor at Worms, 1521.
7 Arrest of Luther, 1521.
8 Luther's marriage, 1525.
9 Luther visiting the plague patients, 1527.
10 Luther translating the Bible, 1528.
11 Religious discussion at Marburg, 1529.
12 The death of Luther, 1546.

THE TIPSY GEESE.

1 The farmer's wife throws out some brandied cherries.
2 Her geese come and gobble them up.
3 Farmer's wife weeping over her dead geese.
4 She sets to work and plucks them.
5 And gets two bags full of feathers.
6 The geese come to life again.

SHERIDAN'S RIDE.

(T. Buchanan Read.)

1 "Telling the battle was on once more
And Sheridan twenty miles away."
2 "Hills rose and fell, but his heart was gay,
With Sheridan fifteen miles away."
3 "Every nerve of the charger was strained to full play
With Sheridan only ten miles away."
4 "He is snuffing the smoke of the roaring fray,
With Sheridan only five miles away."
5 "I have brought you sheridan all the way
From Winchester down to save the day."
6 "And when their statues are placed on high
Under the dome of the Union sky."

ECONOMIC SERIES

AMERICAN HISTORY.

(Additional.)

Discoveries of the Cabots, 1497.
Ponce de Leon Discovering Florida, 1512.
First Thanksgiving in New England, 1631.
Settlement of Delaware, 1637.
Settlement of New Hampshire, 1637.
Last Fight of the Pequods, 1637.
Death of King Philip, 1676.
Discussion over Charter at Hartford, 1687.
Destruction of Schenectady, 1690.
Expedition against St. Augustine, 1782.
British Evacuating New York, 1783.
Attack on Privateer Gen. Armstrong at Fayal, 1814.
Destruction of the City of Washington by British, 1814.
Attack on Fort McHenry, 1814.
Santa Anna Brought a Prisoner before Gen. Houston, 1835.
Fremont Placing Flag on Rocky Mountain Peak, 1845.
An April Morning with Farragut, 1864.
Last Stand of U. S. Scouts Attacked by Indians.

LIFE OF WASHINGTON.

(Additional.)

Washington on his Mission to the Ohio, 1753.
People of Winchester Appealing to Washington, 1756.
Washington Going to First Congress, 1774.
Retreat of Washington from Battle of Long Island, 1776.
Washington Embarking to Cross the Delaware, 1776.
Surrender of British Troops to Washington, 1776.
Washington at Trenton.
Washington and Congress at Valley Forge, 1777.
Washington Subduing a Camp Brawl.
Washington's Mother Giving him her Blessing.
Washington Family Group.

CYCLORAMA OF THE BATTLE OF GETTYSBURG

1 Field Hospital Headquarters.
2 Artillery Coming into Action.
3 Gen. Hancock and Staff near Little Round Top.
4 Gen. Pickett's Charge.
5 Gen. Pickett's Hand-to-Hand Fight.
6 Explosion of an Artillery Caisson.
7 Action near the Stone Wall.
8 Removing those Wounded in above Action.
9 Gen. Howard's Position near Cemetery Hill.
10 Group of Confederate Prisoners.

DIXIE'S LAND.

1 Darkies Picking Cotton in the Fields.
2 Planter's Home in South—Before the War.
3 Darkies Dancing by Light of Moon.
4 River Steamboat—Loading Cotton by Night.
5 Camp-meeting in South by Torchlight.
6 Confederate Officer Leaving Home for the War.
7 Coming Home to Die—Return from the War.
8 Deserted Southern Home—After the War.

THE BOTTLE IMP.

1 Introduction to the Bottle Imp.
2 Getting Acquainted with Each Other.
3 Going Off on a Bender Together.
4 The Bottle Imp Assisting at a Shooting.
5 Stabbing Affray Incited by Bottle Imp.
6 The Bottle Imp Takes Down a Business Sign.
7 The Bottle Imp Carries Off the Household Furniture.
8 The Bottle Imp Robs a Poor Man.
9 The Bottle Imp Gives Wrong Signal.
10 The Bottle Imp Takes a Hand in Hanging.
11 The Bottle Imp Drowns a Poor Fellow.
12 The End of the Bottle Imp's Victim.

DARIUS GREEN AND HIS FLYING MACHINE.

(With poem.)

1 Darius Considering the Idea of Flying.
2 Darius in Loft Making Wings, etc.
3 His Brothers Peeking at Him.
4 Darius Stays at Home with Toothache.
5 His Brothers Sneaking into the Barn.
6 Darius Putting on his Flying Gear.
7 Darius Springs into the Air.
8 And Lands in a Heap in Cowyard.

THE GAME OF LIFE.

(With descriptive reading.)

1 The Game in Progress.
2 The Game Lost.
3 The Game Won.

SKIRT DANCING EFFECTS.

(Colored only.)

Angel.
Butterfly.
Demon.
Dragon.
Dove.
Fairy.
Flags—All Nations.
Flowers—Rose, Lily, etc.
Lightning Flashes.
Owl and Bats in Sky.
Peacock, with Tail Spread.
Portraits—Washington, etc.
Plaid Design.
Rainbow.
Sheaf of Wheat.
Spider in Web.
Snake.
Sky with Stars.
Sunburst.
Witch in Sky.

GOLDEN BIBLE TEXTS.

(Illustrated.)

A soft answer turneth away wrath, but grievous words stir up anger.

Be thou faithful unto death, and I will give thee a crown of life.

Cast thy burden upon the Lord, and He shall sustain thee.

Come unto me all ye that labor, and are heavy laden, and I will give you rest.

Enter not into the path of the wicked.

Ho, every one that thirsteth, come ye to the waters.

If thine enemy be hungry, give him bread to eat; and if he be thirsty, give him water to drink.

Lead me to the Rock that is higher than I.

Remember now thy Creator in the days of thy youth.

The Lord is thy keeper; the Lord is thy shade upon thy right hand.

When thou passeth through the waters I will be with thee.

Ye shall know them by their fruits. Do men gather grapes of thorns or figs of thistles?

ECONOMIC SERIES

THE SNOWBALL.

(With Comic Poem.)

1 "Joe made a ball as big as an orange,"
2 "And the farther it went the bigger it grew."
3 "The snow was so deep, piggy stepped from his pen,"
4 "And left the poor pig and the ball to their fate."
5 "Where Mehitable Smith met Mister Sam Gray:"
6 "Just then came along that remarkable ball,"
7 "Professor Macalpin, the learned and wise,"
8 "It was Darwin's latest, 'The Descent of Man!'"
9 "In time would be able to move off a house."
10 "Set up a snow-bawl!—oh! how they did bellow."

LADY OF THE LAKE.

1 "He sorrowed o'er the expiring horse."
2 "In listening mood, she seemed to stand."
3 "'Tis thus our charmed rhymes we sing."
4 "'Wake, Allan-Bane!' aloud she cried."
5 "The hounds, the hawk, her cares divide."
6 "Grant me this maid to wife."
7 "Chieftains, forego!"
8 "The Cross thus formed, he held on high."
9 "'Alas!' she sobbed,—'and yet be gone.'"
10 "The messenger of fear and fate."
11 "With Alpine's Lord the Hermit Monk held solemn word."
12 "Ellen beheld as in a dream."
13 "He placed the golden circlet on."
14 "The fierce avenger is behind!"
15 "By Him whose word is truth!"
16 "Thy name and purpose! Saxon, stand!"
17 "These are Clan-Alpine's warriors true."
18 "And locked his arms his foeman round."
19 "And ever James was bending low."
20 "Back, on your lives, ye menial pack!"
21 "Hear ye, my mates!"
22 "Hark, Minstrel! I have heard thee play."
23 "No word her choking voice commands."
24 "Then gently drew the glittering band."

MACBETH.

1 Act I, Sc. 3. Macbeth, Banquo, and three witches.
2 Act I, Sc. 4. Macbeth and Banquo before King Duncan.
3 Act I, Sc. 6. Lady Macbeth welcoming Duncan and suite.
4 Act I, Sc. 7. Lady Macbeth urging her husband to murder Duncan.
5 Act II, Sc. 1. "Is this a dagger which I see before me?"
6 Act II, Sc. 1. The murder of Duncan.
7 Act III, Sc. 3. The murder of Banquo.
8 Act III, Sc. 4. Banquo's ghost at the banquet.
9 Act IV, Sc. 1. Macbeth and the three witches.
10 Act V, Sc. 1. Lady Macbeth washing her hands in her sleep.
11 Act V, Sc. 5. "Fear not till Burnham woods do come to Dunsinane."
12 Act V, Sc. 7. Killing of Macbeth by Macduff.

STORY OF ESTHER.

1 King Ahasuerus makes a feast.
2 Queen Vashti refusing to obey.
3 Esther espoused by Ahasuerus.
4 Mordecai overhears conspiracy to murder king.
5 The king issues a commandment.
6 Mourning of the Jews.
7 Esther implores the king.
8 The king hearing the records.
9 Triumph of Mordecai.
10 Esther accuses Haman.
11 Haman seized to be hanged.
12 Jews slaying their enemies.

STORY OF DANIEL.

1 Daniel and his companions.
2 Nebuchadnezzar worships Daniel.
3 Dedication of golden image.
4 The three youths in fiery furnace.
5 Nebuchadnezzar's dream.
6 Daniel interprets the dream of Nebuchadnezzar.
7 The feast of Belshazzar.
8 Daniel made governor.
9 Daniel at prayer.
10 Conspiring princes with decree.
11 Darius troubled about Daniel.
12 Daniel in lions' den.

PARABLE OF THE WISE AND FOOLISH VIRGINS.

1 Ten virgins going to meet the bridegroom.
2 "While the bridegroom tarried, they all slumbered and slept."
3 "And at midnight there was a cry made."
4 "Then all those virgins arose, and trimmed their lamps."
5 "And the foolish said unto the wise, Give us of your oil."
6 "But the wise answered, saying, Not so."
7 "And while they went to buy, the bridegroom came."
8 "Afterward came also the other virgins."

THANATOPSIS.

William C. Bryant.

1 "For his gayer hours, she has a voice of gladness."
2 "And she glides into his darker musings."
3 "When thoughts of the last bitter hour come like a blight."
4 "Nor yet in the cold ground, where thy pale form was laid."
5 "And to the sluggish clod, which the rude swain turns with his share."
6 "Thou shalt lie down with patriarchs of the infant world—with kings."
7 "The venerable woods, rivers that move in majesty."
8 "And pour'd round all, old Ocean's gray and melancholy waste."
9 "The planets, all the infinite host of heaven, are shining on the sad abodes of death."
10 "Or lose thyself in the continuous woods where rolls the Oregon."
11 "Matron and maid, the speechless babe and the gray-headed man."
12 "Like one who wraps the drapery of his couch about him."

HOW JONES BECAME A MASON.

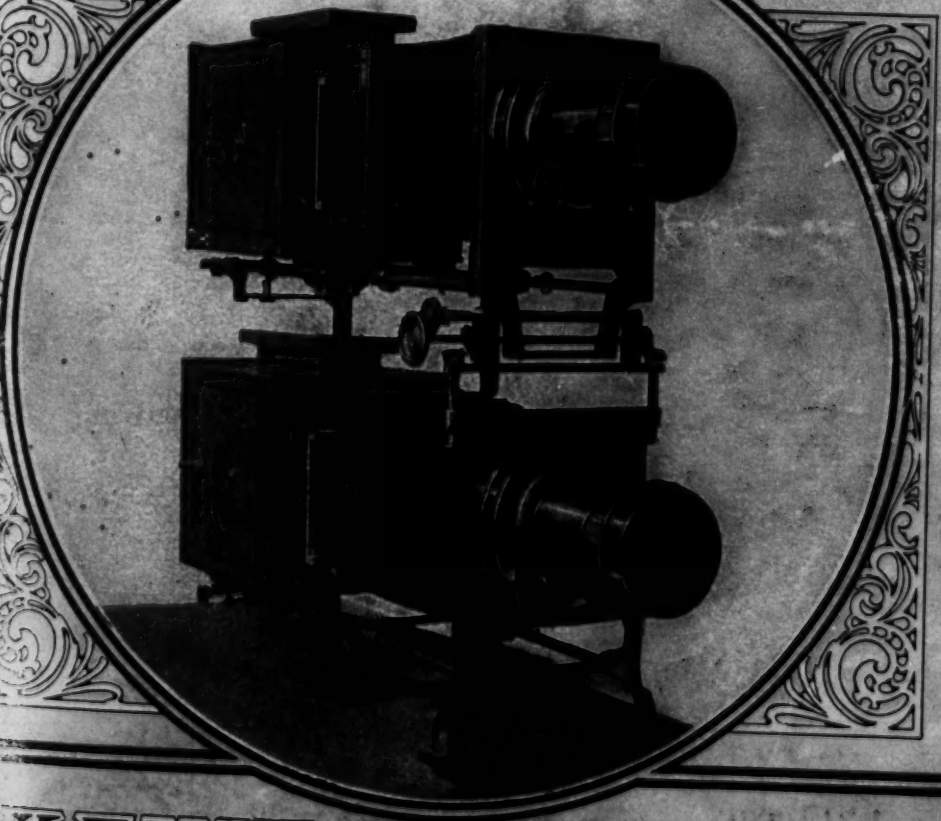
1 Jones starting for the Lodge.
2 The oath of Secrecy.
3 Riding the Goat.
4 Jones has become a Mason.

NOVEMBER 1905

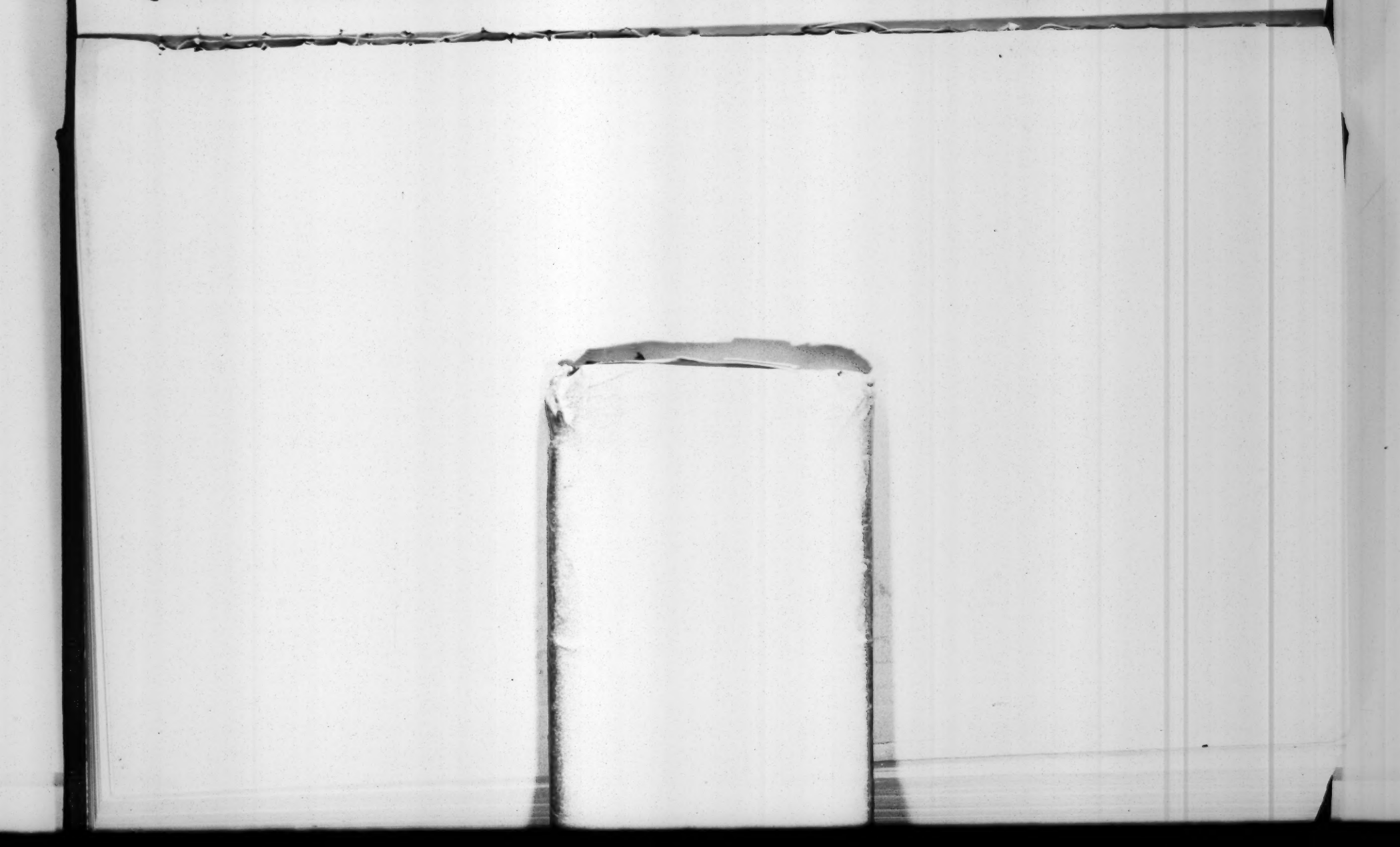
COMPLETE ILLUSTRATED CATALOG OF MOVING PICTURE MACHINES

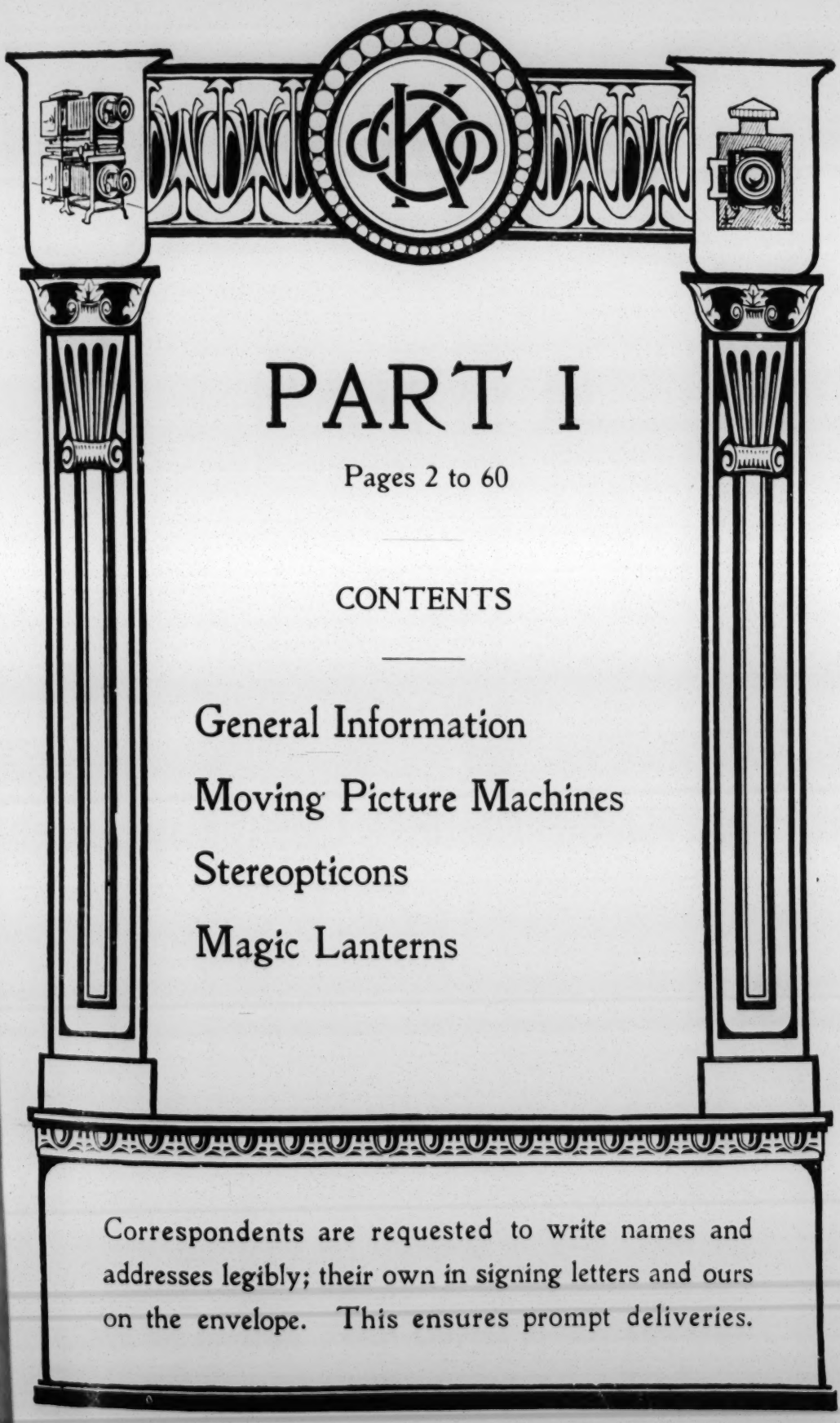
STEREOPTICONS

SLIDES FILMS



KLEINE OPTICAL CO.
52 STATE ST.
CHICAGO





PART I

Pages 2 to 60

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General Information

Moving Picture Machines

Stereopticons

Magic Lanterns

Correspondents are requested to write names and addresses legibly; their own in signing letters and ours on the envelope. This ensures prompt deliveries.

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West Side Bank, New York City — Union Trust Co. Bank, Chicago, Ill.

Any Express Company doing business in Chicago

TERMS

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Incorporated in Chicago, under the laws of the State of Illinois, in 1897

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NEW YORK BRANCH:
127 and 129 West 32d Street, New York City

Cable Address to Chicago: **STEROKINET**

CORRESPONDENCE IS INVITED

COPYRIGHT 1905, BY GEORGE KLEINE

It has been our aim in writing the various editions of this catalogue to make it an up-to-date price list of the goods used in projection work. Highly specialized as this business is, the time never arrives when the dealer can say that there is nothing further; that instruments cannot be improved, nor further progress possible. We realize that what has been achieved must form the foundation upon which further improvements are to be built. This price list marks a forward step in a number of the essentials of projection apparatus and accessories.

Of equal importance with description and price are the explanatory remarks that are scattered throughout this book. At times the experienced exhibitor may consider it prolix, the beginner may think it abstruse or involved. We beg the indulgence of both, reminding them that this catalogue goes to readers of all degrees of experience and inexperience, and that every word is written with a purpose. Our letter basket has been the chief guide in the amplification of one subject, or the neglect of another.

Many and varied are the questions asked in correspondence, some of them simple, others opening up possibilities of experimentation that have been of great value in developing some particular line. The limitations of a catalogue make it impossible even if it were desirable, to anticipate every doubt or question that may arise; but such comments as are made cover subjects that are touched upon most frequently in correspondence.

Recent editions of our catalogue announced a number of novelties for use in projection work which have met with flattering success. These included: our series of Economic Magic lanterns, stereopticons, burners and slides, which satisfy a demand for cheap grades, without sacrificing too much of necessary quality; improvements in our No. 500 stereopticon, which easily placed it at the head of all dissolving stereopticons; a new model magic lantern, the "Standard," with which can be used every standard objective lens of whatever focus; new ideas in projecting public announcements, advertisements, election and other bulletins, etc.

With this edition of our catalogue we are pleased to announce the successful completion of a series of experiments which are marked in their effect upon projection work, with both stereopticon and moving picture machines.

Among Improved and New Appliances are the Following:

New High Power Condensing Lenses

A new combination of condensing lenses, which can be applied to any of our magic lanterns or moving picture machines, and which materially increases the illumination upon the curtain obtained from any form of light and improves the field by rendering the disc upon the curtain absolutely flat without the discoloration which is particularly noticeable when using the arc electric light.

A New Type of Gas-making Outfit for Lime Light.

A radically new method of making and storing oxygen for the production of lime light: this involves the use of a chemical newly invented by a French chemist which immediately generates oxygen when placed in water. The apparatus employed to utilize this chemical for projection work is very simple and absolutely safe; the gas is generated during the exhibition without the application of heat, instantaneously, at low pressure, and at no time is there a large supply necessary, generation going on while the gas is being consumed. A detailed description will be found in this catalogue under "Gas-Making Outfits for Calcium Light."

Objective Lenses for Stereopticon and Moving Pictures.

A new series of high grade projection lenses for stereopticon work and moving pictures. Among these are long distance lenses of the best grade, to project stereopticon pictures at 200 or 250 feet; and an extra fine quality moving picture lens for medium distances, say 40 to 75 feet. By special arrangement with lens manufacturers of world-wide reputation we have unusual facilities for obtaining moving picture and stereopticon lenses of every grade, in the greatest variety. Every practical focus will be found upon our shelves. Exhibitors in need of any special objectives are invited to write us.

A New Form of Vapor Light.

A new form of vapor light, which accomplishes the same results as the "Bright White Light" and the "Sun Rival" light, but is extremely compact, uses 7 ounces of wood alcohol when fully charged, is less expensive, and operated in the most simple manner. The light generating outfit weighs 26 ounces. This is a French invention and we furnish the imported apparatus.

Device for Changing the Direction of the Rays of Light.

A device which we call the "Deflector," attached to the objective lens to change the direction of the rays of light; this attachment enables the operator to avoid tilting his instrument when projecting up or down.

Foreign Novelties.

We are in touch with the stereopticon dealers of England, France, and Germany, and receive prompt advices of all novelties and important inventions, which are placed at the disposal of our customers whenever they are of value to American exhibitors.

The Magic Lanterns, Stereopticons, and Stereopticon Apparatus listed in this catalogue embody the results of forty years' experience in their construction. While due regard has been paid to appearance—their beauty being unsurpassed in their several classes—attention is called chiefly to the perfection in mechanical construction of the various parts of the instruments and the perfect adaptability of the whole to the needs of the lecturer and exhibitor.

Forty Years' Experience



The Challenge series of lanterns is most compact and easily transported from place to place. The devices for adjusting the double lanterns of the stereopticon are such as afford every facility for the most delicate adjustment in raising and lowering the entire machine, varying the distance between the upper and lower lanterns, and moving the upper from right to left, forward or backward, independently of the lower; the rigidity of the entire apparatus when once fixed is assured.

Challenge Series Most Complete



The lime light jets are constructed on a principle that assures the most perfect working capacity obtainable. Absolutely noiseless under high pressure, they are thoroughly tested before shipment, so that the operator need have no fear of hissing, sputtering, or popping of his jets when properly handled during an exhibition.

Lime Light Jets



Our large stock of Motion Picture Films is drawn from all sources of supply, and includes the best product of all film manufacturers; among them are the American Mutoscope & Biograph Co., Pathe Cinematographe Co., Paley & Steiner, Gaston Melies, Edison Mfg. Co., Lubin, Gaumont, Hepworth, Clarenden and Urban.

Moving Picture Films

Investigators who find it practicable are invited to call at our place of business and make selection of films after seeing them projected in our dark room.

Moving Picture Machines.

We advise customers who travel about from place to place, particularly those not well informed on the subject of electricity, to buy the machine with lime light jet.

The gases required for this burner are oxygen and hydrogen, which produce a brilliant light. These have been in use for many years with the stereopticon or magic lantern. They can be procured in any large city, compressed in tanks.

The cost of the gases in this case varies slightly, according to the place of purchase. They are sold by the cubic foot, and the tanks usually contain fifty feet under pressure. These measure twelve inches in diameter and are four feet high. The cost in Chicago is 12½ cents per cubic foot of gas; the quantity used per hour averages six feet, making the cost for gas about 75 cents per hour.

The calcium light companies furnish the tanks, charging nothing for the use, with the gas, allowing customers a stipulated time before their return is asked.

GAS-MAKING APPARATUS.

Customers who find the cost of the oxygen and hydrogen gases irksome, or object to the time and expense of freighting to and from a city, can purchase a gas-making outfit, as described herein. With a sufficient supply of chemicals the operator is independent of outside sources of supply.

VIEWS FOR MOVING PICTURES.

To produce the effect of moving pictures requires many photographs, 800 or more to a subject, and these are projected rapidly upon a curtain. They are usually photographed on a strip of celluloid, which may be from 50 to 1,400 feet in length. The duration of the movement upon the curtain will depend upon the length of the film. Films are sometimes 25 feet in length, but these are too short to be effective.

Detailed lists of Moving Picture Films will be found in this Catalogue.

All Standard makes of films are constructed of uniform width and perforation.

Prices of Films, except where otherwise noted:

100 foot lengths, Class A..... $15.00
100 foot lengths, Class B..... 12.00

Other lengths at proportionate prices: Class A, 15 cents per foot; Class B, 12 cents per foot.

For the convenience of buyers we will ship such films as we carry in stock C. O. D. with the privilege of examination in the express office, on receipt of charges. We reserve the right to refuse this privilege whenever we deem it advisable.

This does not apply to the entire list, as there are many subjects that are rarely sold, or may not be desirable stock films for other reasons. Such films are made up on positive order only, with remittance to cover at least half value, balance C. O. D.

Many customers leave the selection to us, specifying approximate lengths and class: whether comic, mysterious, descriptive, panoramic, etc. In such cases we ship what we consider the most desirable subjects with privilege of examination and selection in the express office.

There is constant pressure for new subjects, and to satisfy these demands we offer earliest copies of every new film issued. These we ship to exhibitors who have standing orders with us to send everything new, with privilege of examination and selection.

Edison Moving Picture Machines

are made in two styles:

No. K14500. The Universal Projecting Kinetoscope

Price, $75.00.

No. K14501. The Universal Projecting Kinetoscope

Equipped with long brackets to hold 1,000-foot reels.
No backward running device.

Price, $76.00.

No. K15000. The Exhibition Projecting Kinetoscope

Price, $115.00.

Price of the Edison Universal Kinetoscope, equipped with our Triple Condenser System, see "Condensing Lenses," No. 77, - $82.00

The substitution of our "Special Kinetoscope" Lens, No. 287, extra, - - - - - - - - - - - $ 7.00

Price of the Exhibition Kinetoscope, equipped with Triple Condenser System, - - - - - - - - - $122.00

A Comprehensive

List of Moving Picture Films

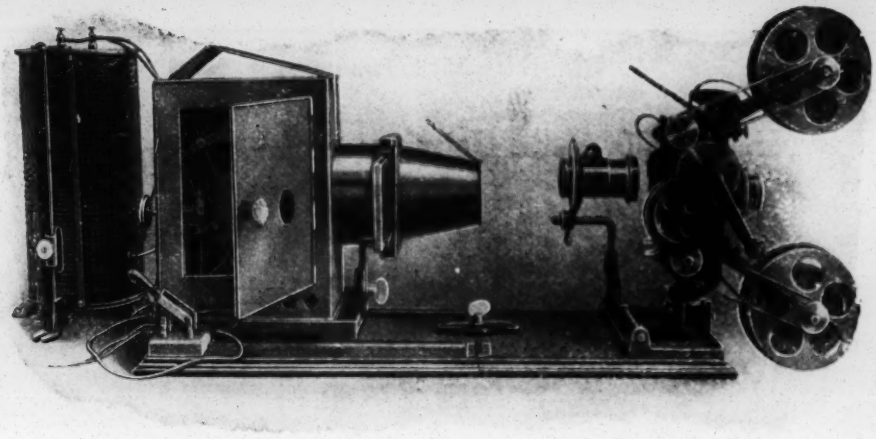
of all makes will be found in the last section of this catalogue

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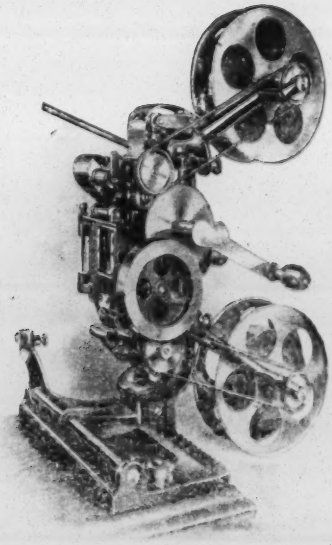
In the following pages we describe the Universal and the Exhibition Kinetoscopes, as well as accessories which are frequently purchased with moving picture outfits. We include various styles of gas-making outfits for lime light.

Both the Universal and the Exhibition Kinetoscopes can be equipped with objective lenses for all practicable distances. See description of objective lenses in this catalogue.

The Edison Universal Projecting Kinetoscope

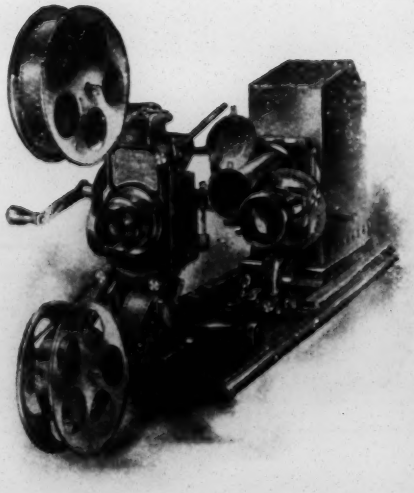


Price, $75.00



The Edison Universal Projecting Kinetoscope

Rear view of moving picture mechanism.



The Edison Universal Projecting Kinetoscope

Showing front view machine, with light centered on moving picture attachment

Description of the Edison Universal Projecting Kinetoscope.

(Illustrated on Previous Page.)

The Edison Universal Projecting Kinetoscope

is the latest product of Mr. Edison's genius. It is a perfect motion picture device, and the guarantee of the Edison Manufacturing Company goes with it. The work it does combines accuracy with brilliant results. It is both a Kinetoscope and a magic lantern. It is equipped with a stereopticon attachment for showing standard size lantern slides, the same lamp which projects the motion pictures being used to project the slides.

The essential advantages of Mr. Edison's new machine are: extreme completeness, compactness, portability, simplicity, accuracy, ability to project steady and brilliant pictures and reduction of injury to films. It can be operated without any previous knowledge of the art. The operation is as easy and satisfactory to the amateur as to the expert. It can be learned in half an hour. It uses the Edison films which have been adopted as standard everywhere.

One Person Can Operate the Whole Machine.

It is portable, weighing forty-five pounds complete with rheostat, and twenty-eight pounds without the rheostat. When packed complete for shipment it weighs ninety pounds. It is compact, and the complete machine can be carried in an ordinary dress suit case. The head piece, or mechanism proper, weighs only thirteen pounds, and is so small that it can be carried in an ordinary satchel.

The dimensions of the Edison Universal Projecting Kinetoscope, when set up ready for operation, are: Length 29 inches, width 11 inches, height 14 inches. Dimension of packing case, 35 inches by 15 inches by 22 inches.

The head piece is fully assembled when shipped from the factory, and no mechanical experience is required to adjust the machine. All parts, such as objective and condensing lenses, lamp and lamp house, are detachable for convenience in packing. Every instrument is accompanied with full instructions for operating.

The Mechanism.

The Edison Universal Projecting Kinetoscope is equipped with eight-inch reels and a perfect take-up device, capable of reeling 600 feet of film. It is also equipped with a triple sprocket gearing. The top sprocket is used to feed the film from the upper reel, after forming a loop, into the framing device. The middle sprocket is intermittent, bringing the film to the point of exposure, and stopping it for the fraction of a second required for exposure. The lower sprocket maintains the lower loop and feeds the film into the take-up device. By running a loop before it reaches the middle sprocket, the pull and friction on the film are obviated, thus prolonging its life. The top sprocket, which runs continually, does all the work of feeding the film from the reel into the framing device.

The top reel is set in a bracket (or reel hanger) which is clamped to the top of the mechanism. It is equipped with a winding crank for the rapid rewinding of the film from the take-up reel after exposure.

The framing device is operated by a simple lever attachment, giving an instantaneous adjustment to the film, so that it is always in correct position.

Take-up Device.

The Take-up Device is absolutely perfect and cannot be made to work incorrectly. It is simple in the extreme. It is operated by a spiral spring steel belt. The reel will wind up 600 feet of film, and marks a great improvement over the old method of running the film into a bag or basket. It avoids kinks, snarls, and a possibility of fire. It is a great con-

venience to the operator, as it keeps the film always free from dirt, dust and unnecessary friction, all of which will cause scratches if the film runs into a bag or basket, as in the old way. After the film has been wound on the take-up reel, it can by means of the crank and gearing provided, be rewound on the top reel in a few seconds, and it is then ready to repeat.

The Lamp House.

The Lamp House has a forward and back adjustment of six inches to accommodate condensing lenses of different focal length. It opens from the right side and rear, thus allowing an exhibitor to get at the lamp very readily. The ruby window in the side door permits inspection of the light at all times, without opening the door, or injury to the operator's eyes.

The interior of the lamp house is planned for every illuminant known to moving picture and stereopticon exhibitors; including electric arc light (both direct and alternating), oxyhydrogen or lime light burners, and saturators. The arc light being undoubtedly preferable (especially in sections where electric current can be obtained), all lamp houses are equipped especially for the arc light. The base on which the arc light is mounted has a forward and back adjustment of 2¼ inches, operated by a fiber hand wheel, enabling the operator at all times to obtain instantly and keep the proper distance between the light and the condensing lens.

Edison Projecting Arc Lamp.

The Edison Projecting Arc Lamp is the most complete and handiest lamp of its kind. It is designed for either alternating or direct current. It has an up and down adjustment of one inch, which, together with the forward and back adjustment of the base, enables the exhibitor to keep his light completely under control.

The carbon holder arms accommodate carbons varying from ¼ to ⅝ inches in thickness. We specially recommend a ⅝ inch special cored carbon for animated picture work. This extra size carbon gives a much more satisfactory light than the small carbons and it is also more economical. By using ⅝ inch carbons, the Edison arc lamp will burn one hour without readjusting or resetting the carbons.

The carbon feed is a device constructed to take care of both alternating and direct currents. When attached for the direct (D) current it feeds the upper carbon twice as fast as the lower. When adjusted for the alternating (A) current it feeds both carbons alike. The lever is operated through a slit in the rear door; and as all the other adjustments can be made while both lamp house doors are closed, the exhibitor is free to devote all his time to the moving picture and stereopticon end of the machine.

The eccentric holder post to accommodate other illuminants is furnished with every lamp house. It is a very simple, yet complete adjusting device, permitting the use of not only the oxyhydrogen burner, but other types. This is a great convenience to the exhibitor who shows in towns where electric current cannot be obtained.

The Light.

Electric light is the best, as it is the most intense. Either the 110-120 volt direct current or the 52 or 104 volt alternating current can be used, 25 amperes giving best results.

A rheostat is furnished with every electric light outfit, the use of which together with the wiring and operation of the Edison Projecting Arc Lamp, is fully described in the "Directions for Operating" which accompany every Edison Universal Projecting Kinetoscope. The rheostat is wound with special German silver high resistance wire and has a maximum capacity of 30 amperes. *We recommend the use of two rheostats wired to multiple where alternating current is used.*

Calcium (or oxyhydrogen) light is a very intense illuminant, and in past

years has found great favor with magic lantern owners as a convenient, clear, and intense light for projecting stereopticon views. The calcium light has recommended itself because the oxygen and hydrogen gases (in cylinders) are easily obtainable. In nearly every large city in the United States there are calcium light companies that make it a business to supply hydrogen and oxygen gases in steel cylinders under pressure. If the exhibitor does not get too far away from the base of his supplies, it is a very practical light when the electric current is not available.

Stereopticon Attachment.

The Stereopticon Attachment consists of a stereopticon objective lens, and an adjustable rod device by means of which the attachment is fastened to the base of Kinetoscope. The Stereopticon Attachment uses the same condensing lens system as the Kinetoscope. The objective lens is selected to give a field on the screen about the same size as the field given by the Projecting Kinetoscope lens. The lens is mounted in a ring casting which slides forward and back on the adjustable rod device, which is fastened to the base of Kinetoscope. In furnishing the two objectives we try to synchronize the pictures by obtaining the same size field of light on the screen with both the stereopticon and motion picture lenses. The entire Stereopticon Attachment weighs but two pounds, and is very easily detached for convenience in packing.

The Stereopticon side of the machine can be used independently of the animated picture machine for showing views of any description whatever; also with great success for illustrated songs, where the singer appears upon the stage and the song is illustrated with views thrown upon the screen. If the operator desires to use only the Stereopticon for this entertainment he can do so, not making use of the Projecting Kinetoscope, or vice versa, he can use the Projecting Kinetoscope for animated pictures and not use the Stereopticon. The combination of both Kinetoscope and Stereopticon in one machine will often be found convenient to project slides containing the announcements, with a brief description of next film to be shown, and to throw such announcement upon the screen before each film is run.

The double slide carrier enables the exhibitor to operate both slides and moving pictures from one side of machine. A slide is put in place while moving pictures are shown. When the film is ended the light is immediately centered on the stereopticon lens, and the slide picture is instantly flashed upon the screen. While one slide is shown, another can be placed in the empty end of the carrier, for an instantaneous change of pictures. This carrier, together with stereopticon lens and the adjusting device, is included with every Stereopticon Attachment. It is made to carry the regular size of lantern slides, 3¼x4 inches, which can be purchased from any magic lantern supply house in the country.

Hand power is used in operating the machine. The film moving mechanism is exceedingly simple, and requires only a steady wrist movement to run it properly.

Carrying Case for Universal Kinetoscope Mechanism.

The case has compartments for the mechanism proper with supporting base and stereopticon attachment, feed reel and support, take-up device, objectives and one extra reel. It is equipped with a carrying handle, hinged front door with top flap, and strong catches at top and sides of door. The dimensions are 16x12x8½ inches. Such parts of the Universal machine as the large base board, lamp house, rheostats and lamp can be packed in a trunk or large dress suit case, but as the mechanism should receive every care, especially when traveling, it is advisable to use the Carrying Case for this portion of the outfit, and carry it as baggage. Price, extra $3.00

The Edison Universal Projecting Kinetoscope—Continued

Carrying Case for Complete Universal Kinetoscope

This case will take the complete machine, including lamp, base board, lamp house, etc. Dimensions are 26x14x11 inches. Weight of Kinetoscope, 28 lbs., of case 12 lbs. Price, $5.00.

Note—Carrying Cases are not included with machines at prices quoted, but are sold as extras.

Reel Cases

These cases are made of metal, japanned, and are provided with carrying handle, lock and key. These are not included with machine, but are sold as extras. Very useful when a number of films are joined in one strip, 500 to 1,000 feet in length, with spaces of blank film between, and carried on a reel. Price, to hold one reel, $1.50; for two reels, $2.00.

Moving Picture and Stereopticon Objective Lenses for the Universal Kinetoscope

The Objective Lenses with which the Edison Universal Projecting Kinetoscope is equipped, are wide angle lenses, giving a field of 12½x17 feet at a distance of 50 feet from the screen, or about 6¼x8½ at 25 feet distance. Proportionately larger or smaller pictures may be produced by increasing or decreasing the distance. Extra lenses can be furnished for 60, 80, 100 or 125 foot projections.

The following lenses can be used with the Edison Universal Kinetoscope. Nos. 1 and 1A are included with the machine at prices quoted, the balance sold as extras.

Moving Picture Objective Lenses

No. 1 Challenge moving picture objective, size of picture three feet for every 10 feet distance $7.00

No. 2. Middle distance moving picture objective. Projects a picture 3 feet for every 14 feet of distance 10.00

No. 2B. The Kleine "Special Kinetoscope" objective. A lens of extra fine quality, optically and mechanically of perfect construction, the latest development in moving picture lenses. Size of picture the same as No. 2. Each genuine lens is marked "Special Kinetoscope." 12.00

No. 3. Long distance moving picture objective. Projects a picture 3 feet for every 20 feet of distance 10.00

Stereopticon Objective Lenses

No. 1A. Projects a view, size 3 feet for every 10 feet of distance. 7.00

No. 2A. Projects a view 3 feet for every 14 feet of distance. . 10.00

No. 3A. Projects a view 3 feet for every 20 feet of distance . . 18.00

No. 1AA. This is a regular half-size objective lens standard size for stereopticon pictures, giving the same size picture as 1A. 14.50

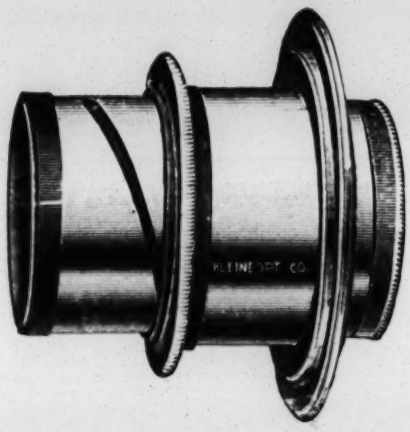
The combination No. 1 and No. 1A are the regular Projecting Kinetoscope and Stereopticon lenses furnished with complete Universal Projecting Kinetoscope outfits.

The combination No. 2 and No. 2A are the regular middle distance Projecting Kinetoscope and Stereopticon objectives furnished with the Exhibition model Kinetoscopes.

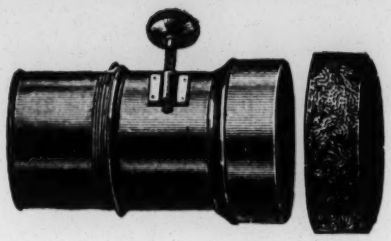
The combination No. 3 and No. 3A are the longest focus Projecting Kinetoscope objective and an 18-inch focus stereopticon lens in a half-size mounting.

The Universal Projecting Kinetoscope is equipped with a stereopticon ring casting and flange large enough to take a half size mounting, and it also has an adapter which accommodates a one-quarter size mounting.

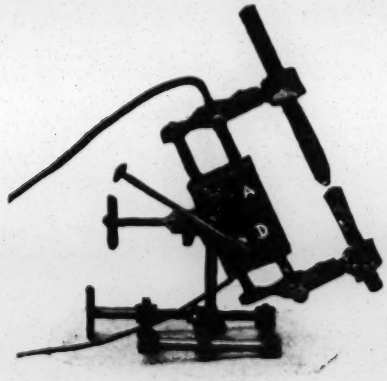
Exhibitors who wish to use objectives of different focus from any listed above are requested to state distance between instrument and curtain, and size of picture desired. We carry in stock the greatest variety of lenses, every focus that can be used.



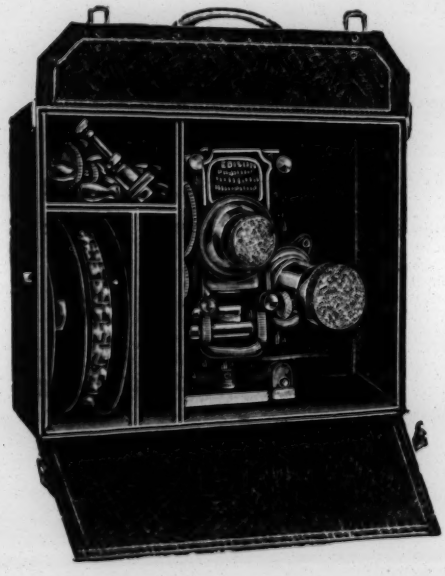
No. 1. The moving picture objective that accompanies the Universal Projecting Kinetoscope.



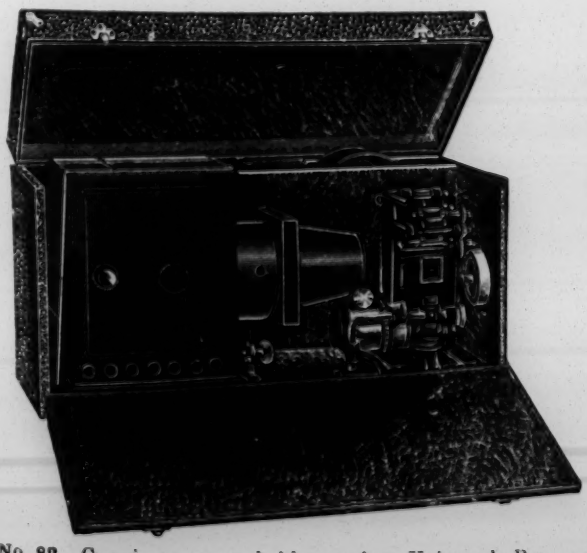
No. 1A. The stereopticon objective that accompanies the Universal Projecting Kinetoscope.



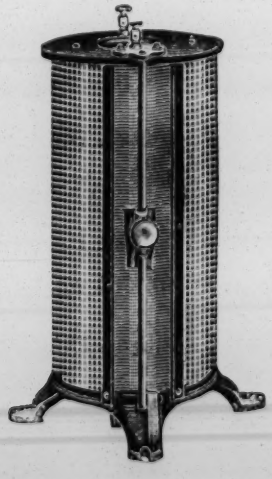
No. 30. The electric lamp that is furnished with the Universal Projecting Kinetoscope.



No. 81. Carrying case to hold Universal Projecting Kinetoscope mechanism, 3 reels, reel support, and take-up device. Not included with machine. Price, extra..... **$3.00**



No. 82. Carrying case to hold complete Universal Projecting Kinetoscope (without rheostat), not included with machine. Price, extra..... **$5.00**



No. 127A. Edison adjustable rheostat or resistance coil, included with Kinetoscope for electric light. Sold separately. Price..... **$10.00**

No. 40 Film Preserving Box

For keeping films flexible and avoiding wear or breakage. At the bottom of the box is a piece of baize which should always be kept moistened (use water with 10 per cent glycerine). Over this baize is placed a perforated tray upon which the rolls of films are placed; be sure to slightly unroll the films.

The box will hold two reels of 1,000 each, placed side by side.

Price: $5.00.



No. 40 Box for Making Films Flexible

Size of box: Length, 20½ inches; width, 10¼ inches

The Universal Kinetescope in Combination with Our Various Magic Lanterns

These include the lenses which regularly accompany the Universal Kinetoscope, as previously listed.

Some exhibitors prefer a magic lantern body with leather bellows to the lamp house, as usually furnished with the complete Kinetoscope, and we quote the following prices on various combinations:

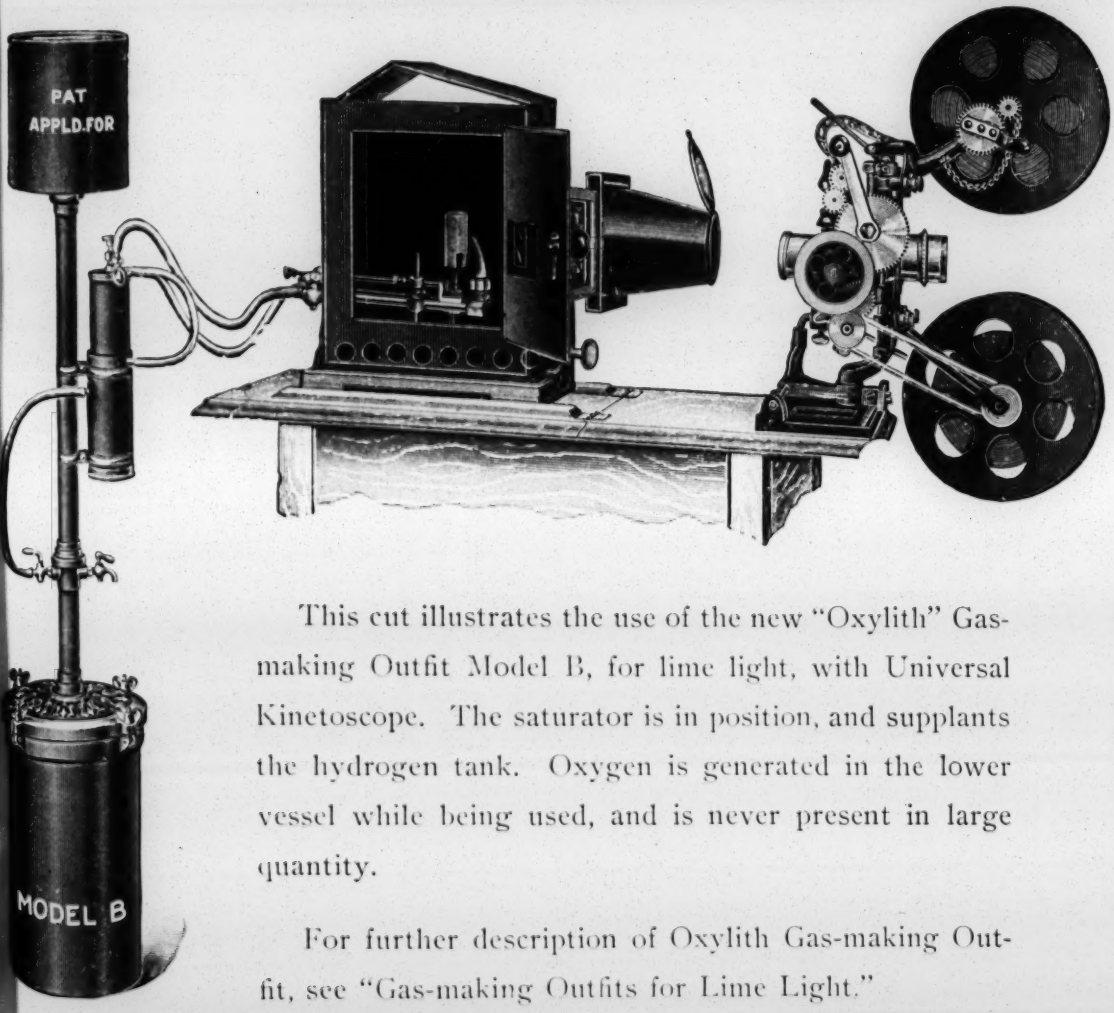
No. 85. Edison Universal Kinetoscope mechanism, in combination with our Economic magic lantern. Price $75.00

No. 86. Edison Universal Kinetoscope mechanism in combination with our No. 700 magic lantern. Price 82.00

No. 87. Edison Universal Kinetoscope mechanism, in combination with our Supreme magic lantern. Price 100.00

Note:—Outfits No. 85, 86 and 87 include electric lamp and rheostat, or lime light burner, but not both. If both systems are required, add $10 to the price.

"Oxylith" Gas-making Outfit, Model B, with Universal Kinetoscope



This cut illustrates the use of the new "Oxylith" Gas-making Outfit Model B, for lime light, with Universal Kinetoscope. The saturator is in position, and supplants the hydrogen tank. Oxygen is generated in the lower vessel while being used, and is never present in large quantity.

For further description of Oxylith Gas-making Outfit, see "Gas-making Outfits for Lime Light."

Price of Edison Universal Kinetoscope, complete, with lime light burner and stereopticon attachment, and **Oxylith Gas-making Outfit** with **Saturator** $114.50

Oxylith, the chemical which gives off oxygen when in contact with water, per box of 24 cakes, for a run of 1½ to 1¾ hours 1.35

Washed 1880 Concentrated Ether, specific gravity about .720, for Saturator, per lb 1.00

Large Lime Cylinders, 1¼ inches in diameter, 2¾ inches long, reduced at bottom to fit ordinary lime cup, per box of 12.... 1.80

The same, per box of six 1.00

Medium size Lime Cylinders, 7-8 inch diameter, per box of 12.. 1.00

Small size Lime Cylinders, ¾ inch diameter, per box of 12.... .75

The Edison Universal Projecting Kinetoscope
is sold as follows:

The Complete Machine. Price $75.00

Includes:
Hand power mechanism.
Mechanism base casting, with sliding device.
Top and bottom seven inch reels, capacity 600 feet of film.
Two extra quality condensing lenses.
Challenge objective lens for moving pictures.
Take-up device and reel hanger.
Stereopticon attachment, including large casting for holding half size objective, and adapter for holding quarter size objective.
Stereopticon objective.
Russia iron lamp house.
Edison projecting arc lamp and base with wire connections, and switch.
Adjustable rheostat for 52 or 104 volts alternating current or 110-120 volt direct current.
In place of electric lamp and rheostat, lime light burner will be furnished if desired without change in price.
Eccentric holder post for calcium and other burners.
Russia iron cone and slide carrier frame.
Double slide carrier.
Quartered oak base board.
Spring steel belt for rewinding film on take-up reel.

The Moving Picture Mechanism (for use with customer's magic lantern).
Price. $50.00

This includes the following:
Hand power mechanism.
Mechanism base casting and sliding device.
Moving picture objective (Challenge) lens.
Reel hanger and seven inch reel, capacity 600 feet of film.
Stereopticon support and ring casting for half size objective, and adapter for quarter size objective.
Take-up device with seven inch reel, capacity 600 feet of film.
Spring steel belt for winding film on take-up reel.

Note.—No stereopticon objective lens is furnished with the $50.00 outfit. No reduction in price for parts omitted from above combinations. The Universal Kinetoscope can be furnished with large reels, long reel support, and take-up casting, such as are used with Exhibition Kinetoscope, in place of the regular at an addition to price of $1.00.

Parts and Supplies for Edison Universal Projecting Kinetoscope Only

Stereopticon Attachment only, (includes one No. 1A Objective Lens, Support Rod, Ring Casting for half size Objective, and Adapter for quarter size Objective	$10.00
Clamp screws for stereopticon support rod (2)	.15
Reels, 8 inch	.80
Reel Shaft and pinion	.50
Reel hanger assembled with reel shaft, reel shaft pulley and clutch	4.00
Reel Driving Belts	.50
Mechanism Base complete, with Horizontal Slide Rod	2.00
Mechanism Slide	1.25
Mechanism Support Casting	2.00
Mechanism Slide Rods (2) each	.25
Upper Sprocket	3.00
Upper Sprocket Shaft	.20
Upper Sprocket Shaft Gear and Pulley	1.25
Upper Rubber Tension Roller and Bracket Assembled	.95
Upper Rubber Tension Roller	.50
Upper Rubber Tension Roller Shaft	.10
Upper Rubber Tension Roller Bracket	.35
Upper Rubber Roller Tension Spring	.10
Upper Rubber Roller Tension Spring Screw	.05
Sprocket Set Screws, each	.05
Picture Gauge	.50
Picture Gauge Bracket	.30
Upper Film Guard	.35
Crank	1.00
Driving Gear	1.00
Lower Intermediate Pinion	.20
Upper Intermediate Pinion	.20
Cam Shaft assembled with Cam and Large Bevel Gear	4.00
Cam	1.75
Cam Shaft	.80
Cam Shaft Pinion	.50
Cam Shaft Bushing, long	.25
Cam Shaft Bushing, short	.25
Large Bevel Gear	1.25
Small Bevel Gear and Shaft	.75
Revolving Shutter	.90
Intermittent Sprocket Shaft with Sprocket and Star Wheel Assembled	6.00
Intermittent Sprocket	3.00
Star Wheel	2.00
Eccentric Bushings each	.25
Film Gate (only)	.75
Film Tension Springs (2) each	.25
Film Tension Spring Screws (2) each	.05
Upper Guide Roller	.20
Upper Guide Roller Flanges (2) each	.25
Upper Guide Roller Shaft	.10
Lower Guide Flanges with Shaft	.40
Lower Guide Flange Shaft Tension Springs each	.10
Lower Guide Flange Shaft Tension Spring Screws (2) each	.05
Take up Attachment Bracket assembled with shaft and pulley	4.00
Lower Film Guard	.15
Take up Driving Gears	.50
Take up Sprocket	3.00
Take up Sprocket Shaft	.20
Take up Sprocket Shaft Gear and Pulley Assembled	1.25
Lower Rubber Tension Roller and Bracket Assembled	1.10
Lower Rubber Tension Roller	.50
Lower Rubber Tension Roller Shaft	.10
Lower Rubber Tension Roller Bracket	.35
Lower Rubber Roller Tension Spring	.10
Lower Rubber Roller Tension Spring Screws (2)	.05
Cone Bracket Base	.30
Lamp House Baseboard	.50
Large Baseboard with Clamp	1.50
Large Baseboard Clamp Casting	.20
Carrying Case for Universal Mechanism (net)	3.00
Single Reel Case (net)	1.50
Double Reel Case (net)	2.00

Kinetoscopes with Acetylene, Hydro-Carbon, or Alcohol Vapor Lamps

We do not recommend the use of acetylene or hydro-carbon light for motion pictures.

At the best they project a dim picture, not over six or seven feet in size. We receive inquiries for information and prices for moving picture machines with these illuminants, however, and therefore quote as follows:

Edison Universal Kinetoscope, omitting lamp and rheostat and substituting best acetylene burner, best generator, No. 160, rubber tubing, and 10-pound can of calcic carbide. Price **$80.00**

Edison Universal Kinetoscope, omitting electric lamp and rheostat, substituting hydro-carbon outfit. Price **83.00**

Edison Universal Kinetoscope, omitting electric lamp and rheostat, substituting alcohol vapor lamp outfit. Price **75.00**

Kleine Special Combinations

No. 82B. The complete Edison Universal Kinetoscope, equipped with the new Kleine triple condenser system, No. 77 (See "Condensing Lenses"), the Dynamic lime light burner, No. 125, with large bore, removable tip (see "Lime Light Burners"). **Price** **$82.00**

No. 82A. The complete Edison Universal Kinetoscope, equipped with usual electric lamp and rheostat, and Kleine triple condenser system, No. 77. **Price** **82.00**

No. 83. The complete Edison Universal Kinetoscope, with selection of electric system or Dynamic lime light burner, equipped with Kleine "Special Kinetoscope" objective No. 287 (see "Objective Lenses"), in place of the short distance lens, and the triple condensing system. **Price**..... **89.00**

No. 84. Model B. Oxylith gas making outfit for lime light, including saturator for ether, and the complete Edison Universal Kinetoscope. **Price** **114.50**

The "Special Kinetoscope" lens, No. 287, price $12.00 (see objective lenses), an extra fine quality objective for middle distance work, is recommended for purchase as an extra with the Universal Kinetoscope. This will project a moving picture 12x9 feet in size at a distance of 54 feet between instrument and curtain; the objective that is furnished with the Universal Kinetoscope projects the same size view at 36 feet distance.

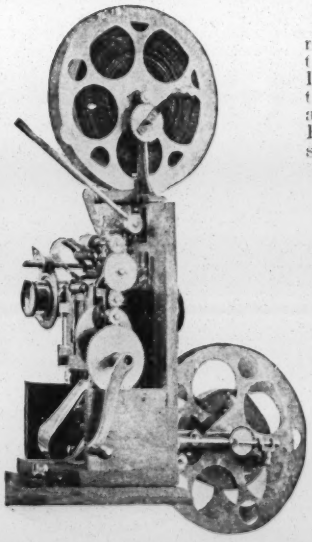
Note.—Moving picture objective No. 1, and stereopticon objective No. 1A, accompany the Universal Kinetoscope, projecting 3 feet of picture to every ten feet of distance from curtain. These are called short distance lenses, and are used at any distance up to 40 feet, at which the picture is 13x10 feet in size. Objectives Nos. 2 and 2A are for middle distance; Nos. 3 and 3A for long distance. The last two sets mentioned are sold as extras.

For detailed description of Moving Picture and Stereopticon Lenses see "Objective Lenses."

The Edison Exhibition Projecting Kinetoscope.

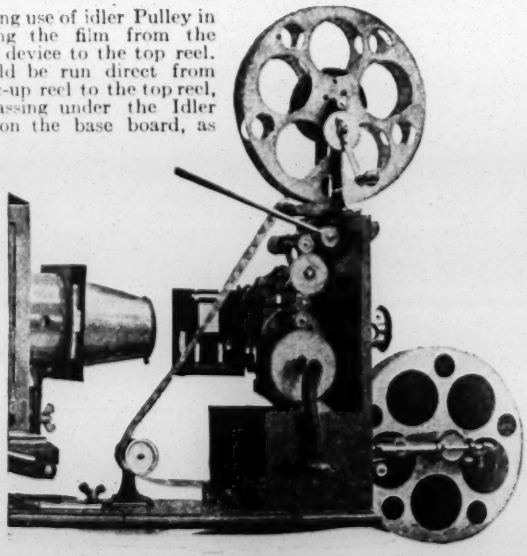


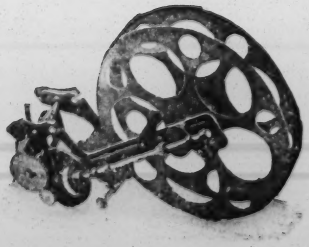
Price $115.00



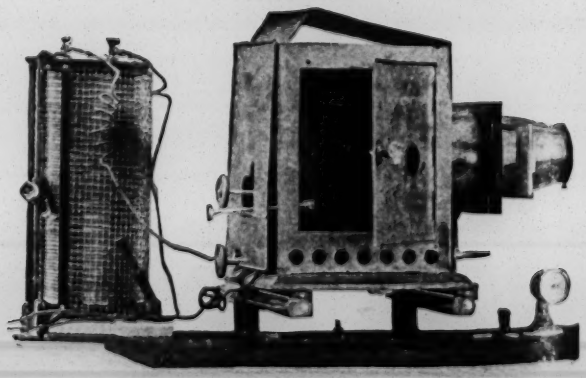
Rear view of moving picture mechanism, showing film threaded, and partly taken up by take-up device.

Showing use of idler Pulley in rewinding the film from the take-up device to the top reel. It should be run direct from the take-up reel to the top reel, after passing under the Idler Pulley on the base board, as shown.





The Take-up Device.



Giving a side view of the exhibition model from the side of the machine on which the operator stands. In the lamp house is an Edison projecting arc lamp. The machine is shown wired for the direct current with a rheostat in circuit.

Prices of Edison Exhibition Projecting Kinetoscope.

No. K 40. Edison Exhibition Model Projecting Kinetoscope complete, equipped with either electric, calcium, or acetylene burners, adapted for the projection of both moving pictures and stereopticon views, complete with take-up device, stereopticon attachment, and other parts as described. **Price** $115.00

No. K 41. Edison Exhibition Model Projecting Kinetoscope for the projection of both moving pictures and stereopticon views, as described under No. K 40, but without take-up device. **Price** 105.00

No. K 42. Edison Exhibition Model Projecting Kinetoscope for moving pictures only, including the take-up device but without stereopticon attachment. **Price** 105.00

No. K 43. Edison Exhibition Model Projecting Kinetoscope for moving pictures only, without take-up device and without stereopticon attachment. **Price** 95.00

No. K 44. Edison Exhibition Model Stereopticon attachment only. **Price** 12.00

No. K 45. Take-Up Device for Exhibition Model Projecting Kinetoscope. **Price** 15.00

No. K 46. Moving Picture Mechanism only, with take-up device, reel, reel hanger, objective, carrying case, to be attached to customer's lantern.. 85.00

No. K 47. Same as No. K 46, but without take-up device. **Price**..... 75.00

No. K 40 A. Edison Exhibition Model Projecting Kinetoscope, complete with lime light burner, and new oxylith gas-making outfit. **Price**..... 152.50

The Exhibition Kinetoscope will be equipped with our triple condenser system in place of the regular, at an addition to price of **$7.00.**

Customers can obtain outfit No. K 40, equipped with both calcium light and electric, with rheostat. **Price, $125.00.**

Supplies.

Take-Up Device only, for Exhibition Model	$15.00	Lamp Cord, double, for connecting to the main circuit, per foot	$0.08
Stereopticon Attachment only for Exhibition Model	15.00	Oil Can, nickeled, long neck, each	15
Edison Projecting Arc Lamp only	10.00	Oil, per bottle	10
Condensing Lens, complete, front and rear glass and shell, each	6.00	Knife Switch, 25 amperes double pole, single throw, each	75
Shell only, each	2.00	Film Winder	1.50
Lenses, glasses, each	2.00	Carrying Case	10.00
Blank Film, perforated for spacing, per foot	10	Universal or Self-Focusing Lens	20.00
Film-Mender, each	7.50	Carbons, best imported German:	
Film Cement, per bottle	25	5/16 inch, solid, per doz	60
Safety Fuse-Block, 20 ampere fuse, each	50	7/16 inch, solid, per doz	65
		7/16 inch, cored, per doz	75
		½ inch cored, per doz	85
		9/16 inch cored, per doz	1.20

Objective Lenses for Exhibition Kinetoscope.

No. 1. Short Distance Kinetoscope. At 40 feet a picture 12x9 feet in size. **Price** $7.00

No. 1A. Short Distance Stereopticon. At 40 feet a picture 12 feet square. **Price** 7.00

No. 2. Middle Distance Kinetoscope. At 54 feet a picture 12x9 feet in size. **Price** 10.00

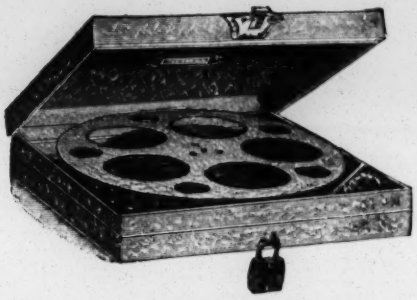
No. 2A. Middle Distance Stereopticon. At 54 feet a picture 12 feet square. **Price** 10.00

No. 3. Long Distance Kinetoscope. At 72 feet a picture 12x9 feet in size. **Price** 10.00

No. 3A. Long Distance Stereopticon. At 72 feet a picture 12 feet square. **Price** 18.00

No. 2S8. Universal (Adjustable) Kinetoscope Objective. **Price**..... 20.00

Lenses No. 2 and 2A accompany the machine at $115.00.



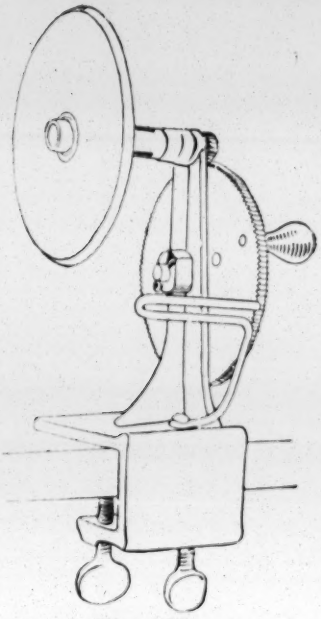
No. 117.

No. 117. Case to hold 8 or 10 inch Edison reels, with sponge compartment to keep film in good condition; japanned, provided with handle, lock, and key.

Price, to hold one reel, each.....$1.50

Price, to hold two reels, each..... 2.00

No. 129. Film Winder, for rewinding films rapidly, after being run through machine into a box or basket. Sold as extra. **Price**.....$1.50



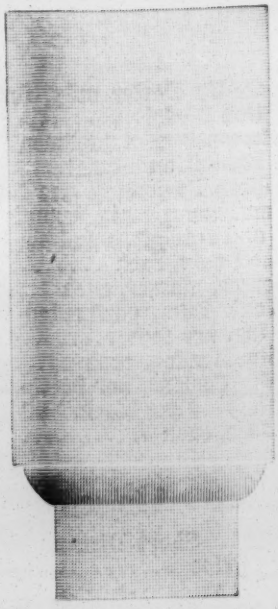
No. 129.

Lime Cylinder for Kinetoscope

Special limes to give maximum amount of illumination. Dimensions: Length 2¾ in., diameter 1¼ in. Reduced in size at the bottom to fit any ordinary lime cup.

Price, per box of 6.....$1.00

Price, per box of 12..... 1.80



Large Lime Cylinder, Actual Size.

No. 250. Special Imported Carbons.

5-16 in. solid, per dozen.....$0.60
7-16 in. solid, per dozen..... .65
7-16 in. cored, per dozen..... .75
1-2 in. cored, per dozen.....85
9-16 in. cored, per dozen..... 1.20

No. 251. Film Cement, for joining films, per bottle ..... .25

No. 252. Opaque Blank film, perforated, for spacing, per foot ..... .10

No. 252A. Transparent Blank Film, perforated, for spacing, per foot ..... .07

No. 253. Film Mender, metal, hinged, each.. 7.50

No. 253A. Film Mender, wood, each..... 2.00

No. 254. Reels for Projecting Kinetoscope, 10 in., each 1.00

No. 254A. Reels for Projecting Kinetoscope, 8 in., each ..... .80

No. 255. Edison Arc Electric Lamp, hand feed, each 10.00

No. 256. Knife Switch, each ..... .40

No. 257. Condensing Lenses for Kinetoscope, each 2.00

No. 258. Mixed Chemicals for making oxygen, per pound.....$0.17

No. 259. Oxylith, for making Oxygen, per box of 24 cakes, two hours' run 1.35

No. 10 Wire to carry main supply of current, per foot ..... .05

Flexible Cable for stage use ..... .10

Fuse Wire, per spool ..... .50

Fuse Block ..... .50

Plugs, 10 to 25 amperes ..... .15

Wire Terminals ..... .10

Wire Terminals, per dozen 1.00

The Edison Exhibition Projecting Kinetoscope

Is a larger machine than the Universal Kinetoscope previously described. The actual quality of the moving pictures projected by the two machines, when the same lenses are employed, is the same. But for the guidance of the investigator we make the following

Comparison between the Exhibition and the Universal Kinetoscopes

The Moving Picture Mechanism. The system is the same in both machines, embracing a feed sprocket, intermittent sprocket, and take-up device sprocket. The material of the exhibition model door and bed plate is better than that of the Universal, but the latter is equally efficient in producing results. The **reels** of the Exhibition model are 10 inches in diameter, holding 1,000 feet; those of the Universal model are 8 inches and hold 600 feet. The reel support and take-up support of the Universal are proportionately smaller. The **take-up device** of the Exhibition model works with a friction wheel; that of the Universal with a spring belt. They are equally efficient.

The entire moving picture mechanism of the Exhibition model is encased in oak with removable cover, and has strap for carrying. The Universal mechanism is not covered.

The **objective lenses** of the Universal model are for short distance; the Exhibition model medium long distance; but extra lenses can be purchased for either machine to project at any practical distance.

The **condensing lenses** are the same in both machines.

The **lamp house** and **burner** are the same in both machines.

To Change from Moving Pictures to Stereopticon Views. The stereopticon lens of the Universal model is moved into place when required, the lamp house remaining stationary. With the Exhibition model the lamp house moves to the right and left for changes from moving pictures to stereopticon views, the lenses remaining fixed.

The framing device is practically the same in both models. This has been one of the most popular features of the Edison Kinetoscopes. By its use the operator may thread his film without paying any attention to the position of the picture at the opening, and when ready to start, he can frame into proper position instantly by means of a lever.

Only experienced operators can appreciate the great convenience of this framing system. Almost all films above the average length have one or more joints, and it sometimes happens that the alignment of pictures at the joint is not accurate. The result is that immediately upon passing the joint a fractional part of two pictures is seen, in place of one complete view. The framing lever will at once restore the view. With practically all other makes of machines such a joint would compel shutting down long enough to re-thread the film in the film mechanism.

The upper reel support and the take-up device of both the Universal and Exhibition models are easily detached for packing.

An ether saturator when purchased for lime light will fit into either lamp house.

The Exhibition model (value $115.00) we recommend when it is to be used in the same location continually. For traveling exhibitors we prefer the Universal model on account of its light weight and lesser bulk. Weight of the Universal model without rheostat is 28 pounds; Exhibition model, 55½ pounds.

Carrying cases for either machine are not included at prices quoted, but can be furnished as extras if desired.

The carrying case for Exhibition Kinetoscope measures 21x12x20 inches; that for the Universal 26x14x11.

The material that is used in the construction of the Exhibition model is better throughout than that of the Universal model, and has a more careful finish.

Light for Kinetoscopes.

Information most frequently asked in connection with moving picture work concerns the illuminant used to furnish the light necessary for the lenses to perform their function. Satisfactory moving pictures cannot be projected with a light other than arc electric or calcium. Acetylene and vapor lights are sometimes used in private rooms and very small halls, but are not recommended for good work. The calcium light is elsewhere described. We take up in detail the

Arc Light Used with Moving Picture Machines.

The most effective as well as cheapest light that can be used in kinetoscopes is the arc electric. Wherever the electric current can be obtained, it should be used. Traveling exhibitors, however, cannot usually obtain it, and are therefore dependent upon some other form of light.

The alternative is calcium light. This requires two gases, oxygen and hydrogen, or oxygen with some substitute for hydrogen. Whenever practicable these gases should be bought from the calcium light companies, which furnish them in steel tanks, absolutely safe. When not practicable to buy them a gas-making outfit may be purchased.

For the guidance of investigators, we describe the various appliances that are in common use for the production of light for kinetoscopes, some of which we recommend, and of others disapprove, for reasons stated.

The Electric Light.

It is not possible to instruct the inexperienced operator in the limited space at command in the method of handling all of the currents which he may meet in traveling. But the following information may be useful:

Find the voltage of the current, and whether it is direct or alternating; this information will be obtained from the local electrician.

The direct current is the more satisfactory; at 110 volts it is safe and comparatively simple. It may be 220 to 225 volts, or 500 to 550 volts. The higher voltage is usually a motor current, and must be carefully handled.

The alternating current usually has a voltage of 52 or 104, does not give as good a light as the direct, and makes a noise while burning at the arc.

In addition to the voltage the operator concerns himself chiefly with the amperes which he can obtain. A popular method of illustrating these electrical terms is to compare the passage of the current with that of a stream of water passing through a pipe. The ampere indicates the rate at which the electric current flows, that is to say the strength of the electric current, which in the case of water passing through a pipe, is indicated by the dimensions of the pipe, the amount of the flow of water increasing with the diameter of the water pipe.

Voltage indicates pressure and corresponds to the pressure of the water at the head of the pipe. The term "ohm" in electricity indicates resistance, and corresponds with the friction of the water against the pipe. To carry the comparison further the current takes into consideration these attributes, voltage, amperage, and resistance, as one would speak of the gallons of water that flow per minute through a pipe. As the pressure increases the current increases in proportion and diminishes when the resistance increases.

In the use of the arc electric light for projection work it is necessary to provide resistance which is usually furnished in the shape of a rheostat or resistance coil, whose main element is a quantity of wire of high resisting power through which the current passes before it reaches the lamp.

The passage of the current through the resisting coil produces more or less heat in the coil; the resistance increases as the temperature rises.

The resistance increases in proportion with the length of the wire; that is to say, the resistance of a rheostat containing 50 feet of wire is doubled if the length of the wire is increased to 100 feet.

The resistance of a wire decreases proportionately as the area of the cross section increases. To double the resistance obtained with wire of a certain dimension it would be necessary to use a wire whose cross section is one-half the area of the first.

Light for Kinetoscopes—Continued.

If a given rheostat or resistance coil does not offer sufficient resistance, a second coil may be placed in series, the current passing through both rheostats; this is in effect the same as if the quantity of wire had been doubled on one rheostat. Rheostats are made in various shapes and forms, but the principle involved is the same: namely, to pass the current through a resisting material in order to reduce its power before reaching the lamp.

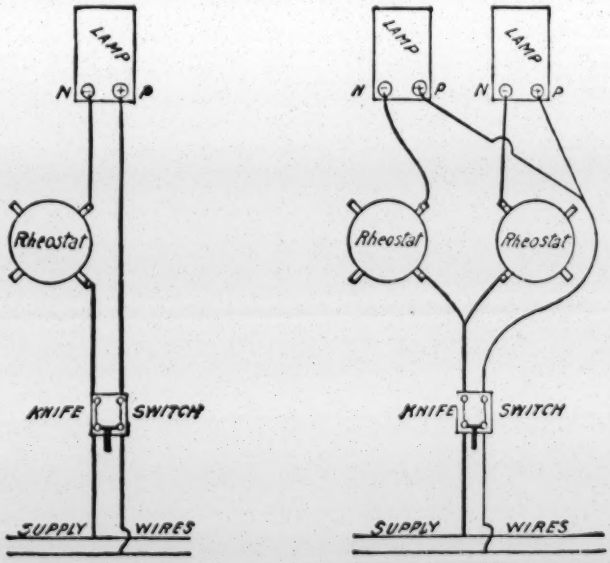
The resisting power of liquids and carbons decreases as the temperature increases.

Wire of high resisting power is used in rheostats; the greater the resisting power the smaller the amount of wire necessary to accomplish the same results.

Annealed silver has the lowest resisting power of all wires, bismuth the highest. German silver wire is generally employed in the manufacture of rheostats. Its resisting power is about 14 times as great as that of silver, iron wire about 6½ times as great as silver.

Rheostats are usually provided with a regulator which can be adjusted to take part of the resisting wire out of service. The strength of the current increases in proportion as the quantity of wire in service is reduced.

In practice therefore, when the rheostat becomes warm or hot and the resistance increases, part of the wire is cut out in order to counter-balance the increase.



This sketch illustrates the method of connecting the wires with a single or double lamp.

The following figures will explain why moving picture films require the strongest illuminant and why the same light will project a brighter stereopticon view than a moving picture:

The original film picture, that is to say, the view which is projected upon the curtain at any one instant, is ¾ inch high and one inch wide; that part of a standard lantern slide which is projected on the curtain is three inches square. The film picture therefore being 1x¾ inches in size, when projected on the curtain to produce a view 12x9 feet in size, is magnified 20,736 times; that is to say, it has 20,736 times the area of the original picture.

The lantern slide view projected upon a curtain and magnified to a size of 12 feet square covers 2,304 times the original area. It will be seen therefore, that the lantern slide view projected on the curtain will be brighter with the same illuminant than the moving picture enlarged to the same size on the curtain. Many exhibitors prefer to project a smaller moving picture view as the light becomes brighter in proportion to the decrease in size. The calcium light will project a lantern slide view 20 feet square well illuminated and clear. Under the same conditions a moving picture view would be much weaker if projected 15x20 feet in size. We would therefore advise reducing the latter to 9x12 feet

The Sub-Divided Trunk.

It has become an established practice among dealers in stereopticons to furnish carrying cases with their Magic Lanterns and Stereopticons, and exhibitors sometimes purchase hand carrying cases for moving picture machines, such as those we list.

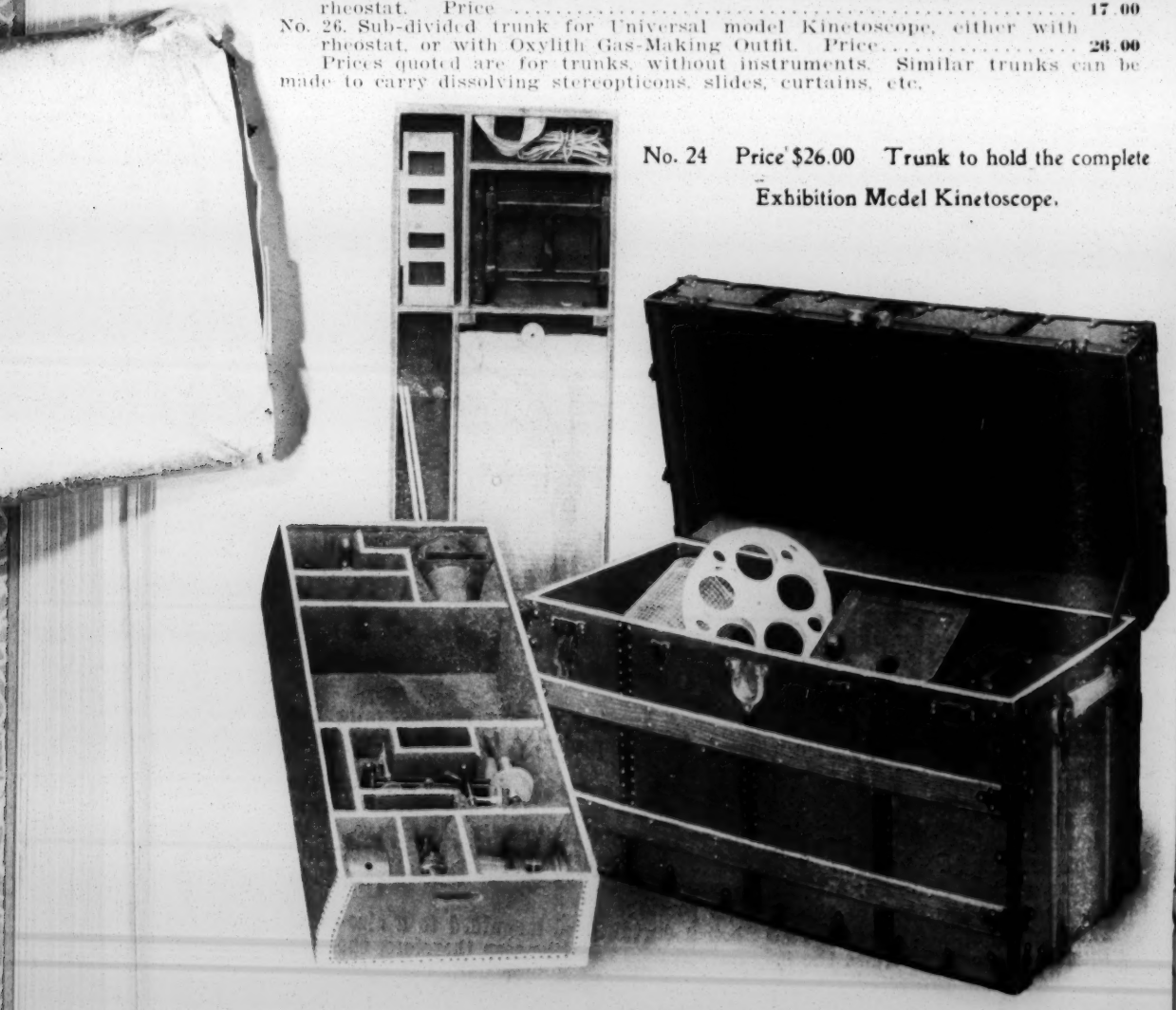
Our preference, however, is a shipping trunk. Few exhibitors carry their machines by hand and it has been a constant problem how to transport an outfit in compact space and without breakage. For a number of years we have given attention to the proper pattern and have finally adopted a style of trunk which has met with immediate success. It is extremely practical, and strong. A padded compartment is provided for every part of the machine, after it is disassembled. The parts require no wrapping paper or cloth, but are laid in place and shipped with safety. Not only does the exhibitor save the time consumed in packing, but the danger of breakage is minimized. We carry in stock several styles for the outfits most commonly in use, but special trunks will be made to suit purchaser's requirements if the stock patterns are not suitable. When made to order, we require a week's time before shipment can be made. These trunks have met with such instant success that we endorse them unreservedly. Among the styles which we deliver are the following:

No. 24. Sub-divided trunk for Exhibition model Kinetoscope, complete with rheostat. Price $26.00

No. 25. Sub-divided trunk for Universal model Kinetoscope, without rheostat. Price 17.00

No. 26. Sub-divided trunk for Universal model Kinetoscope, either with rheostat, or with Oxylith Gas-Making Outfit. Price 26.00

Prices quoted are for trunks, without instruments. Similar trunks can be made to carry dissolving stereopticons, slides, curtains, etc.



No. 24 Price $26.00 Trunk to hold the complete Exhibition Model Kinetoscope.

Dimensions: 38x18½x22 inches

No. 24 Trunk for Exhibition Model Projecting Kinetoscope

Price, $26.00

This trunk is provided with two trays which are divided into compart-

ments, safely padded to take different parts of the Exhibition Kinetoscope when knocked down for shipment. In the illustration the machine parts which fit into the bottom of the trunk are raised out of place, but when arranged for shipping each has its own compartment beneath the trays.

This division takes the rheostat, lamp house, reels and kinetoscope mechanism. The lower tray shown in the illustration has compartments for the light cone, the upper reel support, the take up device, a large stereopticon objective, a moving picture objective and condensing lenses with mounting. Also an empty space large enough to take an 18-foot curtain or other supplies as may be desired.

The upright tray, as shown in the illustration, has compartments for the wooden base board, the metal support for the lamp house, two sliding rods, electric wires and miscellaneous articles. The upright tray is placed next to the bottom compartment and the lower tray on top.

No. 25. Price $17.00. Trunk to hold the Universal Kinetoscope without Rheostat.



Dimensions 23x16½x22 inches

No 25 Trunk for Universal Model Projecting Kinetoscope

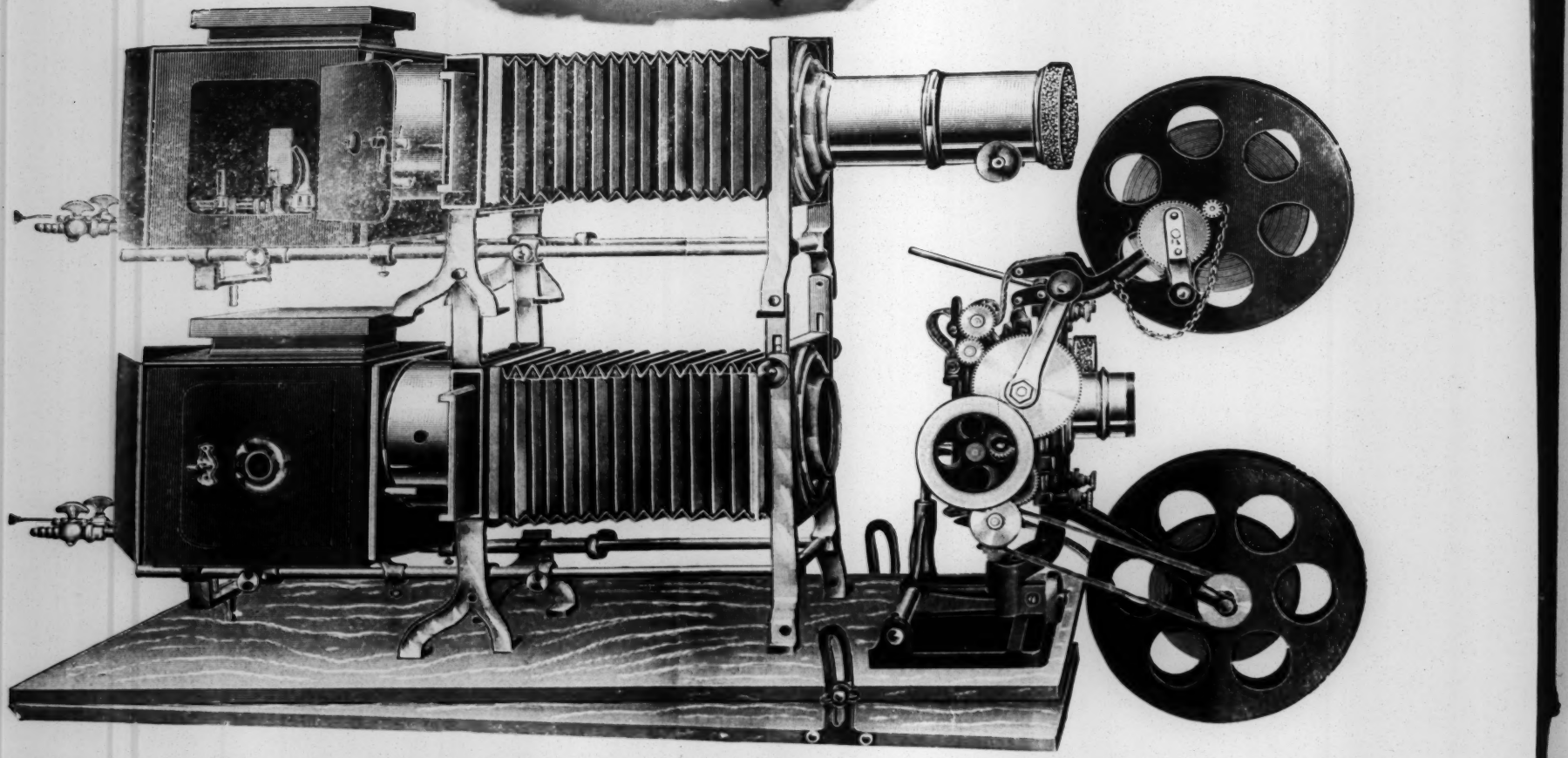
The lower part of this trunk is divided into compartments to hold the base board, electric lamp, lamp house, reels, etc., and the tray which fits on top of these compartments contains the kinetoscope mechanism, stereopticon objective, moving picture objective, condensing lenses with mounting, light cone and reel supports. This trunk does not provide space for rheostat or gas-making outfit.

These trunks are made for us by special arrangement with the Taylor Trunk Works, and are fully up to their standard.

No. 24, of the XX pattern, box being made from seasoned and selected basswood, covered with heavy sail canvas, painted brown and glued on, malleable iron binding, fully riveted—protects every edge and corner from the effects of hard travel.

Trunk No. 24 has special Taylor lock, hickory slats, rawhide handles. Is very light in weight, which particularly recommends it to the traveling exhibitor.

Trunk No. 25. Box is made from seasoned basswood, covered with heavy canvas, painted brown and glued on. Edges are protected by malleable iron binding, heavy riveted corners, brass Excelsior lock, ash slats and heavy sole leather handle. It has one tray and all compartments are padded.



Outfit No. 500D Kleine Dissolving Stereopticon and Edison Universal Kinetoscope Mechanism. Lower stereopticon lens is attached to moving picture mechanism, only partly visible. Extension tube furnished with upper objective, to place it in line with the lower.

Outfit No. 500D

For Dissolving Stereopticon Views with Moving Pictures

For the use of exhibitors who desire the finest effects with dissolving stereopticon views with the best moving pictures that can be produced, we have designed and now place on the market Outfit No. 500D. This outfit is as perfect in every part as optical science and mechanical skill can make it; in the quality of the lenses, the completeness of the mechanical appliances, the perfect adaptability of the machine to any work that may be called for, it stands unrivalled. For use with lime-light gases taken from tanks.

Specifications of Outfit No. 500D

For calcium light, using the gases oxygen and hydrogen under high pressure, furnished in two tanks by the calcium light companies.

THE STEREOPTICON BODY:

Consists of two magic lantern bodies with connecting parts, made of brass castings, highly finished, nickel plated; with adjustable stops for slides and slide carrier. Has perpendicular slide adjustments to register the views of both lanterns upon the same spot on the curtain, and fine adjustment on upper lantern for perfect registration right and left. Has elevating screws on front support, to incline the instrument at any desirable angle. The extension for focusing is obtained by means of collapsible bellows, made of leather and warranted 10 years. The light boxes are made of genuine Russia iron.

TWO LIME LIGHT BURNERS:

Our best quality, highly finished, nickel plated, with stop-cocks and adjustable mechanical lime movement warranted noiseless under the highest practicable pressure of gases. These burners, when used with the high pressure dissolving key, are universally recognized as achieving the highest illumination that is possible with dissolving lime light. Each is attached to an adjustable support.

TWO HALF SIZE OBJECTIVES, BEST QUALITY;

Two half-size objectives are attached to the upper and lower lantern. No matter how perfect the balance of the instrument, if the objectives are defective, the picture on the curtain is ill-defined and imperfect in detail. With this outfit we furnish the best Bausch & Lomb or Darlot.

TWO PAIRS OF CONDENSING LENSES:

These lenses are four and a half inches in diameter, also of finest quality with finely polished surfaces, made of the best glass that can be obtained for this purpose. The focus of the condensing lenses is selected with special reference to the work required of the stereopticon with moving picture attachment.

TWO MOUNTINGS FOR CONDENSERS:

These are made of brass, nickel plated, with ventilating holes. They are mounted in front of the light body, not inside of it. They, with the lenses, can at any moment be lifted out of place for cleaning and returned without disturbing the burner, or any other part of the instrument. The condensing lenses are laid in the mounting and held in place by a threaded collar-they are not fastened in, and can be removed at will.

HIGH PRESSURE DISSOLVING KEY:

Of all the various parts that enter into the projection of perfect dissolving stereopticon views, none is of greater importance than an efficient dissolving key. These are made in two styles: the high pressure key and the low pressure key.

We include with outfit No. 500D the best high pressure key that is made, value $30, and elsewhere described in detail in this catalogue. A low pressure key cannot be efficiently employed when gases are used out of the high pressure tanks; and of the various high pressure keys that are on the market, all of which we have thoroughly tested, the patented key which we include with this outfit is the only one that has always given entire satisfaction.

Specifications of Outfit No. 500D—Continued

The gases are regulated at the key instead of at the tanks. It is the only high pressure key that has two independent plugs which control the gases separately in their passage to the burners; all the other keys have but one plug.

THE EDISON PROJECTING KINETOSCOPE ATTACHMENT

This attachment for moving pictures is the same as that used on the complete Edison Universal Kinetoscope, and is elsewhere described in this catalogue. It is the most practical model for use with dissolving stereopticon because of its compactness. See description under "Universal Kinetoscope." The moving picture objective included is the "Kleine Special" No. 287. This objective can be used at any practicable distance up to 80 feet, providing there is a sufficiently strong light used. The picture increases in size with the distance. At 40 feet between the curtain and instrument the moving picture would be about 9x7 feet in size; at 60 feet, 14x10½ feet. The average distance at which these machines are used is from 40 to 60 feet.

In changing from moving pictures to stereopticon views the mechanism is swung right and left, the stereopticon body remaining fixed.

This attachment will project views from any film that is made of the standard size. It is provided with an eight-inch reel which will hold 600 feet of film.

BASE BOARD FOR THE APPARATUS

This base board supports the stereopticon and the kinetoscope attachment. It is double hinged at the back; the supporting board can be elevated to any angle and clamped into position by means of the brass arcs and binding screw. The stereopticon body is clamped to the base by means of binding screws.

RUBBER TUBING

There is included with the outfit sufficient rubber tubing to conduct the gases from the high pressure key to the lime light burners.

SLIDE CARRIERS

Two slide carriers are provided with the stereopticon, standard make for dissolving views.

CARRYING CASE FOR STEREOPTICON

It is also provided with a carrying case for the stereopticon with separate compartments to hold objectives, etc.

LIME CYLINDERS

There are included with the outfit one dozen lime cylinders packed in tin canister to be used in lime light burners.

Price of Outfit No. 500D, complete as described - $220.00

Outfit No. 500E

For dissolving stereopticon views with moving pictures, with gas-making apparatus for lime light

For the use of exhibitors who purchase a gas-making outfit for lime light in preference to buying the gases in tanks from the calcium light company. Outfit No. 500E includes all the items specified under Outfit No. 500D, with the following changes: We add the new oxylith gas-making outfit, Model B, which generates the oxygen gas while the exhibition is on, without the application of heat; including saturator for ether.

As gases made in this way are under low pressure, we omit the high pressure dissolving key and include a low pressure dissolving key.

Price of Outfit No. 500E, including low pressure dissolving key and gas-making outfit for lime light - - $237.50

Complete Outfits

Outfit No. 101

Price Complete, $254.00

The following outfit has been assembled more particularly for traveling exhibitors who show in different cities and require a good assortment of short films, most of them comics. The outfit includes the latest model Edison Universal Kinetoscope with Oxylith Gas-Making Outfit, Model B, as illustrated in this catalogue.

The films have exceptional interest and are warranted to be absolutely clear, as well as exciting in action.

The items included in the outfit are as follows:

1 Edison Universal Kinetoscope complete with lime light burner and lenses to project moving pictures, as well as stereopticon views.

1 Oxylith Gas-Making Outfit, latest model.

5 boxes Oxylith chemical to be used in the outfit for the production of oxygen.

2 cans of ether, 1 lb. each.

62 Stereopticon Views with printed lecture, illustrating the Russian-Japanese war, of which 42 are uncolored, and 20 colored.

1 Stereopticon View "Good Night."

1 Curtain 15x15 feet.

15 feet of blank film to join the different subjects into one continuous strip.

1 bottle film cement.

1 dozen lime cylinders.

1 slide box to hold 100 views.

1 set comic stereopticon views, twelve in number, entitled "The Farmer and the Calf."

825 feet of moving picture films, as follows. Each of these subjects is described in the film section at the end of the catalogue:

1.	The Cook Visits the Parlor	comic,	62 feet
2.	Why Foxy Grandpa Escaped a Ducking	"	52 "
3.	The Insurance Collector	"	69 "
4.	Hooligan on Roller Skates	"	50 "
5.	The Elopement	"	59 "
6.	Next! Alphonse and Gaston in the Barber Shop	"	93 "
7.	Clarence the Cop on the Feed Store Beat	"	61 "
8.	The Wrong Room	"	49 "
9.	Mr. Jack Entertains in His Office	"	53 "
10.	A Fatal Attempt to Loop the Loop on a Bicycle	tragic,	39 "
11.	Run of the New York City Fire Department		89 "
12.	The Kidnappers: 1. At Work. 2. In the Den. 3. The Rescue		149 "

Price of the complete outfit $254.00

Exhibition Outfit No. 14D

For Moving Pictures, Stereopticon Views, Music, Etc.

Price, $375.000

We have made up the following outfit, most complete and thorough, for the benefit of exhibitors who wish to offer a high-class entertainment to the public, embracing the phonograph and records, moving picture machine and stereopticon views, with posters for advertising, etc. The outfit includes:

Edison Universal Model Projecting Kinetoscope for moving pictures and stereopticon views, with lime light burner.
Gas-making outfit for lime light.
One curtain, 15x15 feet.
Nine hundred feet of moving picture films, customer's selection.
Fifteen feet of blank film for joining.
One bottle film cement.
Three dozen lime cylinders.
Sixty magic lantern views, 10 colored and 50 uncolored, standard size, 3¼x4 inches, photographs on glass with protecting cover glass, selected from our catalogue.
One handsome slide box to hold 100 slides, with partitions, straps, etc., our No. 100A.
Two sets illustrated song slides, colored, eight slides in each set, with two concert records.
These illustrated song slides are to be projected on the curtain by means of the instrument, while the Edison Phonograph is playing the words of the song.
Twelve comic views without motion, colored, standard size, 3¼x4 inches.
Twelve comic views with motion, wood mounted.
One colored slide, "Welcome."
One beautifully colored slide, "Good Night."
One slide holder.
One lecturer's reading lamp.
Five charges of chemicals for making oxygen gas.
One Edison Triumph phonograph, with latest improved reproducer, and extra parts as listed with the machine.
Twenty-four Edison moulded records.
One 36-inch exhibition horn.
Twelve record blanks shaved.
One bottle phonograph oil.
One jeweler's screw driver.
One thousand fine heavy advertising posters, 24x36 inches in size, printed specially for each outfit in two colors.
One thousand reserved seat tickets.
One thousand admission tickets.
Rubber type, holder, inking pad.

Exhibition Outfit No. 31B

With Feature Film, for Traveling Exhibitors

Price, $275.00

This outfit includes the following items, and is recommended on account of its strong feature film.

One Edison Universal Kinetoscope with lime light burner.
One model B oxylith gas-making outfit.
Six boxes oxylith.
Two pounds ether.
One curtain, twelve feet square.
One Edison feature film "The Great Train Robbery," 740 feet class A.
Three sets illustrated song slides, 50 slides in all.
25 miscellaneous stereopticon views, 12 of them colored.
One thousand posters, "The Great Train Robbery."
One stamping outfit for names and dates.

(The film included with above outfit has greater drawing power than twice the amount of film distributed among ordinary short subjects).

Exhibition Outfit No. 15M

For Moving Pictures and Stereopticon Views with Gas-making Outfit

Price, $175.00

Outfit No. 15M includes the following items:

One Edison Universal Projecting Kinetoscope with lime light burner.
One oxylith gas-making outfit for lime light.
One can ether, one pound.
One box oxylith, 24 cakes.
One curtain, 12x12 feet.
Three hundred feet moving picture films, selected from our list.
One bottle film cement.
Six comic views, with motion, wood mounted slip slides.
One slide "Welcome."
One slide "Good Night."
One slide carrier for instantaneous changes.
Fifty magic lantern views, 10 colored, 40 uncolored, standard size, 3¼x4 inches, photographs on glass, with protecting cover glass, selected from our catalogue.
One slide box to hold 50 slides.
500 large advertising posters, 18x24 inches, on tinted paper, with one or two illustrations as desired.
One thousand admission tickets.
One thousand hand bills, 6x9 inches.
Stamping outfit for placing dates etc. on printed matter.

THE DISSOLVING STEREOPTICON.

The dissolving stereopticon offers the manufacturer of projecting apparatus his best opportunity for the display of mechanical skill applied to optical science. With this instrument are produced the finest effects upon a curtain that can be obtained with stereopticon views.

The difference between a magic lantern (sometimes improperly called a stereopticon) and a dissolving stereopticon consists in this: the latter is composed of two magic lanterns the one an exact duplicate of the other, provided with sets of objective lenses that are absolutely alike in focus for the two bodies; so that the image of the views from both bodies is of the same size when projected on the curtain.

These two bodies of the stereopticon are mounted one above the other, but not rigidly. As it is necessary that the views projected by the two bodies fall upon the same spot upon the curtain, there must be a means of inclining the upper lantern; the degree of inclination varying with the distance; also a means of registering right and left. Both of these adjustments are provided with the stereopticons of our manufacture; they are substantially constructed, and by the aid of clamping screws, perfect rigidity can be obtained after adjustments have been made.

A dissolving stereopticon involves also, the use of two lime-light burners of equal power, which must be under control independently of each other.

The true dissolving effect lies in the gradual fading away of the one view and the coming out of the other; this can only be obtained by darkening and intensifying the light in each body alternately. It is therefore necessary to employ some means of directing the lime light gases from one burner of the stereopticon into the other. This is accomplished by means of a dissolving key, which receives the gases, oxygen and hydrogen, from the cylinders, and by the use of its lever and plug directs the flow into either burner.

Dissolving keys are of two kinds, high pressure and low pressure. The high pressure key should be used when the operator is taking his gas from two cylinders, charged by a calcium light company under high pressure. The low pressure key is used when gases are obtained from the operator's gas-making outfit with ether or gasoline saturator.

The most satisfactory results are obtained from the use of a high pressure key, with gases in tanks, furnished by the calcium light companies. With this key it is possible to send the necessary flow of gases into both burners at the same time, which is necessary for the production of many fine dissolving effects.

A high pressure key must be perfect in construction, or it is worse than useless. The greatest care is taken in the manufacture of the key which we include with our outfits; it is patented and its construction is such as to give perfect satisfaction.

The best known operators and lecturers, who have made fortunes in the lecture field, use the dissolving stereopticon with lime light, taking the gases from tanks. John L. Stoddard, Burton Holmes, Dr. H. C. Crary and every other lecturer of note, employ this form of apparatus; it is the accepted standard.

The electric light with a stereopticon does not produce a genuine dissolving effect. It is impossible to control the current in such a way as to swing the light from one lantern to the other instantaneously; therefore both lights are kept burning during an exhibition, the change from one to the other being accomplished by means of a mechanical dissolver, which shuts out the lights alternately, but abruptly; there is no fading away of one view into the other.

The inquirer who is investigating the question of dissolving stereopticons is warned against the fatal error of buying a poorly made instrument without the necessary appliances and high grade lenses for good work. A poor instrument of this character is not as desirable as a single magic lantern with a good slide carrier.

There are instruments on the market for sale by mail order houses and other "cheapest on earth" firms, which are constructed entirely with a view to economy of cost, that are totally unfit to do the work that is required of them. Intelligent buyers will readily understand that a firm which deals in shoes, buggies, shirts, hats and groceries,

cannot be as well able to handle scientific instruments of this kind as business houses that make a specialty of this line of goods.

In order to save a few dollars in the cost of constructing such an instrument, there are heavy sacrifices made in their efficiency and while illustrations of such instruments may look very well on paper, their flimsy construction will at once condemn them to an experienced lanternist. Printer's ink and paper are patient, and glowing descriptions in catalogues are more easily written than it is possible to produce a first-class stereopticon effect with a third rate instrument.

There is a recognized standard applied to objective lenses among reliable houses which is not followed by all of the dealers in these instruments. The standard size Lenses are the best commercial lenses for lantern work and are costly in the larger sizes, which project at long distances. Cheap substitutes for these have been placed on the market under the same description, and the buyer who is not posted is apt to be mislead. Standard ½ or ⅔ size Objectives which are worth $14.50 and $21.00 respectively are sometimes supplanted by a cheap substitute which has less than one-third their value. The cheaper lenses give poor definition and much less illumination on the curtain than the genuine objective. This applies to other sizes of objectives as well. Our dissolving stereopticon No. 500 is provided with best quality Objectives. This model is the result of many years' experience in the manufacture of instruments of projection, is finely finished, substantially made, the best materials used throughout.

This model is in use among many of the best known lecturers and theatrical men throughout the country and we guarantee it to be faultless in every particular.

There are two main advantages derived from the use of a dissolving stereopticon not offered by a single Magic Lantern; these are the dissolving effect produced by the fading of one picture into the next and the capacity for projecting two companion or complementary pictures upon the curtain at the same time.

The use of our sliding carrier with a single instrument, makes a rapid change from one view to the next, without leaving a white disc on the curtain, but in making the change the picture does not fade away as it slides from the field of vision to the right or left, the next picture sliding into place from the opposite side in the same way. In using a dissolving stereopticon, however, the view does not slide out of place, but fades away the other next appearing in its place without any mechanical change being apparent.

This will be readily understood if we consider the manner of operating; there being two lantern bodies, each complete with a lime light burner and lenses, each burner connected with a dissolving key by means of rubber tubing; by swinging the handle of the key to the right and left, the gas is alternately supplied to each burner. The burner that is being fed gives a brilliant light, which projects the view that is in place upon the curtain; while this picture is upon the curtain, the view in the other lantern is changed, the handle of the dissolving key is swung to the other side; the bright light dies out and the other burner receives the gas and projects the new view.

Both lanterns are sometimes used at the same time with sets of views that supplement each other, and these form many of the handsomest sets of slides that are made for the stereopticon. This is accomplished by setting the handle of the high pressure dissolving key half way, that is to say in the center, allowing an equal flow of gas to both burners.

For instance, in the set "Rock of Ages" there is a view of the ocean with a projecting rock, on which rests a cross; while this is on the curtain, the operator places a view of a girl looking upward in the other lantern, places the handle of the dissolving key in the center; the first picture of the ocean remains on the curtain and as the gases are fed to the other burner, the figure of the girl gradually appears becoming brighter and brighter, until it stands out boldly, clinging to the cross. Thus two views projected simultaneously, appear upon the curtain as one.

Many other beautiful effects are produced with a dissolving stereopticon, that are impossible with a single instrument. For instance, the operator may take three views of of a beautiful landscape and have one colored as a day scene, another twilight and the third as a night view. By dissolving from one lantern to the other, the effect will be that of a change of color, the view remaining apparently on the curtain; being identical, the change is not apparent.

In producing effects of this kind, it is necessary that the instrument and lenses be of perfect construction. If the two bodies of the stereopticon are not accurately constructed, or the lenses poorly matched, ludicrous effects result; as when the figure of the girl in the Rock of Ages set is projected out of place and is left clinging to nothing, away from the cross, in mid-air. For this reason we give especial care to the manufacture of these instruments.

The Challenge Stereopticon No. 500

For Use with Calcium Light Company's Gases in Tanks Under High Pressure

Price with best quality half-size objective lenses, without tanks - $165.00

The two Condensing Lenses are 4½ inches in diameter, best quality, mounted in brass, and can easily be taken out for cleaning.

The Objective Lenses are achromatic, standard sizes, and best quality mounted in brass, nickel plated tubes, with rack and pinion for focusing. Will project a picture of any size from five to thirty feet at a distance of sixteen to ninety feet from curtain.

The Lime Light Jets are our No. 125, with small, medium and large bore, spring clamps to hold the cylinder of lime, stop cocks, mechanical lime movement, elevating and clamping screws. The jet is easily adjusted and rigidly held in place when clamped.

The Extension for Focusing is obtained by means of collapsible leather bellows. The bellows are vastly superior to the old style metal extension tubes, saving may pounds in weight and making the lantern more compact for transportation. The front support, which bears the weight of the objectives, moves forward when the instrument is being focused and is always immediately beneath the weight which it bears. This prevents the sagging of the objectives during the lecture, and when clamped the instrument remains rigid.

In detail the outfit consists of:

Two magic lantern bodies, with extension and opening for 4-4 objectives.
Two half-size best quality objective lenses.
Two adapting rings, reducing objective opening from 4-4 to 1-2.
Two pairs of best quality condensing lenses, 4½ inches in diameter.
Two lime light jets.
One high-pressure dissolving key.
Twelve feet rubber tubing for connections.
Two slide carriers.
One carrying case.

Prices covering other Objective Lenses of various foci will be found under "Objective Lenses."

Challenge Stereopticon No. 500K

MODEL FOR ELECTRIC LIGHT

Price, $175.00

The same in style and equipment as No. 500, but omits: High pressure key, lime light burners, and rubber tubing; using in their place two right angle arc electric lamps, two Edison rheostats, and mechanical dissolver.

Stativ-Reise-Kamera No. 600 für Cabinet-Bilder Licht

Challenge Stereopticon No. 500K. For Electric Light.

The No. 500 Dissolving Stereopticon.

Our old No. 500 model dissolving stereopticon became the standard many years ago, and year by year its salient features have undergone an evolution; the new model embodies many features not found in earlier models or those of other make. Its universal adaptability can be found in no other instrument on the market; most important being the ease with which any objective lens of standard size can be attached. This makes it possible to use the machine at any distance from the curtain for which objective lenses are made.

The fronts of the No. 500 are cut out for the largest size of objective, the 4-4 (which projects a picture whose size equals one-fifth of the distance), and there are permanently fastened to the bodies objective flanges for the 4-4 lenses; we furnish also adapting collars which fit into the 4-4 flange, to reduce the opening to 2-3; other adaptors from 2-3 to 1-2; others from 1-2 to 1-4. The bellows is large, and long enough to accept the longest focus standard objective lenses.

With the proper objectives this instrument will project a thirty-foot picture at 150 feet distance; or a ten foot picture at 12 feet, and various sizes between these extremes.

When we speak of standard 4-4, 2-3 or 1-2 size objectives, we mean those lenses which are mounted in large fittings, such as have been in use many years; not the lenses of long focus, mounted in small tubes, which are very much cheaper and lessen both light and definition.

To emphasize the adaptability of our No. 500 stereopticon, we mention the following objectives which can be used with it at various distances and cover the entire range of stereopticon work:

At 150 feet between stereopticon and curtain—

4-4 objective, projects a 30-foot picture, sharp, bright and clear to the edge



At 120 feet—

4-4 objective projects a 24-foot picture.
2-3 objective projects a 30-foot picture.

At 100 feet—

4-4 objective projects a 20-foot picture.
2-3 objective projects a 25-foot picture.
1-2 objective projects a 30-foot picture.

At 80 Feet—

4-4 objective projects a 16-foot picture.
2-3 objective projects a 20-foot picture.
1-2 objective projects a 24-foot picture.

At 60 feet—

4-4 objective projects a 12-foot picture.
2-3 objective projects a 15-foot picture.
1-2 objective projects an 18-foot picture.

At 50 feet—

4-4 objective projects a 10-foot picture.
2-3 objective projects a 13-foot picture.
1-2 objective projects a 15-foot picture.
1-4 objective projects a 25-foot picture.

The No. 500 Dissolving Stereopticon —Continued.

At 40 feet—

4-4 objective projects an 8-foot picture.
2-3 objective projects a 10-foot picture.
1-2 objective projects a 12-foot picture.
1-4 objective projects a 20-foot picture.

At 30 feet—

2-3 objective projects a 7½-foot picture.
1-2 objective projects a 9-foot picture.
1-4 objective projects a 15-foot picture.
Extra short distance objective projects a 25-foot picture.

At 20 feet—

1-2 objective projects a 6-foot picture.
1-4 objective projects a 10-foot picture.
Extra short distance objective projects a 17-foot picture.

At 10 feet—

1-4 objective projects a 5-foot picture.
Extra short distance objective projects a 9-foot picture.

We do not include with the outfit No. 500 all of these lenses, as few exhibitors have use for all of them. The most universal are the 1-2 sizes, which are most commonly used; but exhibitors sometimes feel the need of very long or very short distance lenses, which can then be added at will, merely for the price of the lenses, without any change in the instrument.

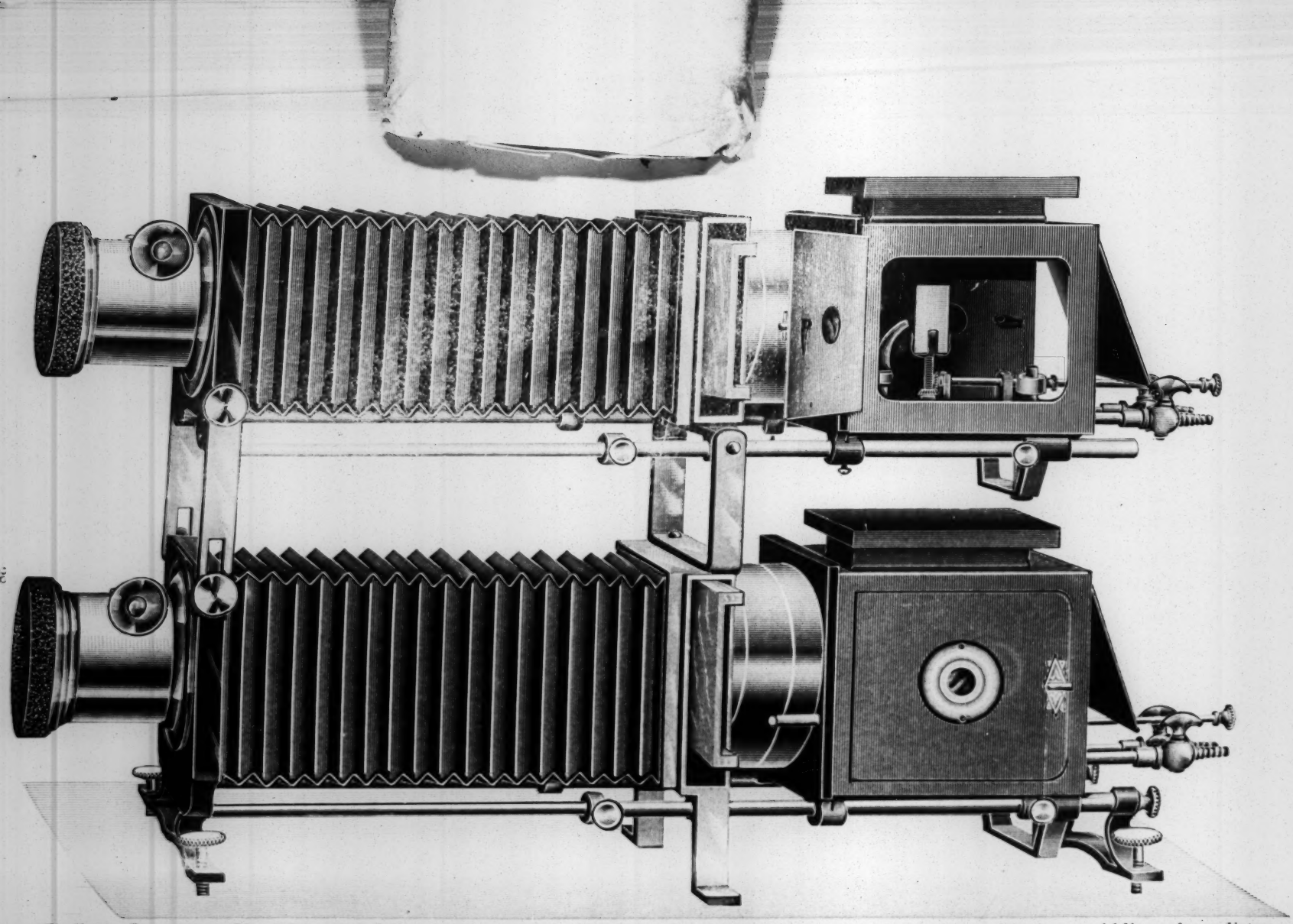
The objectives which we use with this instrument are now specially made for us by the Bausch & Lomb Optical Co., and are not to be confounded with cheaper grades. If desired, we furnish Darlot objectives in place of the American at same price.

Value of objectives other than those listed with the No. 500; all of these can be used with the instrument:

1 pair of 4-4 objectives for long distance.....$64.00
1 pair of 2-3 objectives for long distance..... 42.00
1 pair of extra short distance lenses..... 14.00

Another new feature of great practical benefit which has been added to stereopticon No. 500 is the new style baseboard, with elevation. As shown in illustration, there are used two heavy boards of black walnut or cherry, hinged at one end. Near the other end of the lower board are two heavy brass arcs, with slot; at this point are fastened two projections to the upper board, which play up and down in the arc; the lantern being placed upon the upper board, it may be inclined at any angle, upward or downward, the projections being clamped to the arc by means of a heavy brass thumb-screw when in proper position.

In this instrument, as in all our Challenge series of lanterns, the rings in which the condensing lenses are mounted are placed between the light box and the slide holder, so that if the lenses should require cleaning, either during or before a lecture, these rings can be lifted out of place and returned without disturbing the remainder of the lantern. This may be done while the light is burning.



Challenge Stereopticon No. 400A. See following pages for description. Can be equipped, at varying prices, with short, middle or long-distance objectives, any of our lime light burners, triple system of condensing lenses

Challenge Stereopticon No. 400.

(See illustration previous page.)

The Challenge Stereopticon No. 400 is our medium grade lantern, but is well made and solidly constructed and a very efficient instrument that is second only to our No. 500 stereopticon. The main points of difference between the two instruments are as follows:

The No. 400 will accept standard ¼ or ½ size objectives but not the 4-4 size mounting as will the No. 500. The bellows of No. 500 are made to accommodate the largest size of lenses, while No. 400 takes the usual sizes only.

NOTE.—We know of no stereopticon of any make that will take the 4-4 size objective except our No. 500. The condenser mountings and condensing lenses are the same in both instruments. The metal parts of the No. 400 are all brass as are those of the No. 500; the No. 400 is oxidized while No. 500 is nickel plated.

No. 500 stereopticon has screw slide stops which are not included with No. 400. The lamp houses of the No. 400 are simpler in construction than those of No. 500 and are not as large.

No. 400 stereopticon as listed does not include as fine a grade of objective lenses as are those included with No. 500, and the lime light burners are not as elaborate as those that accompany No. 500, but both are of excellent quality.

No. 400 stereopticon as listed includes a low pressure dissolving key, while No. 500 includes a high pressure key; the latter includes a double adjustable base board at price quoted which is omitted from No. 400.

The carrying case that accompanies the No. 400 instrument is a telescoping canvas case, reinforced with wooden supports at the bottom, with straps and handle. The No. 500 carrying case is more elaborate.

In purchasing either of these instruments customers are at liberty to make omissions or additions at proportionate prices. The instruments can be equipped with objectives, burners, etc., other than those listed and estimate covering values of such changes will be given on request.

PRICES.

Challenge Stereopticon No. 400 for projecting dissolving views at short range.....$95.00

This instrument at this price includes the following items:

The stereopticon body: Consisting of two lanterns mounted one above the other, equipped with best quality 4½ inch condensing lenses, in brass mountings, bellows extension sufficiently long to be used with a four-quarter (4-4) objective in half (½) or quarter (¼) size mountings.

The fronts of the lantern bodies are cut out to take the standard half size mounting; when the instrument is purchased with quarter size objectives we include a pair of adapting rings which reduce this opening to the necessary size.

Two objectives: One pair of good quality quarter size lenses, one pair of lime light burners with spring clip to hold lime, mechanical movement for turning limes; the burner nickel plated and mounted upon sliding saddles for accurate adjustment; these lime light burners have stop-cocks.

One low pressure key to direct the flow of gas from one burner into the other alternately.

Twelve feet rubber tubing to connect gas tank or generator with dissolving key and the key with the two burners.

Two slide carriers.

One carrying case.

The Challenge Stereopticon No. 400, with lenses quoted above, will project a picture 10 feet in size at a distance of 20 feet from the curtain, a 15 foot picture at 30 feet, and other sizes at various distances in the proportion of one foot of picture to every two feet of distance when using the standard size lantern slide with 3 inch opening.

In using the low pressure dissolving key with gases taken from tanks under high pressure, it is advisable to purchase a pair of gas regulators which are attached to the tanks to aid in controlling the flow of gas.

Price of two single gas regulators, at $2.50 each.....$5.00

These are not included in price of outfit as quoted above. Various other forms of gas regulators for modifying or controlling pressure will be found listed under "Gas Regulators."

Challenge Stereopticon No. 400 A

For Projecting Dissolving Views at Medium Distances.

Price, $110.00.

This outfit includes all items described under outfit No. 400 as listed at $95.00, excepting the objective lenses.

In this case we substitute in place of the quarter size objectives a pair of good quality half size objective lenses in standard mountings which will project a nine foot picture at a distance of 30 feet from instrument to curtain; a 12 foot picture at 40 feet distance; a 15 foot picture at 50 feet, and other sizes in the proportion of 3 feet of picture to each 10 feet of distance.

These lenses will project a view with standard size lantern slide, which will equal in size the moving picture view projected by the Universal Projecting Kinetoscope.

Challenge Stereopticon No. 400 B

Price, $120.00.

This instrument is the same as that described under No. 400, but includes both the short distance objectives described under No. 400 and the middle distance objectives included with No. 400A.

Challenge Stereopticon No. 400 C

Price, $115.00.

This outfit is the same as that described under No. 400, but omitting the short distance objectives; in their place we substitute a pair of long distance objectives in standard half size mounting.

These lenses are intended to project a smaller picture at medium distance or an average size picture at an extra long distance. The proportion is one foot of picture to every six feet of distance; i. e., a 10 foot picture at 60 feet distance between the curtain and instrument; a 12 foot picture at 72 feet; a 15 foot picture at 90 feet; a 20 foot picture at 120 feet.

These lenses are particularly well adapted to project advertisements, election bulletins, etc., across an open street. As these objectives are of long focus and require an extra long extension for which the bellows of the instrument are not adequate, we include without extra charge a pair of heavy brass extension tubes which place the lenses in proper position to obtain a sharp focus.

Moving Picture and Stereopticon Combination Outfit No. 400 D

Price, $160.00.

This apparatus includes:

Challenge Stereopticon No. 400, less the short distance objective lenses, and in their place we substitute a pair of medium distance lenses such as are included with Outfit No. 400A.

The Edison Universal Projecting Kinetoscope mechanism for moving pictures, which is equipped with a moving picture objective to match those of the stereopticon.

base board to support the stereopticon and kinetoscope mechanism.

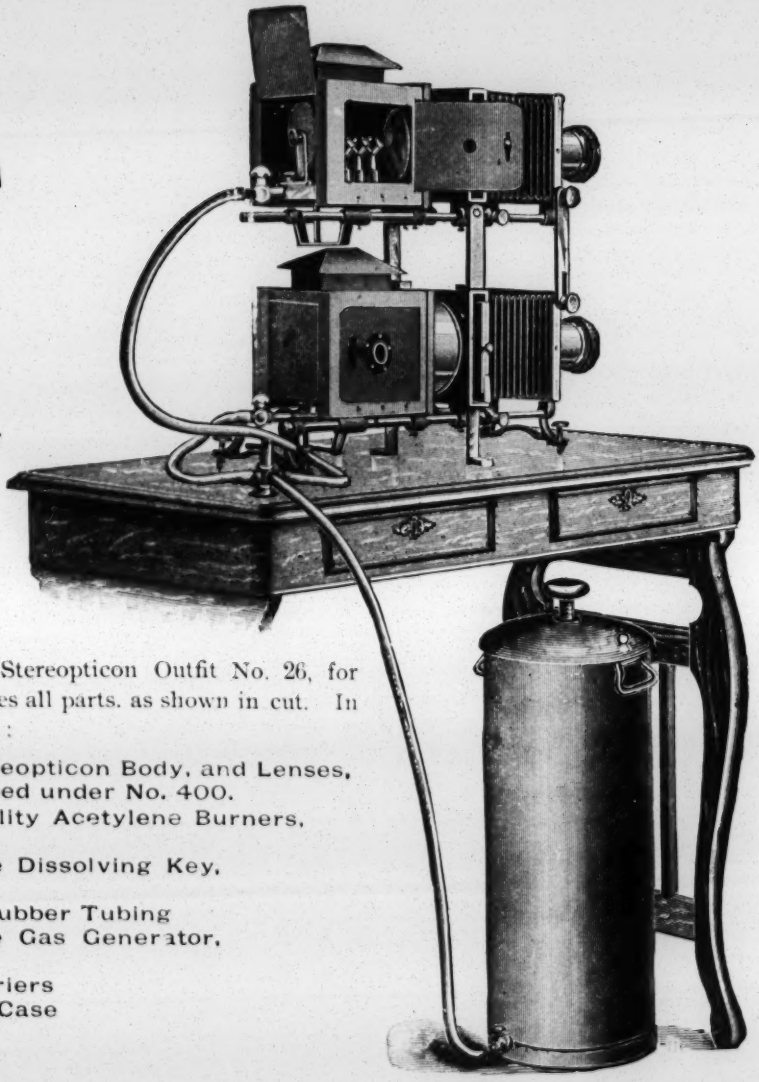
Stereopticons Nos. 400, 400A, 400B, 400C, and 400D are equipped with lime light. These outfits can be furnished with two medium quality right angle electric lamps in place of lime light burners, and a mechanical dissolver in place of dissolving key, at the same prices. In this case we use larger lamp houses for convenience in operating.

Dissolving Stereopticon Outfit No. 26

For Acetylene Gas.

PRICE

Complete.....**$98 00**



The Dissolving Stereopticon Outfit No. 26, for acetylene gas, includes all parts. as shown in cut. In detail, it is as follows :

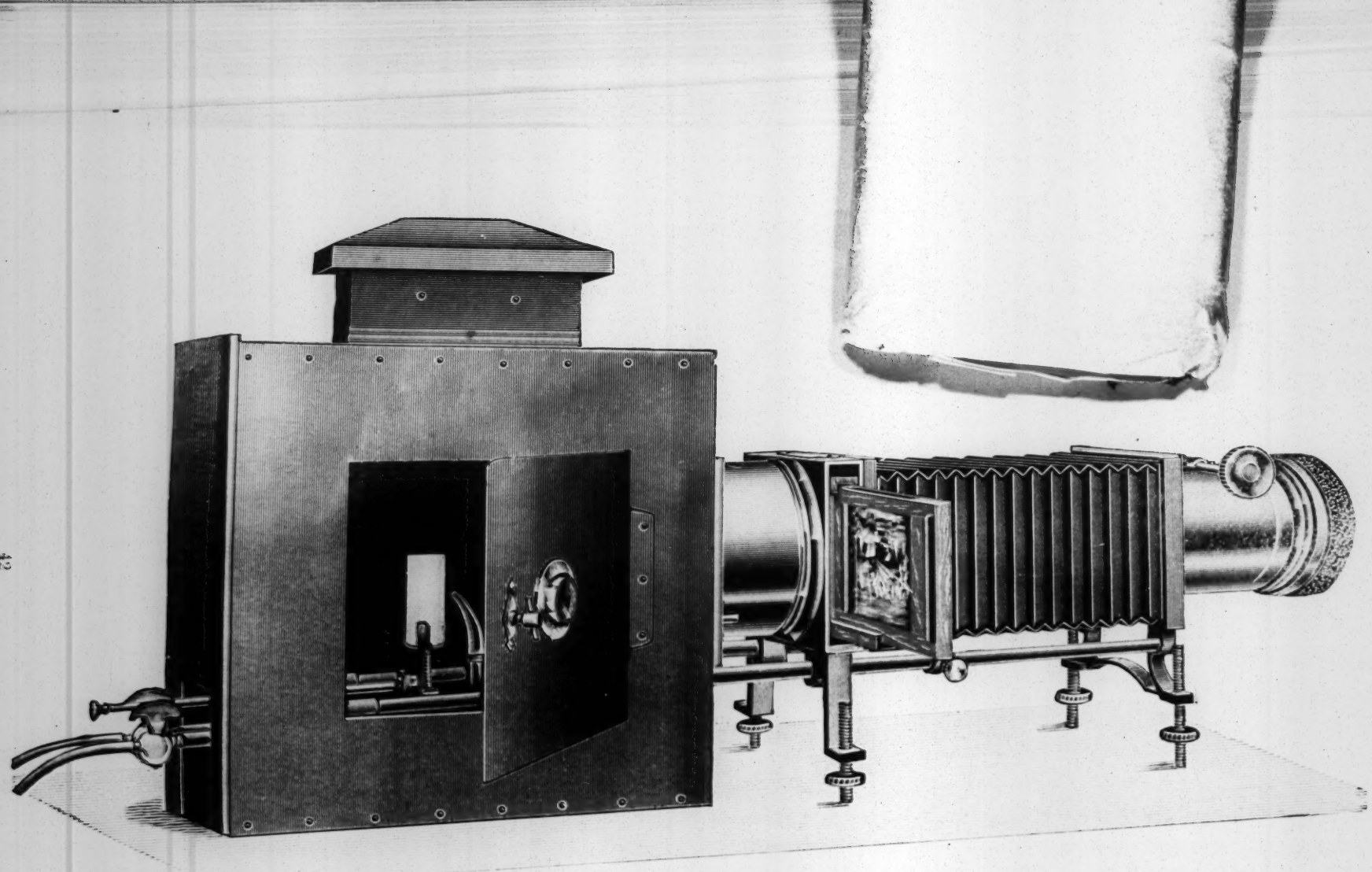
1. Challenge Stereopticon Body, and Lenses, as described under No. 400.
2. Two Best Quality Acetylene Burners.
3. One Acetylene Dissolving Key.
4. Twelve Feet Rubber Tubing
5. One Acetylene Gas Generator.
6. Two Slide Carriers
7. One Carrying Case

Outfit No. 26A

Includes Stereopticon with Acetylene accessories as described above under No. 26, and in addition, the

Edison Universal Kinetoscope Mechanism For Moving Pictures

Price of Outfit No. 26A **$148 00**



No. 100. The "Supreme Magic Lantern." Adapted for standard objectives to project at any distance from 5 to 150 feet, and for any form of illuminant.

No. 100. The Supreme Magic Lantern.

(See illustration.)

We have elsewhere listed in this catalogue our Economic Magic lantern to answer the demand for the cheapest possible instrument that will do good work with various forms of light, and objective lenses for various distances, made up in economical form. On the other hand, we list our No. 100 Supreme Magic Lantern for the benefit of those exhibitors who wish the very best instrument which can be constructed without economizing in the material used or the appliances included.

The Supreme Magic lantern when properly equipped with the necessary lenses can be used for any work of which a magic lantern is capable.

It is provided with a large bellows, 14 inch extension, in order to adapt the instrument for projection with any standard size objective. The front plate is large and is provided with a brass collar threaded to take the largest 4-4 size objective. In order to adapt the instrument for use with the 2-3, 1-2, 1-4 or extra short distance lens, we provide a nest of adapting rings which fit into each other and reduce the opening of the lantern to fit any of the standard objectives.

The difference between the standard objectives of best quality that are used for various distances and the economic objectives is this: The latter are mounted irrespective of focus in the small size mounting; namely, the 1-4 size; that is to say the 4-4 objectives in the Economic style, as well as the intermediate lenses, are of the same size, that of the 1-4 size objective; the best quality standard objectives increase in size as the focus lengthens for longer distances. There is necessarily a great difference between the values of lenses of the same focus in the two styles. An examination of illustration on page 49 will better enable the reader to understand this point. Although our Economic series is handsomely finished and the lenses well ground, we are enabled to sell them at $4.50 each for three foci. The large standard size 4-4 objective is worth $32.00, the 2-3 size $21.00, the 1-2 size $14.50.

The Supreme Magic Lantern, therefore, considering our purpose in placing it upon the market, should be used with the best grade of lenses only.

The illuminants to be used with the Supreme are either calcium light or the Arc Electric. It serves no special purpose if weaker lights are to be used, such as the acetylene, incandescent electric or oil, which will produce equally good results with a cheaper form of lantern. When purchased with arc electric lamp the Supreme Magic Lantern is provided with our right angle (90 degree) lamp; if ordered with calcium light burner it is equipped with our best quality oxy-hydrogen jet. The instrument is shipped in a handsome carrying case.

PRICE OF SUPREME MAGIC LANTERN.

No. 100. **Supreme Magic Lantern, provided with longest distance objective, 4-4 size, best quality, to project a 30-foot picture at 150 feet distance, or smaller pictures at lesser distances; best quality lime light burner, 8 feet rubber tubing, best quality condensing lenses 4½ inches in diameter, handsomely mounted, with carrying case. Price $75.00.**

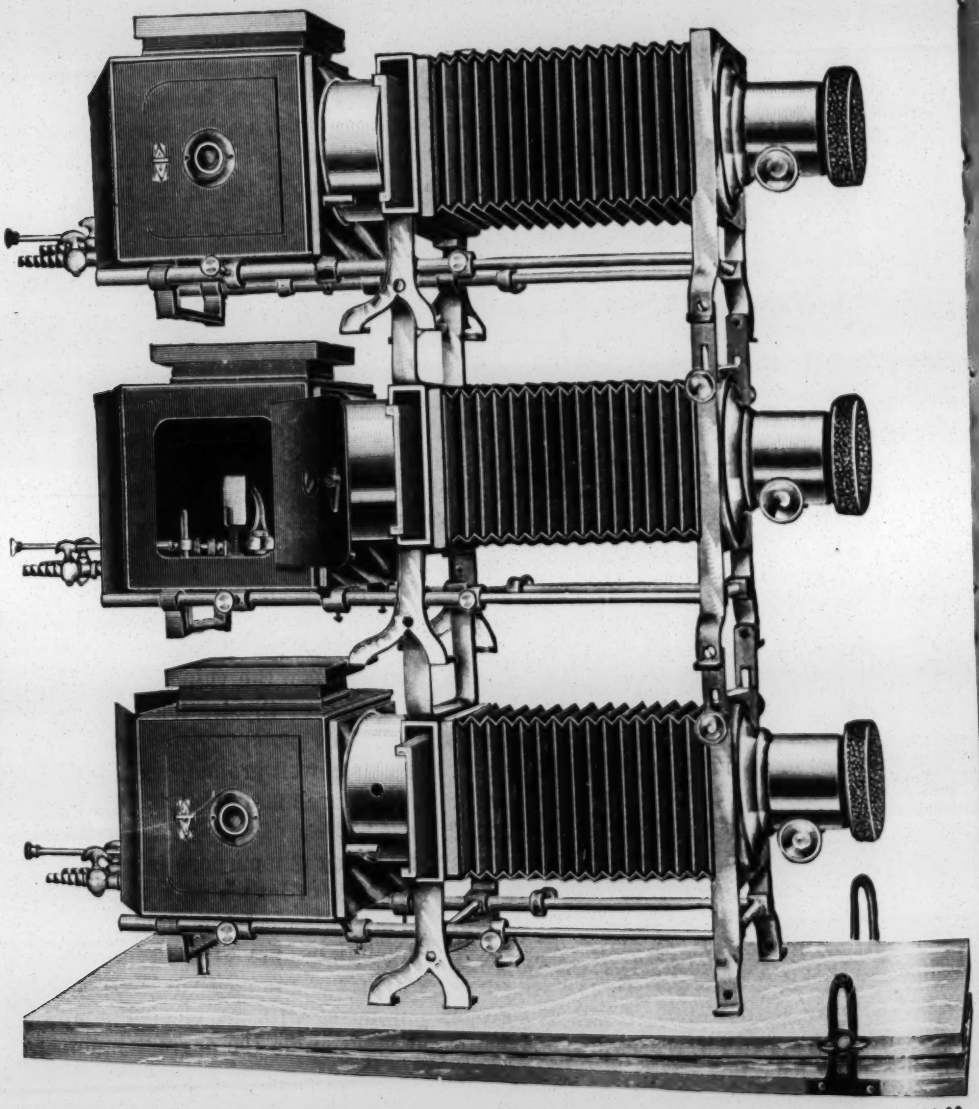
No. 100A. **The same as No. 100, but substituting a 90-degree arc electric lamp for lime light burner and rubber tubing. Price $75.00.**

No. 100B. **The same as No. 100, but substituting a 2-3 size objective in place of the 4-4 size, which projects a 30-foot picture at a distance of 120 feet, and smaller pictures at lesser distances. Price $64.00.**

No. 100C. **The same as No. 100A, but substituting a 2-3 size objective in place of the 4-4. Price $64.00.**

No. 100D. **The same as No. 100, but equipped with best quality 1-2 size objective in place of the 4-4. Price $57.00.**

Triple Challenge Stereopticon, No. 600



Price $240.00

Our Triple Stereopticon consists of three lantern bodies as shown in illustration which are identical with those described under No. 500. These are mounted one above the other, are easily separated to make a single or double lantern. It can be equipped with lenses of any focus, from 4-4 standard to 1-4.

Parts included under No. 600 are as follows:

The triple lantern body.
Double base board.
Three best quality lime light burners.
Three best quality ¼-size objectives.
Three pairs best quality condensing lenses.
Two low pressure dissolving keys, to control one, two, three or four lights.
Eighteen feet rubber connections.
Three slide carriers.
Two regulating valves to be attached to gas tanks, for regulating pressure of the gases before entering the keys.
Carrying Case.

No. 600A. Price $262.50

No. 600A is the same as No. 600, but is equipped with standard ½-size objectives in place of ¼-size.

No. 600B. Price $315.00

No. 600B is the same as No. 600, but equipped with standard 4-4 objectives in place of ¼-size.

We substitute three best quality right-angle electric lamps, three Edison rheostats, in outfits No. 600, 600A, or 600B, omitting three lime light burners, rubber tubing, dissolving keys, and regulating valves, at a reduction of $15.00 in prices quoted.

Description of Challenge Magic Lantern

Model No. 700

ILLUSTRATED WITH VARIOUS FORMS OF LIGHT ON THE FOLLOWING PAGES.

It consists of: 1. **The body.** 2. **The condensing lenses.** 3. **The objective lenses.** 4. **The leather extension bellows.** 5. **The illuminant.** 6. **The carrying case.** 7. **The slide carrier.** Weight with carrying case 12 pounds.

1. The **body** consists of the hood which encloses the lamp, the extension rods, and the skeleton frame, which are made of brass, and handsomely nickel plated. The front is cut out for standard half size objective, and has adapting ring to use quarter size if desired. The instrument has elevating screws in front supports; side door with catch.

2. The **condensing lenses** are two in number, of the best quality, 4½ inches diameter, whose focus is adapted to project the maximum amount of light into the objective lens. They are set in heavy brass cells in such a way that they can be taken out at any time for cleaning. The cell is set in place outside of the hood that encloses the lamp, and never becomes heated.

3. The **objective lenses** are quarter size, of best quality, are composed of a series of achromatic lenses, finely finished, mounted in brass tubes, with rack and pinion for fine adjustment in focusing picture. The lens is provided with a leather cap to protect it from dust and damage.

4. The **leather extension bellows** is the latest improved medium for enclosing the light between the condensing lenses and the objective, packing into a space of one inch when closed, opening out to an extreme of seven inches when necessary to obtain a good focus on the screen. It affords a great saving in weight.

5. The **illuminant** may be either oil, acetylene, incandescent electric, arc electric or lime light, as described in the following pages; the **burners are interchangeable in the lantern.** The burner support consists of a nickel-plated brass saddle, with a rod, to which is clamped the burner. The saddle fits upon a pair of extension rods in the body.

6. The **carrying case** is light in weight, and its dimensions are 18x10x7.

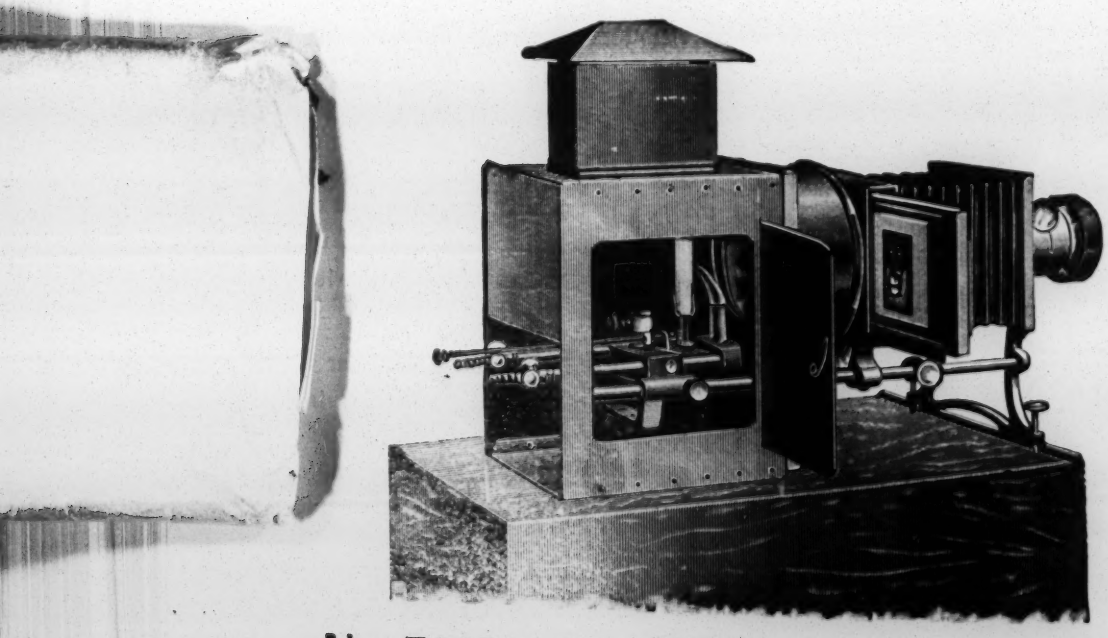
7. The **sliding slide carrier** is included in the outfit without extra charge. It is placed in the opening between condensing lenses and bellows at the beginning of an entertainment and left until the close. There is a slider in the carrier which holds two slides and moves from right to left and back. While one view is being projected on the screen the other is being changed, and in a fraction of a second the new view is in place and the first is changed. There is at no time a white disc on the screen.

The various kinds of illuminants with which the No. 700 model is listed on the following pages do not alter the size of the picture projected on the curtain by the instrument. With any form of light the following table applies:

At 10 feet between instrument and curtain, the size of picture is 5 feet.
At 16 feet between instrument and curtain the size of picture is 8 feet.
At 20 feet between instrument and curtain the size of picture is 10 feet.
At 30 feet between instrument and curtain the size of picture is 15 feet.
At 40 feet between instrument and curtain the size of picture is 20 feet.

The difference lies in the brilliancy of the picture upon the curtain; it becomes brighter in the following order: Oil, incandescent electric, acetylene, calcium, arc electric light. As the size of the picture increases and the illumination decreases in proportion to the distance between the instrument and the curtain, it follows that the weaker illumination reaches its furthest possible distance and its maximum size of picture before the more powerful kinds of light. Oil light should not be taxed beyond an 8 or 10 foot picture; acetylene, a 15-foot view; calcium, a 20-foot, etc.

If the picture projected by the No. 700 model is too large for any given distance, a longer distance objective may be employed, whose projection equals three-tenths of the distance, with any form of illuminant except oil. This will cost $13 extra, or, if substituted in place of the regular quarter size, $6.50 extra.



No. 700B. The Challenge Interchangeable Magic Lantern

WITH CALCIUM LIGHT JET FOR GASES.

Weight, with carrying case.....14½ pounds
Price, complete $39.00

Instrument No. 700B consists of Model No. 700, as described; a calcium light burner, best quality, with mechanical movement for turning lime from the rear, and stop-cocks; the burner nickel plated and handsomely finished Best quality quarter-size objective, slide carrier, 4½-inch condensing lenses.

No. 700F. Challenge Magic Lantern.

With Acetylene Light Burner and Generator.

Price $45.00



This outfit includes the apparatus for the making of acetylene gas, the best acetylene gas burner, lantern No. 700; the whole complete for traveling exhibitors, for use in churches, halls, lodge rooms, and is altogether the most practical outfit for lecturers whose work does not call for the most powerful forms of light. The outfit includes items as shown in cut:

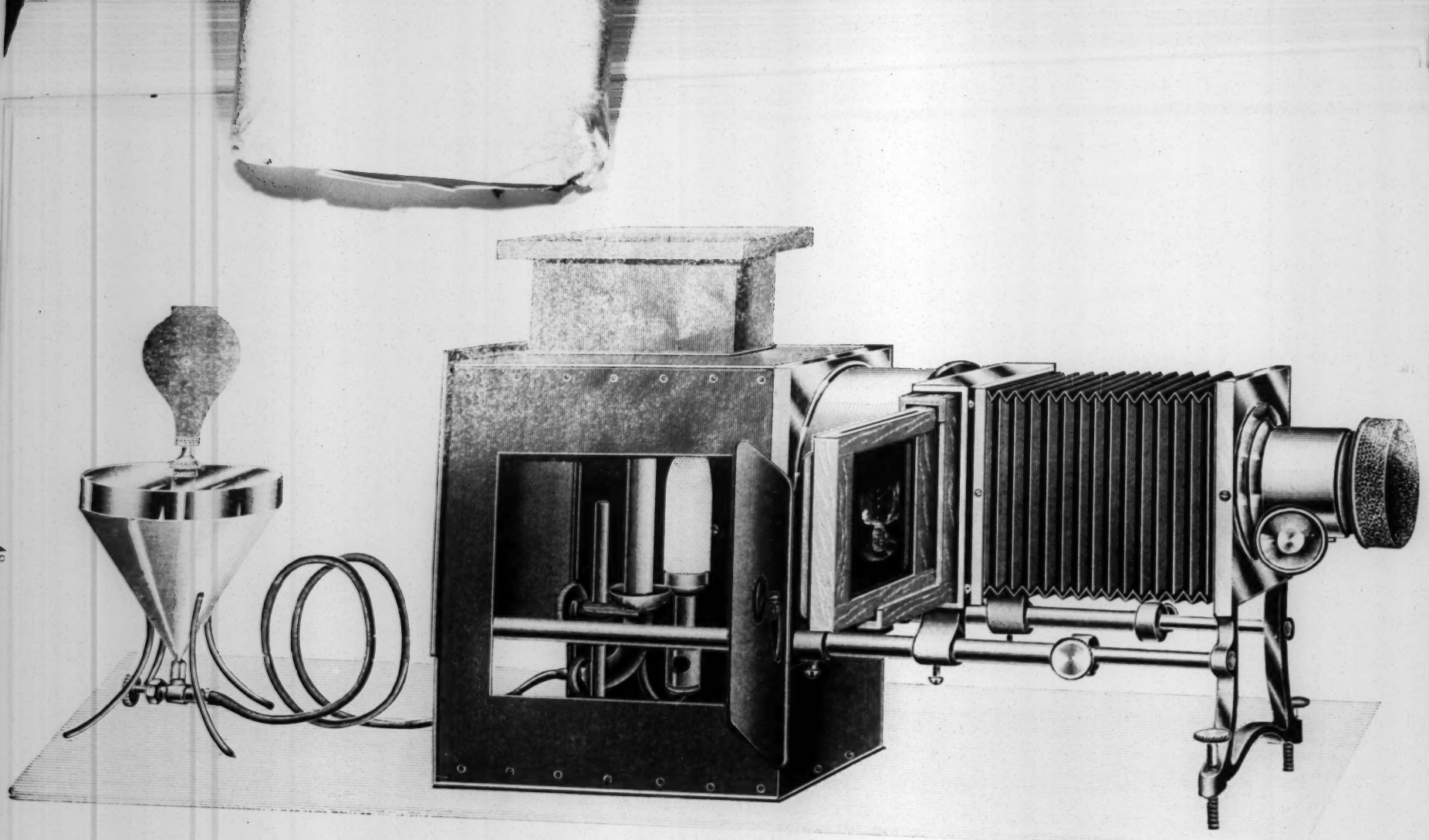
The Challenge Magic Lantern No. 700, one best acetylene burner, eight tips for four flames, one Challenge Acetylene Gas Generator, four feet of rubber tubing to connect generator with the burner.

The acetylene burner is the most powerful of its kind on the market, is provided with stop cock and reflector of various sizes as desired.

This outfit will project a picture 15 feet square at a distance from the curtain of 30 feet.

At an addition of $6.50 to price, the outfit No. 700F may be had with a half size instead of a quarter size objective. With the half size objective it projects a view 15 feet in size at a distance of 50 feet from the curtain.

We have sold many of the above generators during the past three years and have found them to give universal satisfaction. They are safe, light in weight, compact, and easily manipulated. Warranted to be the most satisfactory acetylene generator on the market for lantern work.



No. 700M. Magic Lantern, with Alcohol Vapor Light Outfit. Weight of Reservoir, tubing and burner, 26 ounces.
Price of No. 700M, complete, $40.00.

Challenge Magic Lantern, No. 700M.

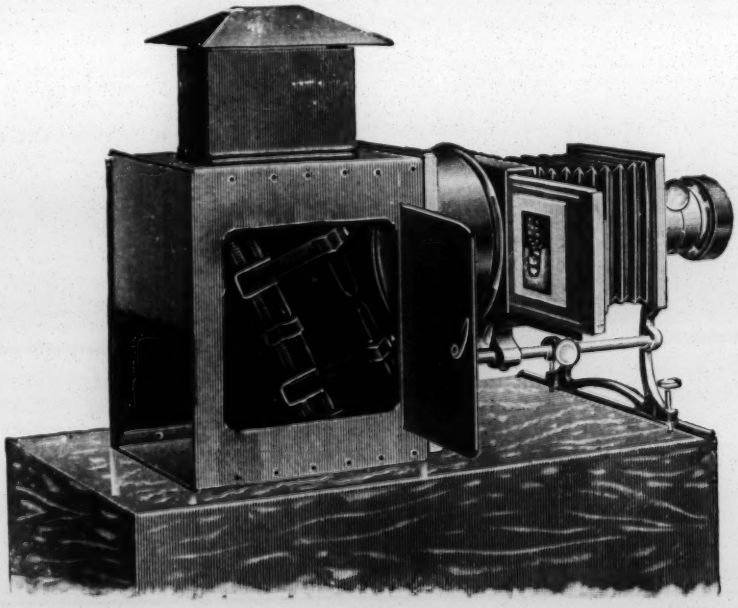
With Alcohol Vapor Light Apparatus.

(See Illustration, Previous Page.)

Price, $40.00.

This outfit includes our Standard No. 700 Magic Lantern as described, with best quality ¼ size objectives, etc., in combination with a new alcohol vapor light outfit. This is extremely simple to operate, absolutely without danger of any kind, and as the light making apparatus (including the reservoir and burner) weighs but 26 ounces, it is extremely portable. The complete light producing apparatus can be packed in the lamp house of the lantern.

For further description see "Alcohol Vapor Light Outfit."



No. 700C.

The Challenge Interchangeable Magic Lantern.

With Hand Feed Arc Electric Lamp.

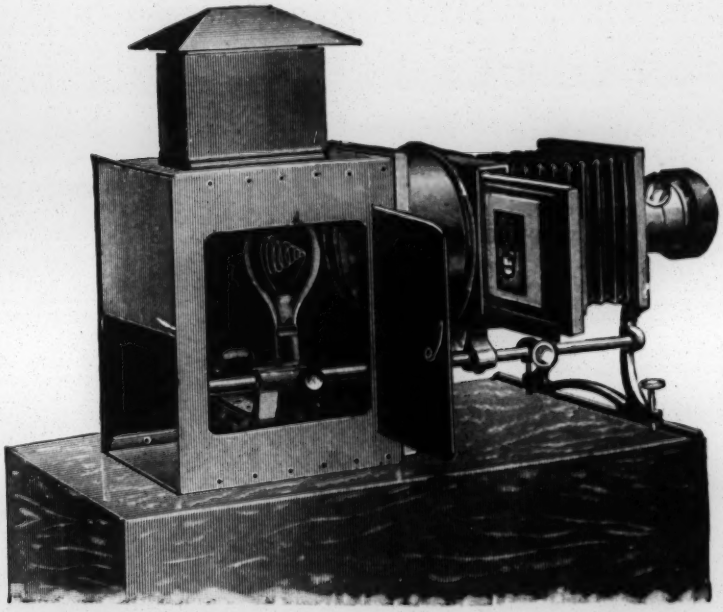
Weight, without rheostat	14½ pounds
Price, without rheostat	$35.00
Rheostat, extra	5.00
Edison Rheostat, adjustable, extra	10.00

The hand feed arc electric lamp included with outfit No. 700C is adjustable for direct or alternating current and for perpendicular or slanting position. Body of the instrument is No. 700, previously described.

Challenge Magic Lantern No. 700 L.

With New Improved High Power Incandescent Electric Light. No Rheostat Required.

Price, complete.....**$38.00**



After many years of experimentation in an effort to produce an incandescent electric bulb that would give high illuminating power for projection work, and without the use of resistance coils, we have at last combined all the elements that are required for this work in an incandescent bulb that is eminently satisfactory in every respect. Its chief merits are:

1. It furnishes a brilliant light, due to its peculiar construction. It is a law of optics that the brightness of the picture projected on a curtain by a magic lantern is dependent not only upon the candle power of the flame, but also on its compactness. Taking two flames of equal candle power, the one concentrated at a point, the other spreading into a large area, the small flame will project the brighter picture. This principle has been applied to the incandescent lamp shown in above illustration, whose filament is wound into the smallest possible space, thereby multiplying its illuminating power many times.

2. Incandescent bulbs have hitherto been made of high candle power for lantern work but the light filament retained the spreading form of the ordinary bulbs, and much of the light was lost when projecting a picture on the curtain. The old style also required the use of a rheostat or resistance coil and was expensive as well as short lived.

Our new incandescent electric bulb is used without a resistance coil, has a long life, and is connected by means of an ordinary plug and wire directly with the socket of the chandelier. No extra apparatus is necessary.

The lantern is shipped complete with wire and plug, ready to be inserted into the socket of your chandelier.

In ordering, state if instrument is to be used with direct or alternating current.

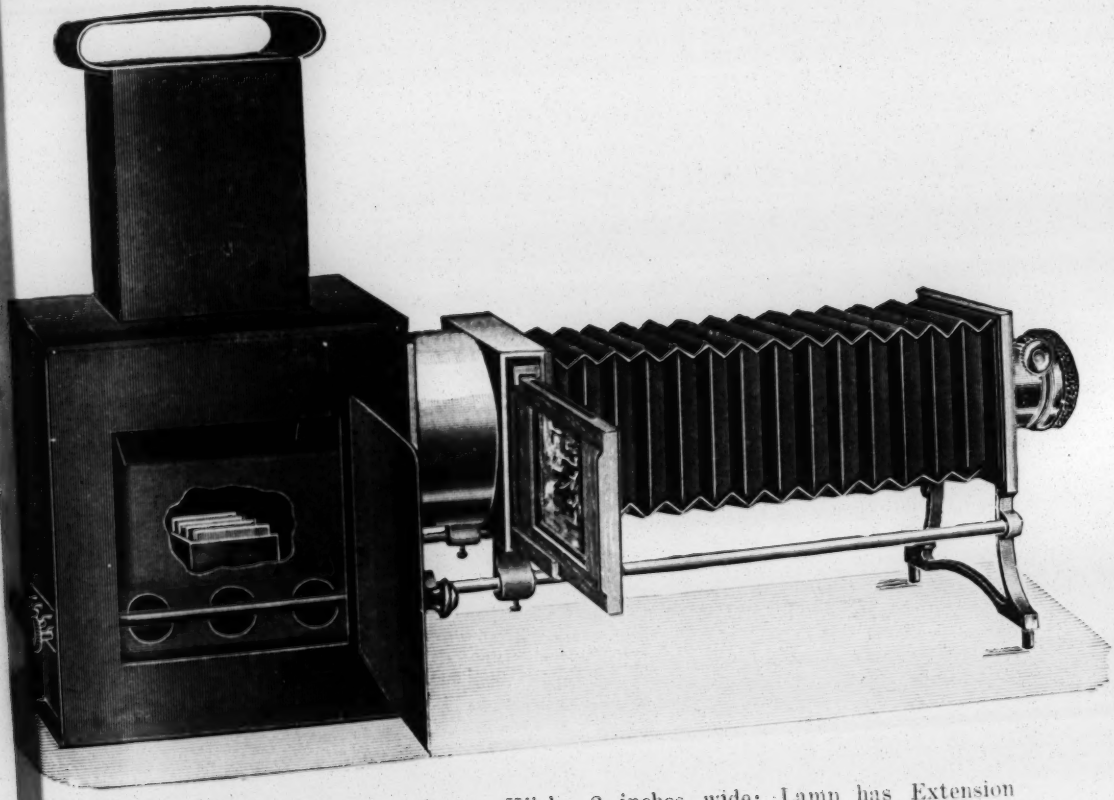
This instrument is particularly adapted for use in lodge and club rooms, Sunday schools and parlors where a bright picture is desired and no expert lanternist is present to operate an arc electric or calcium light.

Price of our Challenge Magic Lantern, No. 700L, with high power incandescent electric burner, as shown in illustration above, 10 feet of wire and plug, with quarter-size best objective, projecting a clear 10-foot picture at a distance of 20 feet, with carrying case..... **$38.00**

The Challenge Interchangeable Light

Magic Lantern No. 700 A

Price $30.00



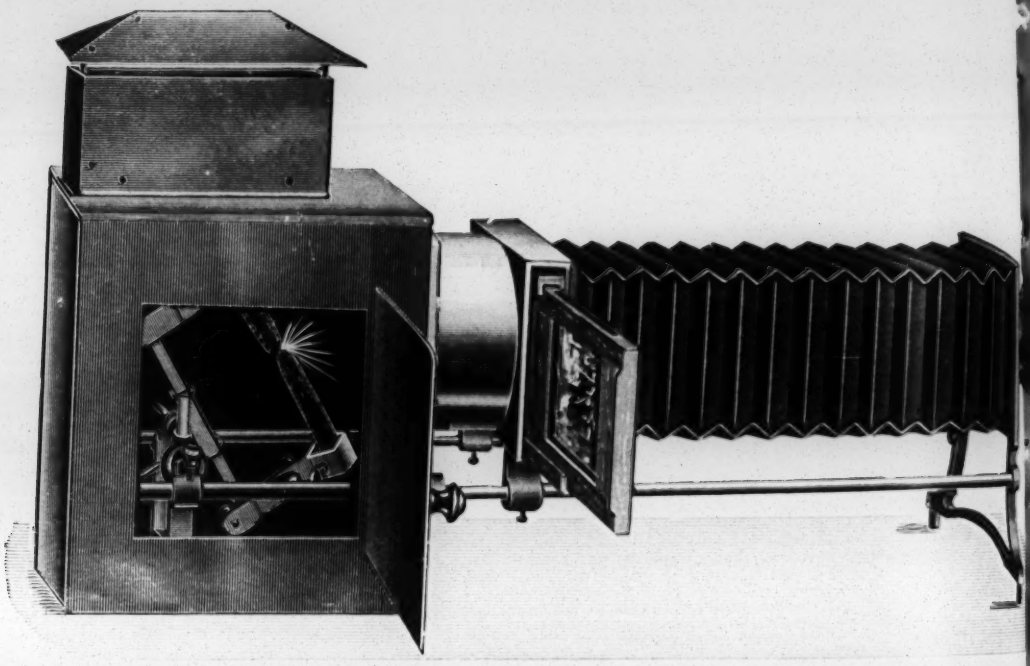
Including 4-Wick Kerosene Lamp, Wicks 2 inches wide; Lamp has Extension Chimney.

Since the introduction of acetylene light magic lanterns the use of kerosene light lanterns has decreased greatly, because the acetylene is almost as cheaply and easily operated as the oil. As there are some lanternists, however, who prefer to use a coal oil illuminant on account of its simplicity and the universal sale of the oil, we list our No. 700 model with this form of light.

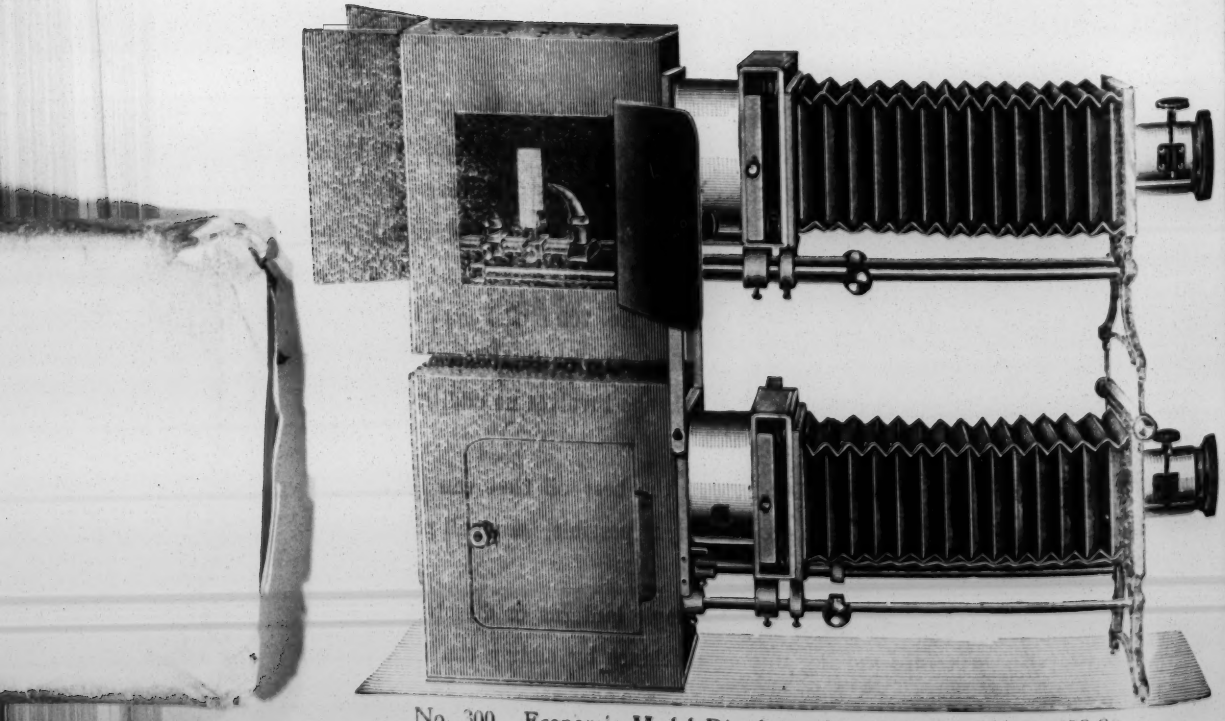
Exhibitors that purchase the oil lamp with our No. 700 model can at any future time buy a burner of another form, for acetylene, arc, or incandescent electric or lime light and use it in the instrument. Such change involves no additional expense except that of the burner.

Note.—Exhibitors are advised to purchase the best oil that can be obtained, such as is used for parlor lamps, 150 degree test, if possible. A small piece of camphor when added to poor oil will improve it.

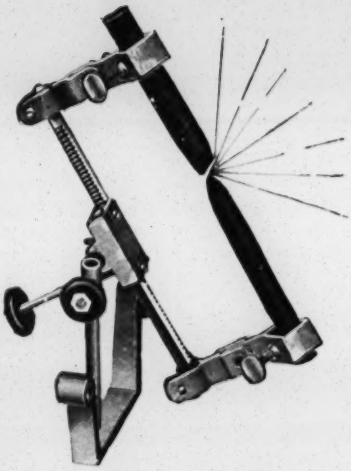
Exhibitors who possess any of our single magic lanterns or dissolving stereopticons can convert them into moving picture machines by adding the Edison Universal Projecting Kinetoscope mechanism, price $50.00. Good results, however, can only be obtained with those that employ calcium or the arc electric light.



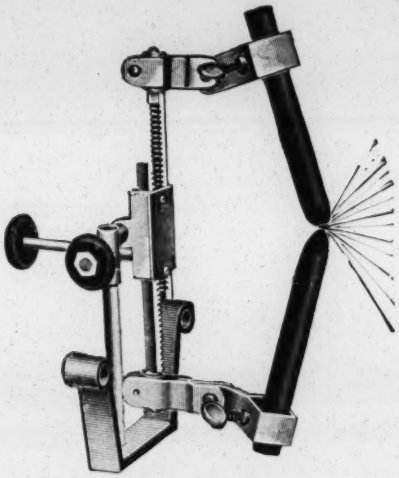
No. 60. **Economic Magic Lantern.** Can be used with lenses for various distances and any form of illuminant. Price, $24.00.



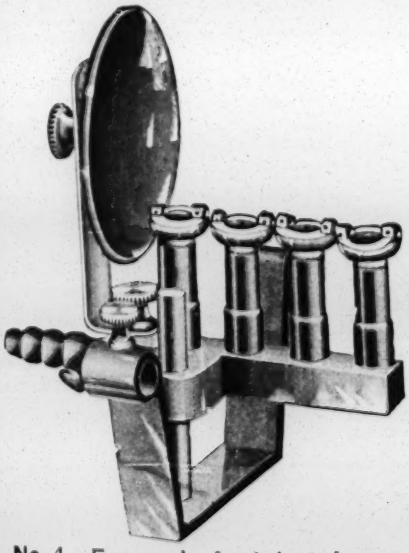
No. 300. **Economic Model Dissolving Stereopticon.** Price, $50.00.
(See page 57.)



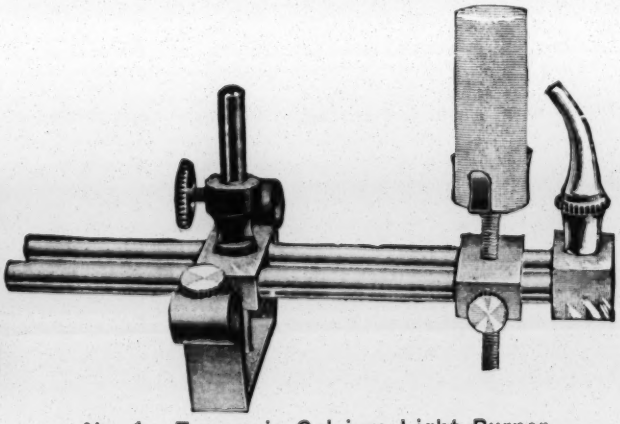
No. 2. Economic Arc Electric Lamp. showing position for direct current.



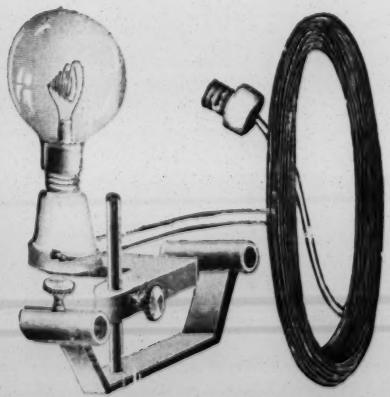
No. 2. Economic Arc Electric Lamp. showing position for alternating current.



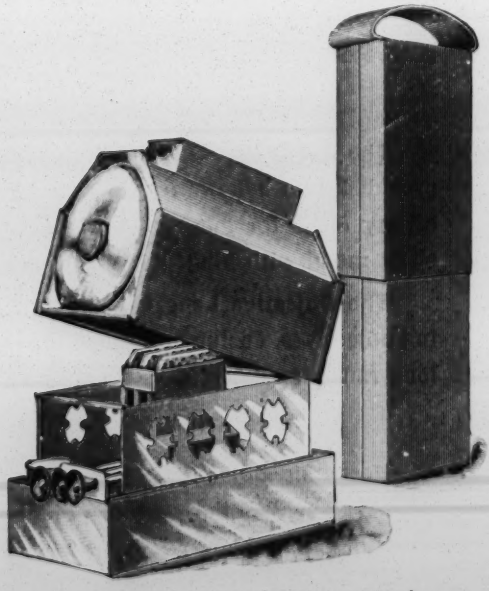
No. 4. Economic Acetylene Lamp.



No. 1. Economic Calcium Light Burner.



No 3. Economic Incandescent Lamp.



No. 5. Economic 3-wick Oil Lamp.

Various Illuminants that are used with "Economic Magic Lantern."

Economic Magic Lantern.

(See illustrations).

PRICE.....$24.00

We now offer the Economic, a new magic lantern which we construct with a view to combining

ECONOMY WITH UNIVERSAL APPLICATION.

Such an instrument has hitherto not been obtainable except at very high prices. We equip the apparatus with acetylene, calcium, arc electric, incandescent or oil lamps, with lenses for extra short, middle or long distances, as selected, without any variation in price for long or short distance objectives or burner.

A careful reading of the following specifications will convince the exhibitor that this is the cheapest effective apparatus that has ever been offered for theatrical or lecture work.

No. 60. Prices of Economic Magic Lantern.

The Economic Magic Lantern, with extra short, middle or long distance objectives as selected (i. e., objectives 1, 2, 3 or 4 described below), and with burner as described (Nos. 1, 2, 3, 4, 5 or 6), including instantaneous slide carrier and carrying case. PRICE COMPLETE, $24.00.

(When equipped with acetylene burner, price does not include acetylene generator; with arc lamp, rheostat is not included).

SPECIFICATIONS:

The Body.—Front and rear plates are of substantial metal, rough nickeled provided with bellows for long or short extension to take small size objectives of any focus for long or short distance. Lamp house is well constructed of sheet metal with hinged door and canopy for ventilation.

The Objective Lenses.—The apparatus is equipped with one of the following objectives, customer's selection, either Nos. 1, 2, 3 or 4 for short, middle or long range, as desired.

DESCRIPTION OF OBJECTIVES FOR SELECTION:

Economic Objective No. 1.—An extra short focus lens, which is sometimes called a "behind the curtain" objective, because it is especially adapted for situations that offer a very short distance between instrument and curtain. For instance, if the instrument is to be used behind the curtain on the stage of a theatre, the audience viewing the picture from the opposite side, the distance is very limited; usually from 10 to 18 feet. At this distance the usual short

distance lens would project too small a picture, and we have devised this objective "Economic No. 1" to overcome the difficulty; it is therefore recommended for instruments that are to be placed at the back of a theatre stage, behind the curtain in lodge rooms, etc. Economic Objective No. 1 will project a stereopticon picture about 9 feet in size at a distance of 10 feet between the curtain and instrument; a 13½ foot picture at 15 feet; an 18 foot picture at 20 feet.

Economic Objective No. 2.—For short distances, at any range up to 30 feet between curtain and instrument, projecting a picture whose size equals half of the distance: a 10 foot picture at 20 feet; a 12 foot picture at 24 feet; a 15 foot picture at 30 feet, etc.

Economic Objective No. 3.—Objective for middle range for use at any distance up to 60 feet, the size of the picture equaling about three-tenths of the distance between instrument and curtain; at 20 feet a 6 foot picture; at 30 feet a 9 foot picture; at 40 feet a 12 foot picture; at 60 feet an 18 foot picture, etc.

Economic Objective No. 4.—Objective for long range, to be used at any distance up to 80 feet, the size of the picture equalling one-fourth of the distance; at 40 feet a 10 foot picture; at 50 feet a 12 foot picture; at 60 feet a 15 foot picture, at 80 feet a 20 foot picture.

In ordering, customers will please specify which of the above objective lenses is desired with the instrument.

If it is desired to purchase more than one objective we quote the following prices on these separately; good only when bought with instrument:

Economic Objective No. 1, extra short distance, ¼ size mounting, price....$4.50
Economic Objective No. 2, short distance objective, ¼ size mounting, price 4.50
Economic Objective No. 3, middle distance objective, ¼ size mounting, price 4.50
Economic Objective No. 4, long distance objective, ¼ size mounting, price. 4.50

THE ILLUMINANT.

The Economic Magic Lantern will be furnished as per customer's selection with any of the following kinds of burners. (See illustration.)

No. 1. **The Economic Calcium (lime-light) Burner.** This is of standard make and guaranteed; brass, lacquered, capable of taking high or low pressure gases, has spring clip lime cup, with threaded support to allow of lime being turned, raised or lowered.

No. 2. **The Economic Electric Arc Lamp.** A well finished, compact, quick acting arc lamp; has adjustment for position, to enable operator to place it at any desired angle in the instrument; also adjustment for each arm that carries the carbon, to place these in line for direct current, or at an angle for alternating current.

Economic Magic Lantern. Specifications—Continued.

No. 3. The Economic Incandescent Electric Lamp. For lodges, small halls, etc., which do not require the brilliant lime or arc electric light. This lamp is specially constructed for lantern use, its coil concentrated into the smallest possible space and has high candle power. Provided with a supporting base, cords and plug and needs no resistance coil; can be screwed into the socket of any incandescent electric light chandelier or bracket. (In ordering incandescent outfit state whether for use with 110 or 220 volt direct current, or 52 or 104 alternating, and what system of lighting is used).

No. 4. The Economic Acetylene Burner. Provided with four tips and a highly polished reflector.

No. 5. The Economic Oil Lamp. A high power oil lamp, three wicks, each 2 inches wide, the lamp being specially constructed for Magic Lantern use.

No. 6. Economic Welsbach Lamp. For home use by photographic amateurs and house entertainment. Includes Welsbach burner, chimney, one mantle, metal base and support, eight feet of rubber tubing; used with ordinary house gas.

Customers will please specify which form of illuminant is desired. Those desiring to purchase more than one lamp can choose any other illuminant at the following prices:

No. 1. Economic Calcium Light Burner, as described, price.....$4.00
No. 2. Economic Electric Arc Lamp, as described, price..... 4.00
No. 3. Economic Incandescent Electric Lamp, as described, price..... 4.00
(With base, wires and plug).
No. 4. Economic Acetylene Gas Burner, as described, price..... 4.00
No. 5. Economic Three-Wick Oil Lamp, as described, price..... 4.00
No. 6. Economic Welsbach Stand, Burner, Chimney, 8 feet of rubber tubing, etc., as described, price..... 4.00

(Note: When using long distance objective lenses, we advise the use of calcium or arc electric light, as these call for the highest illuminating power. The weaker lights, incandescent electric, acetylene, oil and Welsbach, do not give good results for long distance work).

ADDITIONAL APPARATUS.

Customers desiring to purchase acetylene generator with acetylene burner or resistance coil (rheostat), with arc electric lamp, may add to outfit:

Best Acetylene Generator, price $8.00
Second Grade Acetylene Generator (not guaranteed), price..... 4.50
Economic Rheostat, price 4.00
Adjustable Edison Rheostat, price 10.00

No. 300. Economic Model Dissolving Stereopticon.

(See Illustration, Page 57.)

Economic Model Dissolving Stereopticon has been designed with a view to supplying the demand for a cheap instrument, which will at the same time accomplish the desired results. It has long extension bellows and can be used with objectives of any focus from short distance up to the 4-4 focus in ¼-size mountings. It is well adapted for use with the Edison Universal Kinetoscope mechanism for moving pictures.

It is provided with two pairs of 4½-inch condensing lenses in mountings which can be detached from the lantern for cleaning at any time desired, even after the light is burning.

The instrument is equipped with our Economic calcium light burner or arc electric lamp or acetylene burner.

PRICES.

Price of No. 300 Economic Dissolving Stereopticon, equipped with one pair ¼-size objective lenses, two lime light burners or two acetylene light burners or two electric arc lamps, two dissolving slide carriers, two pairs 4½-inch condensing lenses, well made canvas telescope case with reinforced corners, wood strips on the bottom, with straps and handle for carrying. **Complete**.....$50.00

According to the outfit desired, customers may add from the following list at prices quoted:

Two Economic rheostats for electric current, at $4.00 each.....$8.00
Economic mechanical dissolver for electric current.....4.00
Two knife switches, at 40 cents each......80
One acetylene gas generator No. 160.....8.00
One acetylene dissolving key.....4.50
One low pressure dissolving key for calcium light.....9.00
One high pressure dissolving key for using the gases from calcium light companies' tanks.....30.00

The instrument may be ordered with objectives in addition to ¼-size focus as follows:

One pair ½-size focus in ¼-size mounting.....$9.00
One pair of 4-4 focus in ¼-size mounting.....12.00

If ¼-size objectives are not desired deduct $9.00 from the price.

No. 300A. Dissolving Stereopticon with Moving Picture Attachment.

Price of No. 300 Dissolving Stereopticon, equipped with the Edison Universal Kinetoscope Mechanism for Moving Pictures; the whole apparatus complete for dissolving views and moving pictures.....$100.00

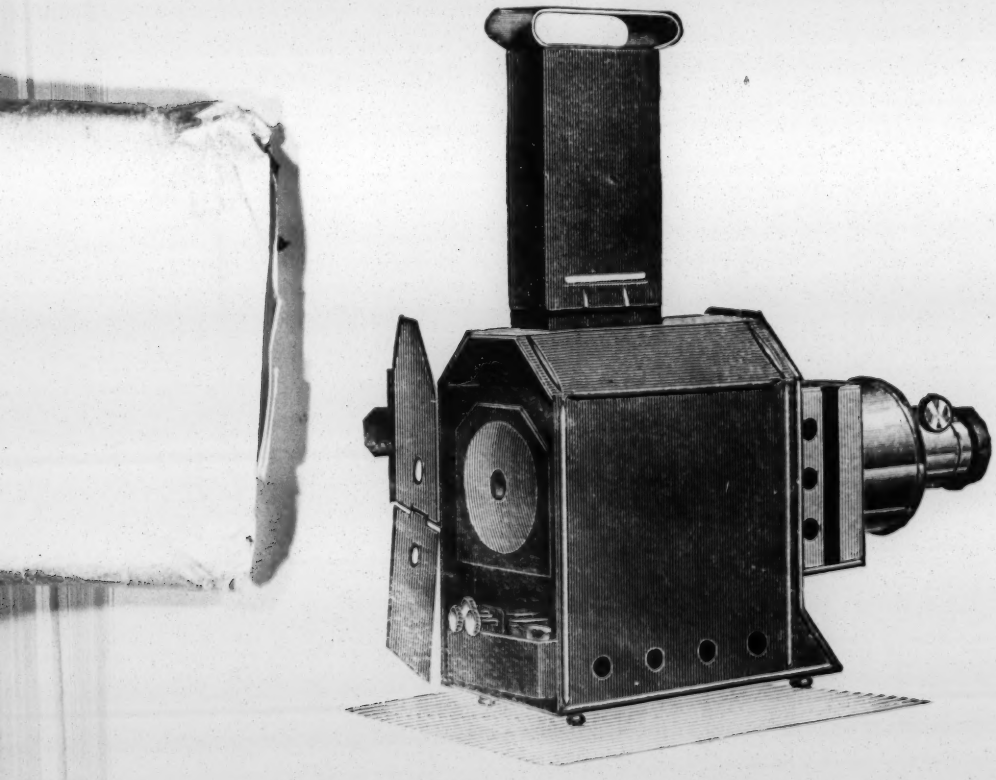
A Cheap Magic Lantern.

No. 820.

For Lodges, Sunday Schools, Etc.

We are constantly in receipt of letters from Sunday and public school teachers, secret societies and lecturers in small halls, who would use the Magic Lantern in their work, but find themselves debarred by the cost of a good instrument, and cannot do efficient work with the cheap instruments that have been upon the market. For the benefit of these, we **have reduced the price of our No. 820 Magic Lantern** practically to cost.

The instrument is an efficient oil-light lantern, which projects an eight-foot picture at a distance of fifteen feet from the screen.



Price.....**$12.00**

The Challenge Magic Lantern No. 820 includes: 1, the body; 2, the condensing lenses; 3, the objective lenses; 4, a continuous slide carrier; 5, an oil lamp for projection; 6, a carrying case.

1. The body. This is made of Russia iron and encloses the three-wick lamp; has double hinged door.

2. The condensing lenses are two in number, of fine quality, four inches in diameter, and solidly mounted in brass.

3. The objective lenses are achromatic and mounted in brass tubes, with rack and pinion, for fine adjustment.

4. The continuous slide carrier is placed in the lantern at the beginning of a lecture and is not removed during the evening. Slides are placed in this one after another and there is never a white disc on the screen.

5. The oil lamp has three wicks, each wick two inches long, and furnishes a brilliant light.

6. The carrying case is made of wood and provided with handle.

Acetylene Light Magic Lantern Outfit No. 21 G

(Without Moving Pictures.)

Price $68.00

Acetylene Magic Lantern No. 700 F, including our best acetylene generator and burner, best quality quarter size objective, etc., as listed at $45.00.

10 pounds calcic carbide in tin canister.

One set of 62 slides with lecture on the Russo-Japanese war; 42 plain, 20 colored.

One set of 12 slides, uncolored, Uncle Tom's Cabin, with descriptive reading.

One set of 24 slides, of which 12 are colored, 12 plain, without reading, to illustrate Longfellow's poem, "Evangeline."

One colored slide, "Good-night."

One curtain 12x12 feet.

One slide box with partitions, to hold 100 slides.

500 posters 18x24 inches in size.

1,000 admission tickets.

1 rubber type holder, set of types, and inking pad to stamp places and dates on posters.

Acetylene Light Magic Lantern Outfit No. 22 G

(Without Moving Pictures.)

Price $58.00

Contains all items as described in the preceding, No. 21G, but substitutes Economic Acetylene Magic Lantern No. 60 in place of No. 700F.

Lime Light Magic Lantern Outfit No. 23 G

(Without Moving Pictures.)

Price $105.00

Lime Light Magic Lantern Outfit No. 23G, includes all items as specified with outfit No. 21G, except acetylene generator, burner and calcic carbide. In their place we add:

Oxylith gas making outfit, Model B.

Three boxes of oxylith, containing 24 cakes each.

Lime light burner No. 115.

If desired, other slides of equal value may be selected in place of those listed with outfits 21G, 22G, and 23G.

Outfits for Secret Societies

The following Outfits are assembled for the benefit of Masonic, Knights of Pythias and other Lodges that wish to figure the cost of a complete outfit to exemplify the work. This will vary according to the kind of instrument selected, as prices of slides are uniform for each order. See index at end of catalogue for "Secret Society slides." Instruments are described in previous pages.

Separate catalogue to cover A. O. U. W. outfits sent on request.

Outfit No. 27. Price $14.00.

Consists of: Oil light Magic Lantern No. 820, to project a picture 7 feet in size at a distance of 14 feet between lantern and curtain, or smaller pictures at lesser distances. 6 Extra lamp wicks. 1 Curtain 8 feet square. 1 Slide carrier and box for lantern. Slides extra, as per list.

Outfit No. 28. Price $30.00

Consists of: Economic Magic Lantern with acetylene burner, acetylene generator No. 160, ten pounds calcic carbide, rubber tubing. Lenses to project a 10-foot picture at 20 feet distance, or smaller picture at shorter distance. 1 Curtain 10 feet square. 1 Slide carrier and carrying case for lantern. Slides extra, as per list.

Outfit No. 29. Price $45.00

Consists of: 1 Magic Lantern No. 700, with best half size objective, to project a 12-foot picture at 40 feet distance, or smaller pictures at lesser distances. 1 best quality acetylene burner and rubber tubing. 1 No. 160 Acetylene generator. 10 Pounds calcic carbide. 1 Curtain 12 feet square. 1 Slide carrier and carrying case for lantern. Slides extra as per list.

Outfit No. 30. Price $35.00

Consists of: 1 Magic Lantern No. 700, with quarter size objective to project a 10-foot picture at 20 feet distance or smaller pictures at shorter distances. 1 incandescent electric lamp, 100 candle power, with supporting base for lantern use, cord and plug, to be inserted in ordinary room fixture. 1 Curtain 10 feet square. 1 Slide carrier and carrying case for lantern. Slides extra as per list.

1 Slide carrier and carrying case for lantern. Slides extra as per list.

Edison or other socket.

Outfit No. 31. Price $16.00

Consists of: Magic lantern No. 820, with lens to project an 8-foot picture at 15 feet distance, or smaller pictures at lesser distances. Equipped with stereopticon incandescent electric lamp, 50 candle power, with supporting base, cord and plug to be inserted in your electric fixture. 1 Curtain 8 feet square. 1 Slide carrier and box for lantern. Slides extra as per list.



PART II

Pages 62 to 124

CONTENTS

Objective and Condensing Lenses

Electric and Calcium Light Burners

Acetylene, Alcohol and Oil Burners, Curtains

Slide Boxes and other Accessories

TALKING MACHINES

Communications Should be Carefully Addressed as Follows

KLEINE OPTICAL COMPANY

52 State Street, Chicago, Illinois

Objective and Condensing Lenses

The Illuminant.

The size of the view and the clearness of the picture upon the curtain depend largely upon the objective of the magic lantern or stereopticon. By objective is meant the combination of lenses mounted in a brass tube, with rack and pinion for adjustment, which is attached to the front of the instrument.

The brightness of illumination of the picture depends upon the form of light and the condensing lenses. The latter are the large lenses, 4½ inches in diameter being the accepted standard, two in number, which are placed in the instrument in front of the stereopticon view and project the image into the objective.

Objective lenses of inferior quality project a picture which is not equally well defined at all points upon the curtain, the edges being usually blurred when the center is in focus. The best objectives produce a view which is equally sharp and clear in center and at the edges. Condensing lenses of poorer grade do not concentrate the rays of light properly and project a defective image into the objective, which cannot therefore throw forward a perfect picture, no matter how fine in quality.

Perfect projection, therefore, requires high illumination, flawless condensing lenses and achromatic objectives that are optically perfect.

It should be stated, however, that while the arc electric lamp at a proper amperage and voltage (15 to 25 amperes, 110 volts direct current) is the most powerful illuminant for projection, experts prefer the calcium light for stereopticon work on account of its soft and mellow character, which is preferable to the glaring whiteness of the arc lamp. For moving pictures, however, which reduce the light partly because of motion, partly because of their small size, the electric lamp is preferable.

The illuminated disc projected on the curtain by a magic lantern or stereopticon should be equally bright from center to the edges. If one part of the disc is darker than another the burner has not been placed in proper position in the body of the instrument. In order to procure an equally illuminated field, the flame should be in line with the center of the condensing lenses and objectives. Placing the burner in proper position is called "centering the light."

It is not necessary to make previous calculations to determine the position of the flame, as the most practical method lies in watching the disc upon the curtain while the lamp is being swung into position by experiment.

The distance between the flame and the condensing lenses varies according to the foci of the condensers and the objective. All of our apparatus is supplied with condensers whose focus is regulated according to the objective that customers may order with the instrument. If a condenser of right focus is not furnished to match the objective, the flame of the burner will be either too near or too distant from the condensing lens; in the first instance the danger of breaking the condensing lens is increased greatly, and in the latter case the light is weakened.

This matching of focus between condensers and objectives is frequently neglected by dealers, as it involves calculations and a knowledge of optical principles with which even experts are sometimes not familiar.

We would advise exhibitors, particularly those who have not previously operated stereopticons, magic lanterns, or moving picture machines, to study the basic principles underlying projection work. These are simple and easily mastered, and will enable the exhibitor to order intelligently and to his own profit. Careful perusal of the following pages is advised.

THE OBJECTIVE.

These are made in standard sizes and have fixed trade names as follows: 1-4 size, 1-3, 1-2, 2-3 and 4-4 sizes; the lenses in these objectives increase in size of diameter from 1-4 to 4-4, and project a picture according to the following scale:

The 1-4 size objective will project a view on the curtain, assuming that the stereopticon view is of standard size, which will equal half of the distance between the condensing lenses and the curtain.

The 1-3 size objective will project a picture whose size is equal to 4-10 of the distance.

The 1-2 size objective will project a picture whose size is equal to 3-10 of the distance.

The 2-3 size projects a picture equal to 1-4 of the distance.

The 4-4 size, a picture equal to 1-5 of the distance.

It therefore follows that the 4-4 size objective is used for the longest distance; the others for decreasing distances.

For extra short distance there is a special objective called a wide angle stereopticon lens, which projects a picture whose size is equal to about nine-tenths of the distance between condensing lens and curtain. This is usually employed for stage work and is placed in position on the stage behind the curtain.

Standard objectives increase in diameter of lens with the fraction; that is to say the 1-3 size is larger than the 1-4; the 1-2 larger than the 1-3; the 4-4 being the largest.

In order to obtain the best results it is necessary that the longer distance objective be larger than the short distance; although there are many objectives on the market, which we supply to customers who wish to economize, that contain long distance lenses in small mountings, we do not recommend them for high class work, as they lead to loss of light and clearness of the picture. The difference in cost, for instance, between the 4-4 size objective in standard mounting and the same focus to produce the same size picture in a smaller mounting is as $32.00 to $6.00.

The best quality 4-4 objective of standard size is worth $32.00, the same focus to project the same size picture at the same distance in a 1-4 size mounting is worth $6.00.

Long focus objectives; that is to say those to be used for longer distance work, call for a higher candle power than the short distance objectives. For this reason it is advisable to use the 2-3 or 4-4 focus with calcium or arc electric light only. These objectives produce unsatisfactory results when used with oil, acetylene or incandescent electric light.

We have made objective lenses for the stereopticon and moving picture machine our special study, and carry a larger stock of these, as well as of condensing lenses, than any other house in the country. We can satisfy the demand for cheaper goods as well as the very finest that can be made.

Until recently the French objectives made by Darlot of Paris were the best to be obtained for stereopticon work. But after continued experimentation the Bausch & Lomb Optical Co., an American Company and the largest lens grinding concern in the world, has succeeded in making a line of objectives whose lenses we consider equal to the Darlot, while the brass work is better, being more durable and less liable to accident because of better construction.

Comparative Sizes of Standard Objectives for Stereopticon Slides

Best Quality



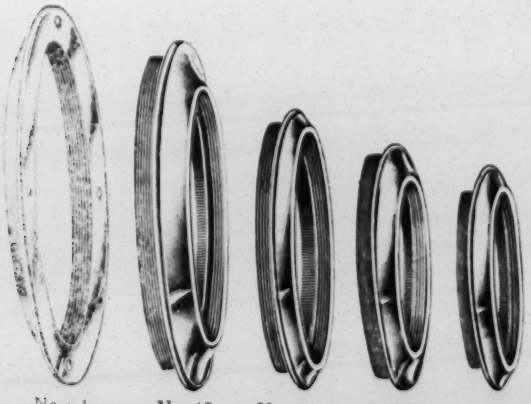
Standard 4-4 **$32.00** | Standard ⅔ **$21.00** | Standard ½ **$14.50** | Standard ⅓ **$12.00** | Standard ¼ **$7.00**

Any or all of these Standard Size Objectives can be used with the following instruments:

No. 500 Stereopticon, for lime light.
No. 600 Stereopticon, for lime light.
No. 500K Stereopticon, for electric light.
No. 500D Stereopticon, with Edison Kinetoscope Mechanism
No. 100 Supreme Magic Lantern.

Reducing Rings for Stereopticons and Objectives

These extremely useful adaptors are employed when the lens flange which is fastened to an instrument is too large for an objective. They have an inner and an outer thread; the larger fitting into the instrument, and the smaller for the objective. These are cut with thread to fit Bausch & Lomb lenses. Darlot thread made to order.

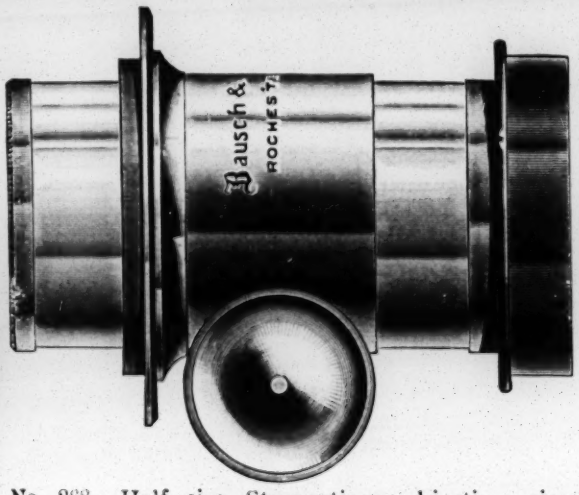


No. 61 No. 62 No. 63 No. 64 No. 65

No. 61	**Lense Flange for 4-4 Objective**	**$2.00**
No. 62	Reducing Adaptor, 4-4 to ⅔	**2.50**
No. 63	Reducing Adaptor, ⅔ to ½	**1.75**
No. 64	Reducing Adaptor, ½ to ⅓	**1.50**
No. 65	Reducing Adaptor, ⅓ to ¼	**1.25**
No. 66	Reducing Adaptor, 4-4 to ½	**2.50**
No. 67	Reducing Adaptor, ½ to ¼	**1.50**

Prices of the Standard Size Stereopticon Objectives.

BAUSCH & LOMB OPTICAL CO.'S MAKE, FINEST QUALITY.
MADE OF PUREST JENA GLASS.



These lenses are achromatic, accurately ground, mounted in highly finished brass tube within brass jacket, with rack and pinion of substantial pattern, capable of withstanding hard usage. Taking into consideration the various elements that an expert seeks in an objective lens, they are the finest objective lenses for projection work that are on the market. Each is provided with leather covered dust cap and brass collar

No. 269. Quarter size Stereopticon objective, size of picture equals half of distance from curtain, price $7.00

No. 268. Half size Stereopticon objective, size of picture equals three-tenths of distance from curtain, price..... 14.50

No. 270. Two-thirds size stereopticon objective, size of picture equals one-fourth distance from curtain, price.....21.00

No. 271. Four-fourths size stereopticon objective, size of picture equals one-fifth distance from curtain, price.....32.00

Unless otherwise ordered, those of our instruments that are listed as being mounted with best grade of objectives will be equipped with the grade described above. Customers preferring them may have the French Darlot objectives at the same price.

Economic Objectives.

Exhibitors whose work does not require objectives of the best quality, or who wish to economize in ordering an equipment, have at their disposal a series of objectives of new pattern which have been constructed for us according to our ideas, embodying very good definition, with solidity of construction, having rack and pinion, dust cap and brass collar; at the same time these are offered at a price that has never before been approached for objectives of equal merit.

This series of objectives is made of the same size for all foci; the 1-4, 1-3, 1-2, 2-3 and 4-4 focus are all mounted in the ¼ size tube, which means a great saving, particularly in the long focus objectives; the long distance (4-4) size costing only one-seventh as much as the standard size of equal focus. It projects the same size picture at the same distance, but loses somewhat in definition and illumination.

Exhibitors who desire a set of lenses for various distances with an instrument can fully equip their apparatus with these at a very reasonable price.

Price of Economic Objectives.

1-4 Size (short distance), price $4.50
1-3 Size (medium short distance), price 4.50
1-2 Size (middle distance) 4.50
2-3 Size (medium long distance) 4.50
4-4 Size (long distance) 6.00

Our economic series of objectives is by far the cheapest complete line that has ever been offered.

The Kleine Special Stereopticon Objectives.

A New Series of Stereopticon Lenses Manufactured for us Exclusively by the Bausch & Lomb Optical Co.

We now place upon the market a new series of lenses to satisfy conditions that have not previously been properly treated. The development of the moving picture business frequently gives rise to conditions with which the stereopticon exhibitor did not have to contend in former years.

The longest focus standard stereopticon objective that could be obtained has been the 4-4 size which projects a picture whose size has a ratio to the distance as 1 to 5; that is to say, the 4-4 size objective projects a 12 foot picture at 60 feet, a 15 foot picture at 75 feet, a 20 foot picture at 100 feet.

Exhibitors who desired to project smaller pictures at the same distance or views of equal size at farther distances could not obtain satisfactory results as the only way in which the size of the view could be reduced at long distances lay in taking out part of the lens system of the objective which cut down the illumination and marred the definition.

Moving picture exhibitors frequently ask for stereopticon objectives for the projection of illustrated song slides, announcements, etc., which will match up with their moving pictures in size at long range.

As the individual moving picture is ¾ inch by 1 inch in size, while the standard stereopticon lantern slide has an opening of 3 inches, lenses of very different foci must be used to project pictures of equal size on the curtain.

The stereopticon slide being so much larger than the film picture in the original, the projection on the curtain is proportionately greater with lenses of the same focus; to reduce the stereopticon projection to approximately the same size as the moving picture, it is necessary to use a much longer focus objective.

Our new series of stereopticon lenses enables the operator to keep the size of his view on the curtain within reasonable limits.

They are made in two sizes, the one being the standard 4-4 mounting which is the largest that we carry in stock and the standard ½ size mounting. There is a marked difference in price between the two sizes and the smaller will answer the purpose in many cases.

The size of the lantern slide projection on the curtain depends upon the focus of the lens and not upon its size; the illumination depends upon the size of the lens. Taking for instance the two lenses of equal focus, No. 308 and No. 308 Bis; each of these lenses will project a 15-foot stereopticon picture at a distance of 90 feet, but that projected by the larger lens, No. 308, will be brighter and the detail of the view brought out better than with the lens No. 308 Bis.

It is not to be inferred, however, that the lenses in the ½ size mounting are inferior. They project an excellent view well defined and well illuminated. The larger lens is relatively better, the greater the distance the more marked the difference.

The Kleine Special Stereopticon Objectives—Continued.

Table giving size of disc projected with standard stereopticon view by our various special long distance objectives at 100 feet between instrument and curtain, with size of mounting. The size of the view decreases in proportion at shorter distances and increases at longer distances.

	Size of Mounting.	Relative Size of View to Distance.	Size of View at 100 Feet.	Price.
No. 308	4-4	1 to 6	17	$35.00
No. 309	4-4	1 to 7	15	38.00
No. 310	4-4	1 to 8	13	41.00
No. 311	4-4	1 to 10	10	45.00
No. 306 Bis.	1-2	1 to 4	25	15.00
No. 307 Bis.	1-2	1 to 5	20	15.00
No. 308 Bis.	1-2	1 to 6	17	18.00
No. 309 Bis.	1-2	1 to 7	15	18.00
No. 310 Bis.	1-2	1 to 8	13	18.00

The relative sizes of standard lenses are given in the following table. The diameter of the lens indicates the lens proper and not the size of the mounting which necessarily increases in proportion.

Standard ¼ size objective, diameter of lens 1⅝ inches.

Standard ½ size objective, diameter of lens 2¼ inches.

Standard 4-4 size objective, diameter of lens 3 inches.

As the size of the lens increases in diameter the cost rises out of proportion.

A standard 4-4 lens will project a 15 foot picture at 75 feet whose illumination and definition are equal to the 15 foot picture projected by a standard ½ size lens at 50 feet. The loss of light which happens as the distance increases is avoided by increasing the size of the lens, which explains why the diameter of these lenses is larger as the focus lengthens.

Capacity of the Kleine Special Stereopticon Objectives.

No. 308 Objective in 4-4 Size Mounting, long focus to project a picture whose size relative to distance is as 1 to 6; i. e., at 60 feet, a 10 foot view;—at 72 feet, a 12 foot view;—at 96 feet, a 16 foot view;—at 120 feet, a 20 foot view;—at 150 feet, a 25 foot view.

Price of Objective No. 308.....$35.00

No. 309 Objective in 4-4 Mounting, long focus to project a picture whose size relative to distance is as 1 to 7; i. e., at 70 feet a 10 foot picture;—at 84 feet, a 12 foot picture;—at 105 feet, a 15 foot picture;—at 140 feet, a 20 foot picture;—at 175 feet, a 25 foot picture.

Price of Objective No. 309.....$38.00

No. 310 Objective in 4-4 Size Mounting, long focus to project a picture whose size relative to distance is as 1 to 8; i. e., at 80 feet, a 10 foot view;—at 96 feet, a 12 foot view;— at 120 feet, a 15 foot view;—at 160 feet, a 20 foot view;—at 200 feet, a 25 foot view.

Price of Objective No. 310.....$41.00

Capacity of the Kleine Special Stereopticon Objectives—Continued.

No. 311 Objective in 4-4 Size Mounting, long focus to project a picture whose size relative to distance is as 1 to 10; i. e., at 100 feet, a 10 foot picture;—at 120 feet, a 12 foot picture;—at 150 feet, a 15 foot picture;—at 200 feet, a 20 foot picture;—at 250 feet, a 25 foot picture.

Price of Objective No. 311 ..... **$45.00**

The following series, Nos. 308 Bis, 309 Bis and 310 Bis, have the same focus and project a view of the same size as Nos. 308, 309, and 310, at the same distance, but the lenses are put up in ½ size mounting in place of 4-4.

No. 308 Bis Objective **$18.00**
No. 309 Bis Objective **18.00**
No. 310 Bis Objective **18.00**

We do not recommend the use of Bis series of lenses at such unusual distances as 125 feet or over. For such long projection the largest size only should be used and the best possible light that can be obtained, preferably electric.

BAUSCH & LOMB-ZEISS ANASTIGMAT STEREOPTICON OBJECTIVES.

A certain standard of workmanship applied to objective lenses has hitherto been accepted by critical exhibitors as the best. Such lenses are the projection objectives of The Bausch & Lomb Optical Co. and Darlot. It is a fact, however, that the best commercial type of lantern lenses cannot compare favorably with the best photographic lenses, and to satisfy the desire of those exhibitors who are constantly seeking "something better" we offer for the first time a series of lenses which are of exceptional value, although high in price. These are anastigmat lenses corrected as carefully for optical defects as the highest type of photographic lenses.

THE BAUSCH & LOMB-ZEISS STEREOPTICON OBJECTIVES.

Lenses made by the Bausch & Lomb Optical Co., of Jena glass, after the optical formulae of the Zeiss factory.

Prices.

1-4 size Unar No. 5 ..... $45.00
1-2 size Unar No. 7 ..... 95.50
2-3 size Unar No. 8 ..... 132.00
4-4 size Unar No. 9 ..... 173.00

The purchase of these lenses may be considered a luxury, the dream of the stereopticon critic. Their price will place them beyond the reach of many exhibitors, and in some instances the results would not compensate for the great increase in cost. But we offer them for the few who are able and willing to pay for the very highest quality, who find satisfaction in the thought that they possess an article which is the most superb thing of its kind made, not in any way common, and which reaches the limit of present day perfection.

Note: These objectives are made to order, and three weeks' time is required for delivery.

No. 288 The Challenge Short Range Objective

A special objective lens of extreme power for magic lantern and stereopticon work. This will fit any bellows lantern and is constructed for specially short distance, when the instrument is placed close to the curtain. Has dust cap and brass collar. The size of the stereopticon picture projected by this lens at various distances is as follows:

Distance of 6 feet between instrument and curtain, size of picture 5 feet.
Distance of 10 feet between instrument and curtain, size of picture, 8½ feet.
Distance of 15 feet between instrument and curtain, size of picture 13 feet.
Distance of 20 feet between instrument and curtain, size of picture 17 feet.
Distance of 25 feet between instrument and curtain, size of picture 21 feet.

Old lantern operators will appreciate the value of such an objective in case the distance from the lantern to curtain in front is too great for practical work, or if the front position is in the way of the audience. They will be able with the use of objective No. 288 to project from behind the curtain and through it, or very close to the curtain on the same side as the audience.

No. 288. Price of extra short distance Stereopticon Objective, good quality, each . . . $7.00.

French Objective Lenses for Magic Lanterns and Stereopticons

The following lenses are made by Darlot of Paris and bear his name, but are not put up in his first quality mounting. We find, however, very little, if any, difference between these and the Darlot first quality, and would be pleased to ship with the privilege of three days' trial and refund of remittance if not satisfactory, we to be held free of all express charges:

Darlot ¼ size objective, price $6.00
Darlot ½ size objective, price 12.00
Darlot 2-3 size objective, price 18.00
Darlot 4-4 size objective, price 24.00

Moving Picture Objectives.

The requirements of the Moving Picture exhibitor under the varied conditions of the day are many and varied. One machine may be asked to project an 8x6 foot picture at 100 feet; another, a 12x9 at 25 feet, and an almost infinite variety between.

While it is impossible to furnish objectives which will project any given size of picture to an inch at any given distance, the elaborate line of lenses which we have developed will approach closely enough for practical purposes. We note among buyers an increasing degree of knowledge of lenses and attempt to make the subject as simple as possible.

When a moving picture machine with stereopticon attachment is to be used in a fixed location and is not to be employed under varying conditions, customers may state simply the distance from machine to curtain and the size of view desired, remembering that the shape of a moving picture is oblong in the proportion of 4 feet wide to each three feet in height; being 10x7½ feet, 12x9, 16x12, 20x16, etc. A standard stereopticon view is square; 10x10, 12x12, 16x16, 20x20, etc. For this reason we prefer a square curtain to one that is oblong. A screen 12 feet square will take a 12 foot stereopticon view, and a 12x9 foot moving picture. A 12x10 foot curtain will accept a 12x9 moving picture, but only 10 foot stereopticon views.

In ordering lenses for fixed locations, state the extreme size of view desired; if the exact dimensions cannot be obtained we will ship a lens or lenses which project the nearest smaller disc. For instance, if we receive a telegram reading: "Ship moving picture and stereopticon lenses for 15 foot at 100," and find that the nearest dimensions for the distance are 14½ foot or 15½, we ship the lenses that give the smaller rather than the larger view, for the reason that it is unsightly for a picture to project over the edges of a curtain, but neat and workmanlike to lie within the edges.

Traveling exhibitors meet with different conditions, and must compromise. If only one set of lenses is purchased they should be middle distance such as accompany the Exhibition Kinetoscope; preferably two sets should be kept in hand for long and short distances.

We presuppose that the exhibitor places his machine where the construction of the hall naturally calls for it; otherwise the man with short distance lenses can place his instrument in the center aisle among the audience to be within proper range of his curtain if the hall is long. This is undesirable, however, as it reveals the mystery of the pictures to his audience and cheapens the affair. A machine should be set at the rear of the hall, out of public sight if possible, and on the balcony if there is one. An operator in full view of his audience turning the crank of his machine is apt to disillusion even the peanut-devouring small boy.

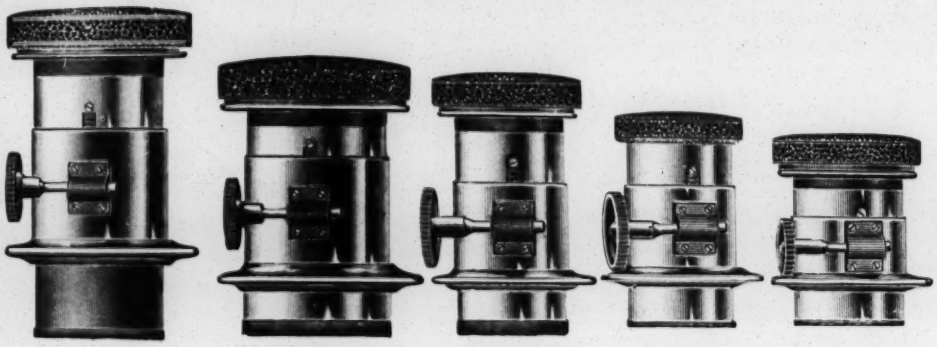
When an exhibitor mentions the size of a moving picture in one dimension, we interpret it as the long side. That is, when he speaks of a 12 foot picture, we understand that he means 12 feet horizontally, by 9 feet high.

When the picture machine man speaks of a lens, he may mean a condensing lens or an objective. In the latter case the lens consists of several achromatic lenses contained in a brass mounting properly called an objective.

Short, middle and long distance objectives are described in connection with Edison Kinetoscopes in the first part of this catalogue. Lenses No. 1 and 1A are for short distances: one foot of picture to three of distance. 2 and 2A for middle distance; 1 foot of picture to each 4½ of distance. No. 3 and 3A for long distances; 1 foot of picture for each 6 feet of distance.

Comparative Sizes of Kleine Standard Objectives.

FOR MOTION PICTURES.



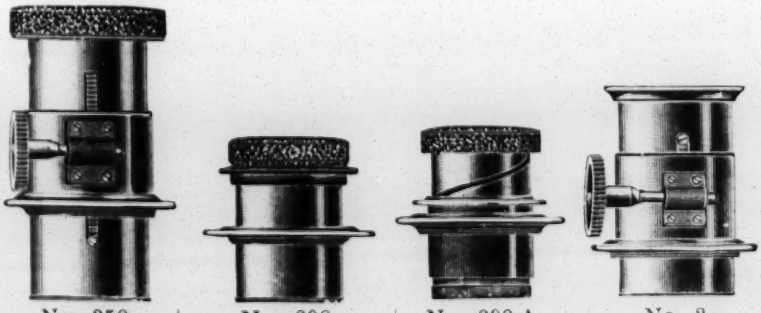
No. 7.
$18.00
Picture 12x9
at 120 feet

No. 6.
$15.00
Picture 12x9
at 108 feet

No. 5.
$12.00
Picture 12x9
at 96 feet

No. 287.
$12.00
Picture 12x9
at 54 feet

No. 124.
$15.00
Picture 12x9
at 45 feet



No. 258.
$20.00
Adjustable.
Picture 12x9
at 36 or 60 ft

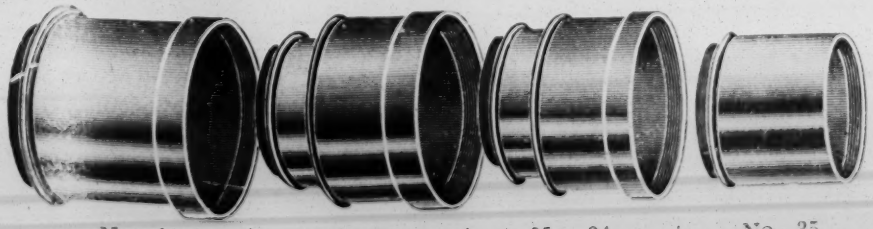
No. 298.
(or No. 1
Kinetoscope
series)
$7.00
Picture 12x9
at 37 feet

No. 298 A.
$7.00
Picture 12x9
at 37 feet

No. 2.
Kinetoscope
$10.00
Picture 12x9
at 54 feet

Extension Tubes.

It frequently happens that the stereopticon or motion picture machine requires an extension tube for the objective lens to place the latter in focus. Each of the following sizes can be furnished in various lengths, or a number can be joined together.



No. 32.
Large inner
thread ½ size.
Small outer
thread ⅓ size.
Price, each,
$2.50

No. 33.
Large inner
thread ½ size.
Small outer
thread ¼ size
Price, each,
$2.50

No. 34.
Large inner
thread ⅓ size.
Small outer
thread ¼ size
Price, each,
$2.00

No. 35.
Inner and
outer
thread ¼ size
Price, each,
$1.25

No. 287. The Kleine "Special Kinetoscope" Objective.

We offer a new lens, the "Special Kinetoscope" objective. A moving picture lens of extremely fine quality, made for us in the Bausch & Lomb Optical Co.'s best style. The lenses are of Jena glass, universally recognized as furnishing the highest refractive properties, and therefore best adapted for optical results; it has two achromatic combination lenses, one at the front and one at the back; each ground to such a focus and placed at such a relative distance from the other, as will project a moving picture with the clearest possible definition and highest illumination to be obtained with any given illuminant. It furnishes an absolutely flat field, that is to say, the picture upon the curtain is equally well defined from the center to the edges, a result extremely difficult to accomplish and a difficulty which increases as the power of the objective is increased. As moving picture lenses must be of higher power than the stereopticon lens, in proportion as the individual moving picture is smaller than the lantern slide, it follows that greater difficulties are encountered in attempting to project a perfect moving picture than a perfect lantern slide.

The "Special Kinetoscope" objective will project a picture 12x9 feet in size at a distance of 54 feet between instrument and curtain. We consider the new lens the most perfect moving picture objective yet devised, and the price ($12.00) is made possible only by the manufacture of a very large quantity which we can market immediately among our regular customers who have machines, as well as with new outfits.

No. 287. Kleine "Special Kinetoscope" Objective. Price.....$12.00

Kleine New Series Moving Picture Objectives.

For Long Distances and Small Pictures.

We find an increasing demand for long distance lenses and can offer the following

NEW SERIES FOR MOVING PICTURES:

No. 4. A Moving Picture Lens which projects one foot of picture to each seven feet of distance; 10x7½ at 70 feet; 12x9 at 84 feet; 16x12 at 112 feet, etc. This matches stereopticon lenses Nos. 309 and 309 Bis.

Price of No. 4 Moving Picture Objective.....$10.00

No. 5. A Moving Picture Lens which projects one foot of picture to each eight feet of distance; 10x7½ at 80 feet, 12x9 at 96 feet, 16x12 at 128 feet, etc. This matches stereopticon lenses Nos. 310 and 310 Bis.

Price of No. 5 Moving Picture Objective.....$12.00

No. 6. A Moving Picture Lens which projects one foot of picture to each 9 feet of distance; 10x7½ at 90 feet 12x9 at 108 feet, 16x12 at 144 feet, etc.

Price of No. 6 Moving Picture Objective.....$15.00

No. 7. A Moving Picture Lens which projects one foot of picture to each 10 feet of distance; 10x7½ at 100 feet, 12x9 at 120 feet, 16x12 at 160 feet. This matches stereopticon lens No. 311.

Price of No. 7 Moving Picture Objective.....$18.00

Moving picture exhibitors using lime light should not attempt to project at a greater distance than 60 feet.

The Challenge Short Distance Moving Picture Objective—Continued

This lens is of high magnifying power, and projects an illuminated disc whose size equals about one-third of the distance. The following table will demonstrate its approximate capacity:

At 23 feet between machine and curtain, a moving picture whose size is 7 ft.
At 33 feet between machine and curtain, a moving picture whose size is 10 ft.
At 48 feet between machine and curtain, a moving picture whose size is 14 ft.
At 68 feet between machine and curtain, a moving picture whose size is 20 ft.

The higher the power of an objective the more delicate must be the focusing. A slight variation in position of the lenses will throw the view out of focus. The usual rack and pinion being considered not delicate enough for fine adjustment of this lens, we have adopted an entirely new method, which allows of the slightest variation in position of the lenses, is rigid and completely under the control of the operator; the operation of the machine cannot possibly alter the position of the objective by a hair's breadth.

This feature lies in a spiral groove cut into the inner tube of the lens, in which plays a steel screw; a milled flange fastened to the inner tube causes it to revolve when turned by the operator and at the same time the screw, working in the spiral, causes the tube containing the lenses to play backward and forward.

The objective is provided with dust cap and brass collar.

No. 298. **Price of the Challenge Model Moving Picture Objective, for Short Distances** $7.00

We will be pleased to send this objective on receipt of price, with privilege of three days' trial and return for refund if not satisfactory. It will fit the Edison Projecting Kinetoscope without alteration and any other make that follows standard gauges. In ordering, state for which machine.

ILLUMINANT. CONDENSERS. OBJECTIVE.

THIS TRIO DETERMINES THE QUALITY OF THE PICTURE WHICH THE AUDIENCE SEES UPON THE CURTAIN.

No. 258. THE SELF-FOCUSING OBJECTIVE.

A New Objective for Moving Picture Work

Price, $20.00.

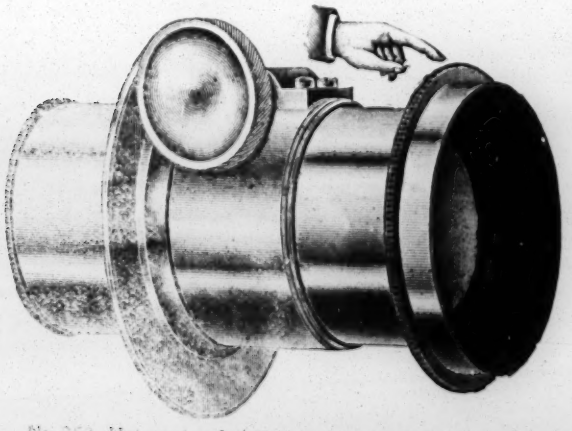
A lens which will project a large or small moving picture, and of any size between the two extremes, without changing the location of the machine, and without making any change in the objective.

All moving picture exhibitors feel the want of an objective which will produce with perfect definition the various sizes of moving pictures without changing the position of the instrument.

We are now placing upon the market an objective which embodies a very novel principle of construction, and which is bound to take the place of all of the ordinary objectives that have been used for this purpose.

This objective resembles in appearance the ordinary objective and projects a maximum picture whose size is equal to about one-third of the distance from the curtain to the instrument, and a minimum picture whose size is equal to about one-fifth of the distance. These sizes and all sizes between can be projected from one position.

This is accomplished by a peculiar combination of lenses in the objective. These lenses remain in place. The objective is not to be confounded with the wholly inadequate lenses that have been on the market and which work with removable tubes.



No. 258. Universal Self-Focusing Moving Picture Objective.

YOU OBTAIN A FOCUS IN THE ORDINARY WAY, BY MEANS OF THE MILLED SCREW HEAD.

YOU VARY THE SIZE OF THE PICTURE BY TURNING THE HEAD OF THE OBJECTIVE, INDICATED BY THE HAND. PICTURE ALWAYS REMAINS IN FOCUS AFTER THE FIRST ADJUSTMENT.

The Universal Objective will project:

At 20 feet distance,	any	size	picture	desired	between	4	and	7	feet.
" 30 "	"	"	"	"	"	6	"	10	"
" 40 "	"	"	"	"	"	8	"	14	"
" 50 "	"	"	"	"	"	10	"	17	"
" 60 "	"	"	"	"	"	12	"	20	"
" 80 "	"	"	"	"	"	16	"	26	"

Illustrating the use of this lens: Assuming that a moving picture machine has been placed at a distance of 50 feet from the curtain, which is 12 feet in size. On making his first trial the operator focuses his objective and finds that his picture is too large for the curtain. He then reduces it to the exact size of his curtain merely by revolving the front ring of the objective, which controls the inner combination of lenses.

Changes in size of picture can be accomplished while the machine is in operation.

The Self-Focusing Objective will fit the Edison Kinetoscope or any other moving picture machine, and is to be recommended for universal moving picture work.

Condensing Lenses.

Every properly constructed magic lantern, stereopticon, and moving picture machine has two condensing lenses which serve to collect and intensify the rays of light, projecting the view forward into the projecting lens. In the best models these are 4½ inches in diameter.

The relationship between the foci of the condensing lenses and the objective is intimate, though frequently disregarded. Condensers are usually made with one of the following foci: 5½, 6, 6½, 7, 7½, or 8 inch. Of these, combinations of 5½ or 6½ with 7½ inch focus answer every purpose. According to the focus of the objective lens, we use in one mounting:

Two 5½ inch focus.

One 5½ with one 6½.

Two 6½ inch focus.

One 6½ with one 7½ inch focus.

Two 7½ inch focus.

We equip all of our instruments with condensers whose focus is based upon the projecting lens. In sending condensers separately, we will ship the proper focus if customers will state the size of picture their objective projects at a given distance.

Prices of Condensing Lenses, Plano Convex, Ground Edges, Best Quality, Special Finish.

3 inches in diameter, unmounted	$1.00
3½ inches in diameter, unmounted	1.25
4 inches in diameter, unmounted	1.50
4⅛ inches in diameter, unmounted	1.75
4½ inches in diameter, unmounted	2.00
4⅝ inches in diameter, unmounted	2.50
5 inches in diameter, unmounted	1.75
6 inches in diameter, unmounted	3.00
7 inches in diameter, unmounted	5.75
8 inches in diameter, unmounted	7.50
9 inches in diameter, unmounted	10.00
10 inches in diameter, unmounted	13.50
12 inches in diameter, unmounted	27.00

Condensers, Ordinary Commercial Quality.

4 inches in diameter, unmounted	$1.00
4½ inches in diameter, unmounted	1.50

Condensers Mounted in Brass Cells.

1 pair Plano Convex Condensers, mounted in cells, 4 in. diameter	$3.00
1 pair Plano Convex Condensers, mounted in cells, 4½ in. diameter	5.00
1 pair Plano Convex Condensers, mounted in cells, 5 in. diameter	7.50

How to Order Condensing Lenses

As the proper use of projection apparatus calls for condensing lenses of varying powers with different objectives, we shall hereafter use letters indicating the focus, the standard lens being 4½ inches in diameter. These designations apply to that size, each letter indicating a different focus, A being the strongest, H the weakest.

For Stereopticons and Magic Lanterns order our

Condensers A & C for extra short distance Objective.
Condensers C & D for ¼ size Objective.
Condensers D & D for ⅓ size Objective.
Condensers D & F for ½ size Objective.
Condensers E & F for 2-3 size Objective.
Condensers F & F for 4-4 size Objective.
Condensers F & H for extra long distance Objective.

Users of stereopticon apparatus who do not know the trade description of their objectives can easily identify them by measuring the size of picture given with a slide of three inches opening, and the distance of curtain to instrument. See remarks under "Objective Lense"

A New Condensing Lens System

To increase the illumination obtained with any light when used with either stereopticon or Edison kinetoscope.

Our experiments directed toward improving the brilliancy of the view projected upon the curtain have concerned themselves chiefly with the burner, the lime (when using calcium light), the condensing lens system, and the objective lens.

Anxiety to obtain the best possible results, particularly when projecting moving pictures with calcium light, is shown by every exhibitor. Our correspondence contains innumerable requests for information that will lead to improvement in this direction. Exhibitors using the arc electric, as well as the calcium light, are constantly seeking some means of obtaining increased illumination of their moving pictures. Even a small percentage of betterment is eagerly seized.

Elsewhere in this catalogue will be found comments upon, and descriptions of, various burners, lime cylinders for calcium light larger than the ordinary, and various objectives of high efficiency, each of which is intended to play its part in producing the best possible illumination.

In addition, we have now produced a condesing lens system which adds materially to the result. It consists of two condensing lenses such as have been used in all moving picture machines and standard stereopticons, but of different focus; in addition, a third condensing lens, different in construction, all contained in a suitable brass mounting; the third lens which is nearest the burner, and the most expensive, is protected from the heat by a plain disc of annealed glass.

The peculiar construction of the third condenser serves to collect a greater number of light rays than the ordinary set, projects them forward into the front condensers at a proper angle, prevents scattering of the rays, gives a flatter field, with the least chromatic aberration. In this manner the maximum quantity of light is condensed into the objective, which is then enabled to project a view that is more highly illuminated, without the discoloration that is frequently present.

A New Condensing Lens System—Continued

Price of the Triple Condenser System, with Mounting

No. 77. Well finished brass mounting, equipped with three condensing lenses, one being 4 inches, the others 4½ inches in diameter, and annealed protecting glass, for any of our magic lanterns or stereopticons, or Edison kinetoscopes. **Price,** per set of three lenses, protecting glass, and mounting **$12.00**

This will be furnished with any of our single magic lanterns, in place of the regular set of condensers and mounting, at an addition to the price of... **7.00**

Or with the dissolving stereopticon at an addition to the price of..... **14.00**

We will equip the Edison Universal or Exhibition Kinetoscope with this lens system in place of the regular at an addition to the price of..... **7.00**

The Deflector

A new attachment whose purpose it is to deflect the rays of light as they emerge from the objective lens of the stereopticon or kinetoscope, and to project the view without loss of light upon the curtain when not directly in front of the instrument, and whose center may be placed above, below, to the right or left, and to avoid tilting the instrument.

Under ideal conditions for projection the center of the curtain is directly in front of the objective of the instrument and perpendicular to it, the central ray of light striking it at right angles. This implies that the curtain be hung neither above nor below its proper position, which is usually impossible in actual practice. When the instrument is placed upon the floor of a hall or theater, the center of the curtain is higher than the objective lens; when it is located in the balcony or gallery, the center is below.

In order to properly project the view upon the curtain it is customary to tilt the instrument in the proper direction; as the tilt increases, the angle at which the central ray of light strikes the curtain departs from the perpendicular. The result is that the distance from the lens to opposite points of the field varies, and when one part is in focus the other is out. That part of the picture which is out of focus becomes blurred and indistinct. This deviation, when slight, is not material. Sometimes exhibitors tilt the curtain to overcome the difficulty.

In almost every case, however, it is necessary to tilt the instrument up or down, and to point it to the right or left.

The Deflector is attached to the objective and the instrument allowed to rest flat upon its stand. The rays of light are projected out of the straight line, and sent in any direction desired, above, below, to the right or left, by turning the deflector until the proper position on the curtain is obtained. It will be found particularly useful if the curtain must be hung considerably above or below the instrument, and the distance is short.

PRICES.

No. 78. Deflector to fit the front of any quarter-size objective, 3°, 5°, or 8° prism. Each **$8.00**

Illuminants for Projection Work.

Improved Oxy-hydrogen or Lime Light Jets.

To the amateur we would explain that the consumption of gas varies according to the pressure at the tank valve or dissolving key, and that this is somewhat in the hands of the operator. The two gases must be balanced, that is a certain proportion of each gas is necessary to produce the lime light. When both are consumed in greater quantity, the light increases until a certain point is reached beyond which there is diminution because of excessive pressure.

For instance: turn on the gas at the hydrogen tank or valve of the dissolving key until the flame is about 3 inches high, then open the oxygen valve slowly and the flame will gradually grow smaller and brighter until it reaches the maximum brilliancy; to determine when the proper amount of oxygen is being fed stand behind the instrument, look at the lime, and a small reddish flame will be seen playing about the edges, the incandescent spot being in front and not visible. This light will consume a limited quantity of gas. To increase the light, add hydrogen slowly and it will be seen that the light becomes weaker while the red flame that plays about the lime becomes larger; then add oxygen, which will again reduce the size of the flame and add to its brilliancy. A larger quantity of gas is now being consumed. With various burners the quantity of gas consumed varies from four to ten feet per hour.

The gas contained in a pair of 50 foot tanks will therefore supply the burners variously from 12 to 5 running hours; the average life being about 8 hours for each filling.

When speaking of the candle power of an illuminant, we mean its intensity as compared with a standard candle, which is ten inches long, $^{9}/_{10}$ inch diameter at the bottom, $^{8}/_{10}$ at the top; 6 of them weighing one pound and burning 120 grains of spermaceti and wick in one hour.

It has become the practice among dealers to exaggerate the candle power of any given illuminant, often unintentionally. Most forms of light used in lanterns and moving picture machines have been credited with a candle power which they do not and cannot possess. Moreover, the intensity of the light upon the curtain depends also upon the concentration of the flame at the burner; 300 candle power from a point, such as an arc light, will give better illumination than 300 candle power from a four-wick oil lamp, if that be obtainable.

The following results have been obtained in our dark room by actual photometric tests, using the Edison 100-candle power incandescent lamp as a standard for comparison:

The Edison Kinetoscope electric lamp, with ½-inch Electra carbons, at 110 volts, 25 amperes, measured after emerging from the objective of the kinetoscope, gives 1,350 candle power.

The Kleine Lime Light Burner, No. 125, with largest tip and 1¼ inch lime, gives 1,150 candle power under similar conditions.

Lime Light Burners.

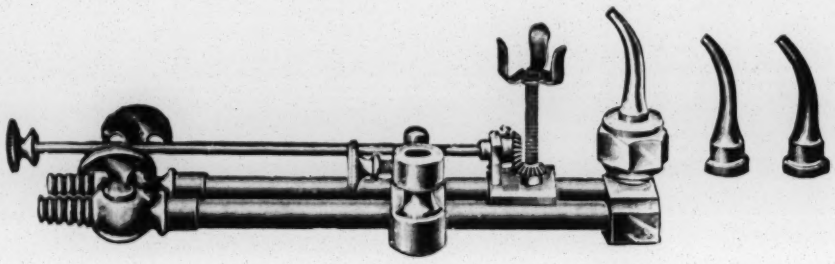
We have given much attention to the manufacture of lime light burners and claim for our product superior workmanship. The gas passages are constructed according to the most scientific proportions, the mixing chamber well balanced to avoid friction and consequent noises at the tip.

We now offer an additional improvement, which lies in the use of three interchangeable goose necks for the burner, with bores of various sizes, for various

Illuminants for Projection Work—Continued.

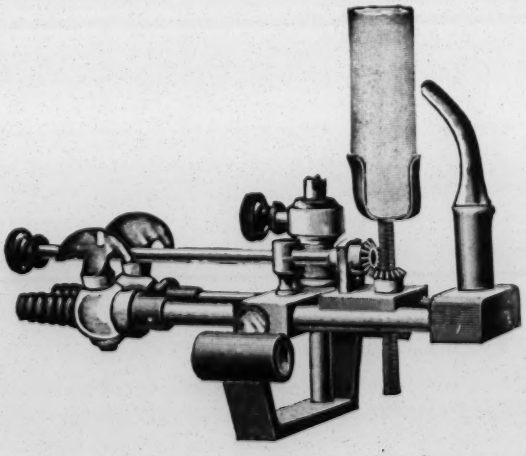
powers of illumination. Any one of the three necks can be instantaneously screwed into the jet, as occasion demands.

Goose neck No. 1 is the smallest, 1/20-inch bore, consuming about four feet of gas per hour; goose neck No. 2 is the medium size, 1/16-inch bore, consuming about six feet of gas; neck No. 3 is the largest, 1/12-inch bore, using about nine feet per hour. The light increases in brilliancy as the gas pressure increases.



No. 125. Improved Lime Light Burner, with new form of mixing chamber, and two extra goose necks, giving three sizes of opening. With the largest bore tip we recommend the use of our special limes, 1¼-inch diameter; these are recommended for moving picture use.

No. 125. Improved Oxy-hydrogen Burner, with three interchangeable goose necks, for various powers. Has mechanical lime movement, to turn the lime from the outside of the lantern body; has stop-cocks, the whole being finely finished and nickel plated. **Price, with Three Goose Necks**.....$12.00
Price, omitting two extra goose necks, with choice of No. 1, 2, or 3..... 10.50



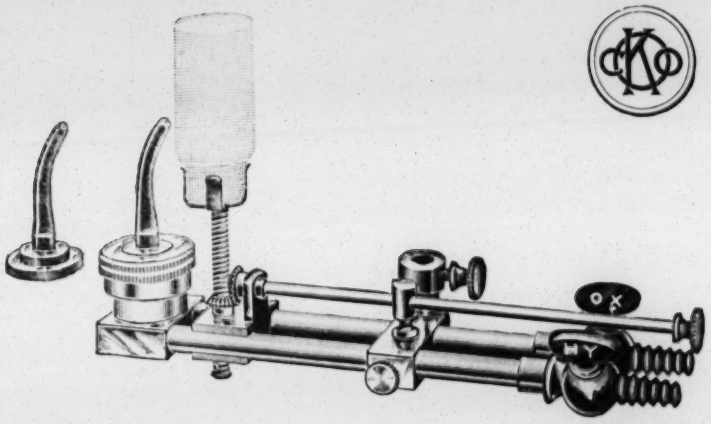
No. 115. Improved Lime Light Burner.

No. 115. Improved Oxy-hydrogen Jet, with mechanical lime movement and stop-cocks, nickel plated, finest workmanship $9.00

(Lime Light Burner No. 115 is the standard pattern, with goose neck permanently fastened. It can be furnished, however, with choice of neck Nos. 1, 2, or 3, as desired.)

Prices of burners do not include supporting stand.

No. 116. Lime Light Burner, has mechanical lime movement, but no stop-cocks, cheaper finish than No. 115, but does excellent work. **Price**..... $7.00



New High Power Calcium Light Burner

The "Dynamic"

Price, with 2 Interchangeable Goose-necks, $15.00

This lime light burner has the highest efficiency of any calcium light burner on the market, and is particularly well adapted for the projection of moving pictures. At the best, calcium light is not as powerful as the arc electric and any feature that adds to the candle-power of a lime light burner is highly desirable.

The mixing chamber of the "Dynamic Burner," that is to say the compartment in which the two gases meet and mix, is very much larger than in the ordinary type of burner and is so constructed that the gases mix thoroughly before they reach the tip of the burner.

This burner is provided with two goose-necks having different sizes of bore; one of these is 1-16 inch and the other 1-12 inch in diameter; they are interchangeable.

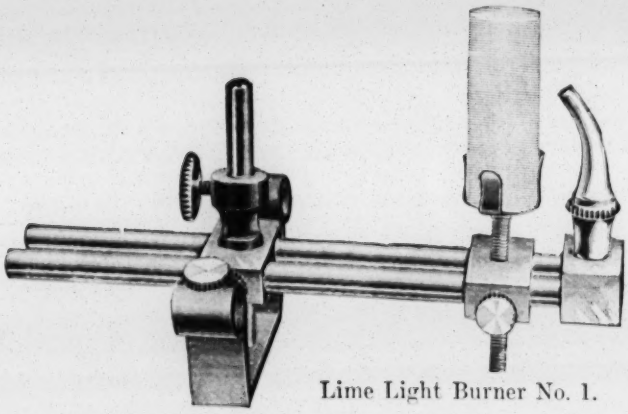
When exhibitors desire the highest degree of illumination, the large bore is used with a lime cylinder 1¼ inches in diameter. The lime cup of the "Dynamic" burner is of standard size to take ¾-inch or ⅞-inch limes; the limes that are 1¼ inches in diameter are reduced at the bottom to fit this lime cup.

When using the large bore the consumption of gas runs from 8 to 10 feet per hour. In this case gases should be taken from the Gas Companies' cylinders which usually contain 50 feet of gas under high pressure and cost 12½ cents per foot. It is not advisable to use the large bore goose-neck with the Oxylith or other gas making outfits, as the heavy consumption of gas would be expensive and the pressure would be hardly sufficient. When this burner is used with a gas making outfit the smaller bore tip should be placed in the burner.

Actual photometric tests demonstrate that the "Dynamic" burner produces 1100 C. P. when gases are taken from tanks at the rate of 8 to 10 feet per hour, using 1¼-inch limes. Ordinary standard lime light burners produce 600 C. P. with a consumption of 6 feet of gas per hour and the use of small limes.

Price of "Dynamic" Calcium Light Burner including two Goose-necks. $15.00

Illuminants for Projection Work—Continued.

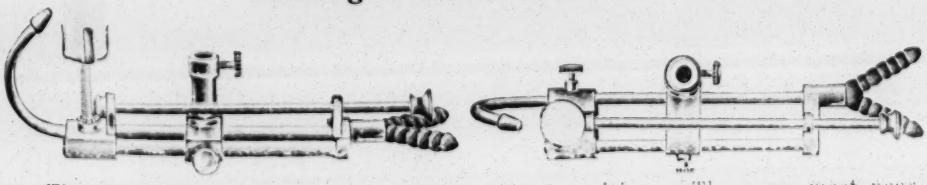


Lime Light Burner No. 1.

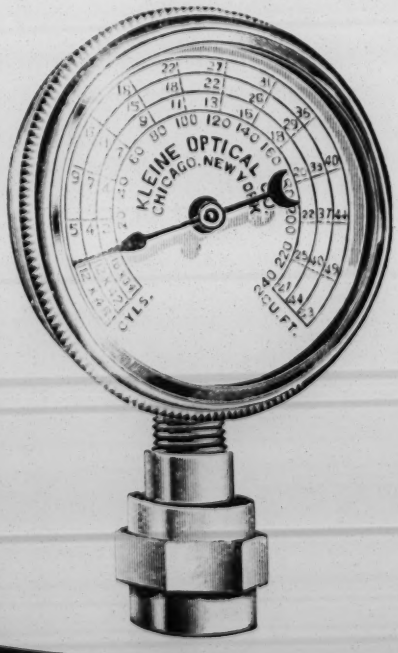
No. 1. Economic Lime Light Burner, of excellent make, though simple in construction, and is guaranteed. All brass, lacquered or nickel finish, with cross pieces oxydized. Has spring clip lime holder, with threaded support to raise, lower, or turn lime. **Price**..... 4.00

We guarantee that all of our lime light burners burn noiselessly when properly handled. The cross bar into which is slipped the supporting rod of the lantern slides forward and back with all of them and has clamping screw; the lime cup support is also movable, with clamping screw. Nos. 125, 115, and 116 have side clamp for support; No. 1 has center clamp.

Limelight Burner No. 123. Price $5.40



The illustration shows lime light burner in 2 positions. The gases meet near the entering nipples and encounter no angles as they pass forward to the tip. Thorough mixing takes place. The burner is provided with mechanical lime movement, and is recommended as thoroughly efficient.



No. 144. Pressure Gauge

No. 144.—Pressure gauge. This gauge indicates the number of feet contained in calcium gas tanks. When measuring 50 foot (12x48 inch) cylinders, read the outer figures; for 40 foot (12x42 inch) tanks the middle circle; for 25 foot (10x34 inch) the inner figures.

Price $4.00.

Hints on Operating Lime Light Burners.

For projection purposes it is not only necessary to obtain a powerful light, but also to concentrate it into as small a spot as possible, and in the construction of all our optical jets this point has received very careful attention; but it is absolutely necessary for users to give attention to the following instructions, if they wish to obtain the best possible result.

No. 1.—Always work up the light by increasing the hydrogen side first, then increasing the oxygen until the best light is obtained for that amount of hydrogen, and repeating this until the jet very slightly roars. Then reduce by turning oxygen down first very slightly, then hydrogen until the light is at its best and perfectly silent.

No. 2.—Always work the dissolving key very slowly and steadily when it is important to get the highest results.

No. 3.—Attend carefully to the distance of the lime from the nipple of the jet; the more gas you turn on the greater the distance must be between the lime and the nipple, or you will get a black spot on center of lime instead of a bright one. This is done after you have adjusted your gas supply valves by working lime backwards and forwards until you have the light at its best. Roughly speaking, for a low pressure about ⅛ inch will not be far off, gradually increasing the distance to ¼ as you open the valves more and more to increase the light.

No. 4.—For the most powerful light, rack lime up until jet plays below the center of the lime cylinder, which should be rendered incandescent right up to the top, and where it is imperative to maintain light for a long time at the utmost power, it will be preferable to replace lime with the tongs rather than lower the level very much, so that no portion of its incandescent spot may be sacrificed.

No. 5.—For the greatest light use large limes (1¼ inch diameter) of medium hardness, but when only a moderate light with extreme economy of gas is required, it will be better to use a medium size lime, about ⅞ inches diameter. Very large limes do not yield such a rich light with a very low pressure of gas as a moderately hard medium size lime; on the other hand, such limes must be turned frequently when used with full pressure of gas, and when working the jet at its utmost power. The smaller the bore of the nipple the quicker the pitting of the lime.

No. 6.—Never jerk the dissolver when using large bore nipples or jets with large mixing chambers. Always move the handle slowly at first, but as quickly as you like after.

No. 7.—It is impossible to dissolve with a jet having a large mixing chamber as quickly as with a small one. This is owing to the difficulty of clearing the oxygen out of the chamber before the hydrogen is lowered. To partly obviate this the dissolver is arranged so that the oxygen is cut off quickly, and the hydrogen left on as long as possible. The rush of hydrogen will then clear out the oxygen.

No. 8.—Remember that you do not always get a large light by turning on a large quantity of the gases.

No. 9.—Bear in mind that the nipple is a very delicate part of the instrument, and should be treated with the greatest care. If the jet roars it is owing to some foreign substance getting in the nipple or else to a bruise on the orifice. To clean the bore use a tobacco pipe cleaner of wool or cotton with wire attached.

No. 10.—The size bore of the nipple should be in proportion to the light required if the jet is to be worked to the best advantage. A whiter light will be obtained with a $^1/_{20}$ inch bore at full pressure than a $^1/_{10}$ inch at half pressure, each consuming approximately the same quantity of oxygen.

Where to Buy Gases for Lime Light

We advise customers who wish to use calcium light in stereopticons or moving picture machines, to buy the oxygen and hydrogen gases in tanks from the calcium light companies in preference to making the gases themselves, if they can be obtained at home or in a near-by city.

Gas-making outfits are listed elsewhere in this catalogue for the benefit of those who find it impracticable to buy the gases.

Following is a list of calcium light companies from whom the gases can be bought, put up in tanks. These companies do not charge for the use of tanks if returned within a reasonable period.

The charge for calcium light gases, oxygen and hydrogen is $6.25 for the gases contained in a pair of 50-foot cylinders, or 12½ cents for one foot of each gas when sold by the Chicago Calcium Light Companies. The charge is somewhat higher in some other cities. Ordinary lime light burners consume from five to six feet of gas per running hour at ordinary pressure.

ALBANY—
Albany Calcium Light Co.,
26 Williams St., Albany, N. Y.

BUFFALO—
Buffalo Calcium Light Co.,
A. B. Collins and W. M. Ross, Mgrs.,
169 Niagara St., Buffalo, N. Y.

BOSTON—
New York Calcium Light Co.,
102 Utica St., Boston, Mass.

BROOKLYN—
Brooklyn Calcium Light Co.,
W. Harvey, Prop.,
112 Front St., Brooklyn, N. Y.

CHICAGO—
Chicago Calcium Light Co.,
Garden City Calcium Light Co.

COLUMBUS—
The Columbus Calcium Light Co.,
796 North High St., Columbus, O.

CLEVELAND—
Cleveland Calcium Light Co.,
208 Wood St., Cleveland, O.

CINCINNATI—
Cincinnati Calcium Light Co.,
120 Longworth St., Cincinnati, O.

DENVER—
Denver Calcium Light Co.,
H. W. Wilson, Mgr.,
966 Eleventh St., Denver, Col.

DETROIT—
Western Calcium Light Works,
Chas. Ernest, Mgr.,
185 Hastings St., Detroit, Mich.

INDIANAPOLIS—
Indianapolis Calcium Light Co.,
H. E. Bishop, Mgr.,
224 W. Maryland St. and
227 W. Pearl St., Indianapolis, Ind.

KANSAS CITY—
Central Calcium Light Co.,
318 E. 9th St., Kansas City, Mo.

MINNEAPOLIS—
C. E. Van Duzee,
720 Hennepin Ave., Minneapolis, Minn.

NEW YORK—
New York Calcium Light Co.,
410 and 412 Bleeker St., N. Y. City.

OMAHA—
Omaha Calcium Light Co.,
Balbach & Rustin, Mgrs.,
416 S. 15th St., Omaha, Neb.

PHILADELPHIA—
New York Calcium Light Co.,
310 S. 5th St., Philadelphia, Pa.

SAN FRANCISCO—
San Francisco Calcium Light Co.,
F. W. French, Mgr.,
10 Stevenson St., San Francisco, Cal.

SYRACUSE—
J. R. Clancy,
247-249 N. Salina St., Syracuse, N. Y.

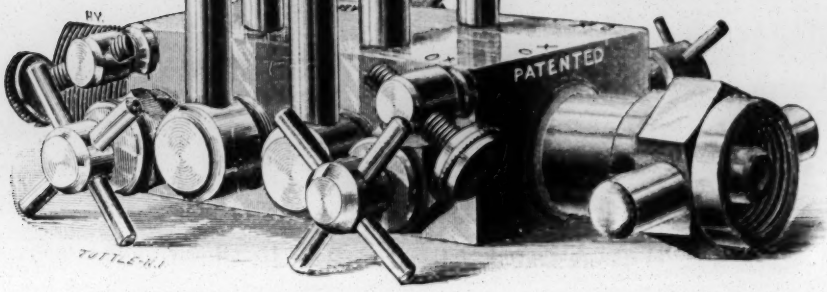
ST. LOUIS—
Missouri Calcium Light Co.,
213 Chestnut St., St. Louis, Mo.

High Pressure Dissolving Key

For using with Cylinders of Condensed Gases.

(Patented)

$30.00.



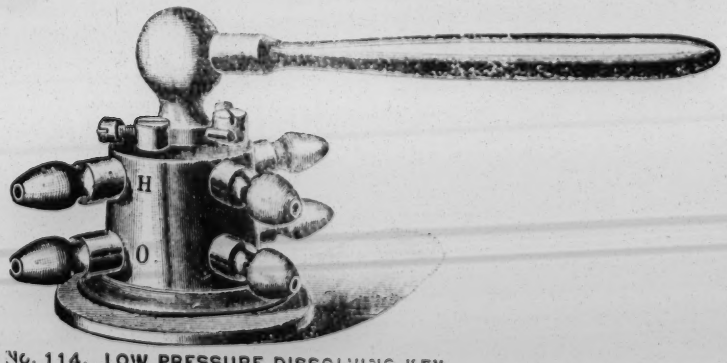
Price, $30.00, including substantial Flexible Connection and Coupling.

A serious drawback to the employment of condensed gases in operating a **Stereopticon** has been the impossibility heretofore experienced of regulating the flow of the gases to each jet, so as to yield that uniformity of illumination on which the beauty of "Dissolving" so greatly depends. Owing to the extreme pressure with which the cylinders are charged, the gases rush out with such force that the old-fashioned *single plug* Dissolving Key cannot control them; though it answers well enough for the comparatively slight pressure used with bags. The result, therefore, of attempting to dissolve condensed gases with the old-fashioned Key, has been a *darkening of the picture* when the lever of the Key was turned to transfer the gases from one jet to the other; exceedingly unpleasant to the eyes of the audience, and entirely destroying the illusion which is the great charm of "Dissolving Views."

High Pressure Dissolving Key effectually overcomes this difficulty; and no matter how great the pressure may be on either gas, or on both gases, it controls the flow, so that *no darkening* is perceptible, and the pictures melt one into the other without any difference in the amount of illumination on the screen. In the introduction of a "Vision" or other effect in which the light from each Lantern must be projected to the screen at the same time, it permits the "Vision," etc., to be brought in without making the main scene dim or obscure; all its details remaining as perfect as before.

This High Pressure Key is the only one on the market that has independent plugs for each cylinder and for each jet.

Each jet is adjusted independently of the other.



No. 114. LOW PRESSURE DISSOLVING KEY

No. 114. Low Pressure Dissolving Key, for use with either gas bags or cylinders, best workmanship.

Price..... $9.00

Apparatus for the Generation of Gases

And Other Means of Producing Illuminants for Projection Apparatus.

The greatest difficulty with which dealers in projection apparatus have to contend is the furnishing of efficient and safe appliances for the production of light.

The oil light, while satisfactory for small lodge halls, Sunday schools, and home use, is wholly unsatisfactory for public exhibitions to which is charged a price for admission. The acetylene and incandescent electric lamps, while better than oil light, and often powerful enough for public exhibitions of stereopticon views, are not usually satisfactory for moving pictures.

There remain therefore the arc electric and the calcium light as the most satisfactory for the projection of moving pictures and stereopticon views.

The arc electric light can only be procured in places where a satisfactory current is obtainable. Traveling exhibitors frequently find that there is no proper current to be had within practicable distance from the instrument, or are unable to manage it for lack of experience.

It is not as yet practicable for traveling exhibitors to carry apparatus for generating electric current for arc electric light; a system of storage batteries for this purpose would be very heavy, bulky, expensive and the operating cost excessive. It is possible that eventually the new Edison storage battery will be adopted for this purpose; but experiments along this line are not advanced enough to warrant positive statements.

The question therefore is narrowed down in most cases to the use of calcium light. If the exhibitor is near a city in which calcium light gases are manufactured we recommend by all means that he purchase his gases from one of these companies which usually loan the tanks for a limited period free of charge.

If, however, this is impracticable on account of distance, time of transportation, and charges, the exhibitor must purchase a gas-making outfit with which he manufactures the gases himself. Economy should be the last consideration in buying such an outfit; safety the first and efficiency the next.

Gas Making Outfits for Calcium Light.

In case the exhibitor finds it impracticable to buy his gases in tanks because the time consumed and the expense attached to transportation are excessive, he can obtain a gas-making outfit for lime light. These outfits consist of two parts:

1. **Apparatus for making and storing oxygen.**
2. **Apparatus for making hydrogen,** or a substitute for the gas.

1. Oxygen making apparatus may be of three kinds: (A) Those that generate without pressure into gas bags; (B) Those that generate under pressure into tanks; (C) That which generates from oxylith while the light is burning.

(A) The use of gas bags is open to criticism in that they deteriorate with use, are easily damaged and frequently short lived. They have the merit of being light and compact for transportation, but the exhibitor must provide weights or other means of pressure to force the gas into the burner when in use. 200 to 300 pounds are necessary for each bag.

(B) When oxygen is generated under pressure it is forced into a tank from an iron retort. Tanks are provided in various sizes and with different resisting powers; the cheaper and lighter forms are tested to 150 or 200 pounds to the square inch, and are usually 12x36 inches in size. The standard steel tanks are tested to 600

pounds, hydraulic pressure and are usually 12x48 inches in size. When filled by the calcium light companies with steam pumps these contain a maximum of 50 feet of gas, at 225 pounds of pressure. When filled by the exhibitor with oxygen-making outfit the maximum pressure is usually 125 pounds. The margin of safety is therefore slight with the weaker tank, and more than ample with the larger tank. At an equal pressure of 125 pounds the weaker tank will hold 20 feet of oxygen, the other 28 feet. The smaller tank is the cheaper; we sell without indorsement and advise against its purchase.

(C) The new oxylith outfit, which generates oxygen when the proper chemical is placed in water will probably supersede the other forms.

2. Apparatus for making a substitute for hydrogen usually consists of some device that contains absorbent material, into which is poured as much ether or gasoline as it will absorb. A stream of oxygen is allowed to flow through the ether or gasoline to the burner, to produce the flame. Another stream of pure oxygen is lead directly to the burner, which intensifies the light. The device containing the ether or gasoline is called the saturator. Saturators may be divided into two classes:

(A) Those that are built primarily for ether, and (B) others made chiefly for gasoline.

(A) Ether saturators may be used outside of the lantern or kinetoscope body, being connected by means of rubber tubing with the lime light burner; or the burner may form part of the saturator, the whole being placed within the lamp house of the instrument.

Both ether and gasoline become more volatile, i. e., give off their vapor more easily, as the temperature increases; when chilled they do not readily provide the necessary gas for the burner. Therefore saturators used outside of the lantern or kinetoscope require hot water jackets, bags, hot bricks, or other help to produce gas. Saturators placed within the lamp house are warmed by the flame and require no such aids.

(B) Gasoline saturators are used outside of the lantern body, and call for the application of heat. Ordinary gasoline cannot be used, and the exhibitor is compelled to buy 88° or 90°, but we recommend the ether.

The ether used for this purpose is common sulphuric ether which can be purchased in most well-stocked drug stores. Gasoline of 88° or 90° purity can be obtained only in the largest cities. We have shipped it to customers in 5 or 10 gallon lots as far as one to two thousand miles from Chicago. Ether is purchased in small sealed cans containing one pound each.

As this catalogue is going to press a radically new type of gas-making outfit is ready for the market, which will probably supersede all other forms of oxygen-making apparatus. This employs a chemical recently invented by a French chemist which generates oxygen immediately when it touches water. The oxylith gas-making outfit utilizes this chemical.

Thorough experimentation in our dark room has demonstrated that the oxylith gas-making outfit will produce as high illumination with the consumption of four feet of gas per hour as the gases purchased in tanks will consume at the rate of five or six feet per hour. One box of oxylith chemical containing 24 cakes, will produce from nine to ten feet of gas.

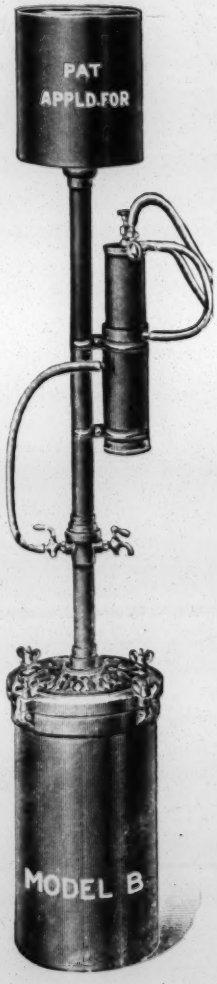
Our experiments have further demonstrated that the best light which can be obtained with the oxylith outfit is somewhat superior to the best light produced when gases are used in tanks under high pressure, due to the fact that oxylith produces the gas over 99 per cent pure, while the ordinary tank gas is 89 per cent pure.

The Oxylith Gas-Making Outfit.

Model B

A New Outfit which Generates Gases for Lime Light.

Price $39.50



The Oxylith Gas-Making Outfit was invented as a natural sequence to the production of a compound by a French chemist, which produces oxygen when it touches water, without the application of heat. The outfit consists of two parts:

1. THE OYGEN GENERATING APPARATUS.
2. THE SATURATOR, OR APPARATUS used to replace the hydrogen tank.

The oxygen apparatus consists, as shown in illustration, of a lower tank, which contains a cage into which the oxylith, or chemical, is placed; a standpipe and upper vessel serve to hold the water supply and give the requisite pressure.

To prepare the apparatus for an exhibition, the lower vessel (which is placed upon the floor) is partly filled with water. The cage, which is not visible in illustration, receives a box of the chemical oxylith, is then placed in position, and the cover clamped. A quantity of water is poured in at the top, which runs through the pipe to the bottom, raising the level of the water which it previously contained. As soon as this touches the oxylith contained in the cage, pure oxygen is generated.

This is held between the water level and the top of the lower vessel, the column of water serving to give about two pounds pressure. As the entire compartment is only 15 inches in height, and 9 inches in diameter, and three-quarters of it is filled with water when gas is being used, it will be seen that at no time is there a large volume of gas present.

When the gas is being consumed, and the pressure lightened, the water column forces the water to a higher level, where it again comes in contact with oxylith, generates more gas, whose volume lowers the water level and forces it back through the pipe into the upper vessel. This process continues until the entire volume of oxylith has been exhausted. When the gas is not being used generation ceases.

The saturator is attached to the standpipe, and its contents saturated with 88 test gasoline—lower grades must not be used—or preferably sulphuric ether. The gas is led from the valve shown in the lower section of the pipe to the burner, giving pure oxygen. The other stop-cock of the burner is connected by rubber tubing to the valve at the top of the saturator, which then feeds gaso-oxygen, or ether-oxygen.

The oxygen produced by this means is over 99 per cent pure; that bought in tanks is usually 89 per cent pure.

The light is as bright as when obtained from gases taken from gas tanks and used with small bore burners.

Although the maximum pressure of the gases contained in the American gas tanks is 225 pounds, the pressure actually required at the burner tip is less than one pound.

We can recommend this outfit, because we consider it safe and extremely practical. Its compactness, when packed for carriage, and light weight offer a great advantage over the heavier and bulkier types of gas-making outfits.

The running expenses are about the same as the cost of gases bought in tanks, and economy is not claimed for it, at the present price of oxylith. The chemical is imported from France, and the inventor upholds the price, to which duty and carriage must be added.

OXYLITH GAS MAKING OUTFIT—Continued

The Dimensions and Weight of the Outfit

Height when set up, from floor to top of water supply vessel, 44 inches. Height of oxygen compartment, 15 inches. Diameter of oxygen compartment, 9 inches.

The dimensions of the carrying case which holds the complete outfit, including saturator, when packed for carriage, are 10x10x24 inches. Total weight of outfit, packed in case, 35 pounds.

PRICES.

The Oxylith Gas-Making Outfit for lime light complete, including saturator, wrench, tongs, funnel, and complete instructions, without chemicals. . $39.50

Oxylith Oxygen Compound per box of 24 cakes, in sealed can, sufficient for two hours' run 1.35

One gallon 88 per cent test Gasoline in can with wood jacket for shipping 1.00

Five gallons 88 per cent test Gasoline, in can 5.00

Not responsible for leakage of gasoline in transit.

Sulphuric Ether, in one pound can sealed 1.00

(Ether is recommended because it can be obtained in any well-stocked drug store. 88 per cent test gasoline is obtained with difficulty.)

Lime Cylinders, ¾-inch diameter, hard, per dozen, in tin canister ..... .75

Lime Cylinders, ⅞-inch diameter, medium hard, per dozen, in tin canister .. 1.00

Lime Cylinders, 1¼-inch diameter, medium hard, reduced at bottom to fit ordinary lime cup, per dozen, in tin canister 1.80

The same, per half dozen, in tin canister 1.00

Directions For Centering the Lime Light.

If is possible that when you turn on the oxygen and get a bright light on the lime, there may be little or no light on the screen. That is because your jet is not in the right position. One of three things will alter this. **(1) Move the jet backward or forward, (2) Move the jet sideways on its support, (3) Move the jet up or down** After doing these three things **you will find at one position** a disc clearly and sharply lighted, and by means of the screws you may fix the jet firmly in its place.



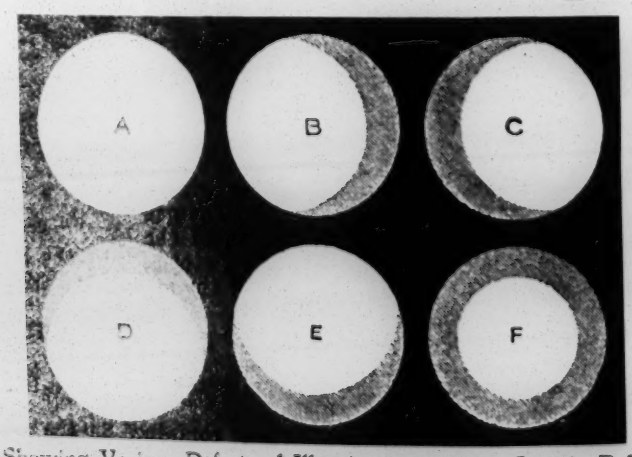
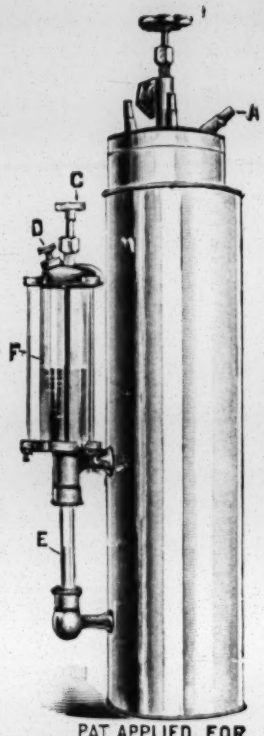


Diagram Showing Various Defects of Illumination on the Curtain Before Light is Centered. Shadows Represent Dark Spots on the Screen.

A—Perfect Disc.
B—Move the jet to the left.
C—Move the jet to the right.
D—Lower the jet.
E—Raise the jet.
F—Move the jet nearer to the condenser.

During the exhibition the lime should be frequently turned, and it is well to have a supply of these handy in case of accident.

These directions apply also to the centering of the acetylene and electric lights.



PAT. APPLIED FOR.
Improved Saturator No. 3.

No. 130D. The Eclipse Gas-Making Outfit for Lime-Light Gases.

Price, $43.00

This style of outfit has been in use during recent years and consists of:

1 tank to hold oxygen.
1 double needle valve.
1 retort and connections.
1 pressure gauge.
1 wrench.
Can for chemicals.
Gasoline Saturator.

The exhibitor places his chemical in the iron retort, applies heat and the resultant gases pass through the wash bottle into the oxygen tank. The retort is then disconnected, the gasoline saturator attached, and the outfit is ready for use with the instrument.

It is necessary that the gasoline used be 88 degrees—a lesser degree does not give off the gas readily and is attended with some danger.

The tank used with this outfit is of light construction and should not be filled over 100 pounds pressure; it is tested to 200 pounds.

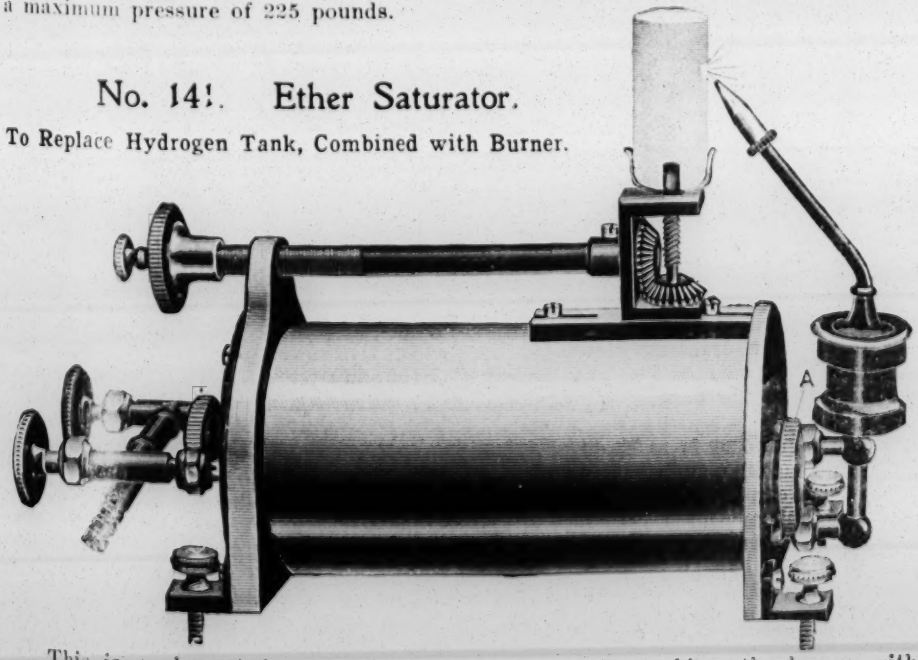
This outfit when properly manipulated is unattended with danger; but as improper use may cause damage, we sell it only at customer's risk.

No. 130C. Gas-Making Outfit for Lime-Light Gases. Price $55.00.

This outfit is the same as No. 130 D, excepting that we substitute a heavy Scaiffe steel tank, best quality, tested to 600 pounds pressure. This tank is of the same quality as those used by the calcium light companies, which fill them to a maximum pressure of 225 pounds.

No. 141. Ether Saturator.

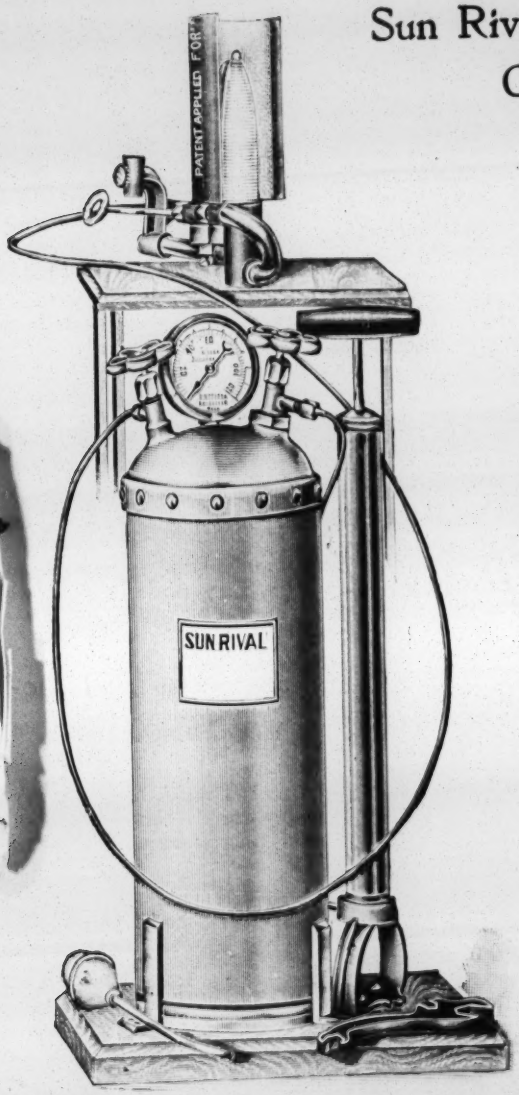
To Replace Hydrogen Tank, Combined with Burner.



This is an imported saturator, made in Paris. It combines the burner with saturator body; ether is placed in the reservoir. When a stream of pure oxygen is allowed to flow into the nozzle with proper regulation, the lime light is produced. This saturator is placed in the body of the kinetoscope or lantern and can be used with oxygen bought in tank, or with oxylith gas-making outfit.

No. 141. French Ether Saturator, with burner combined. Price.....**$25.00**

Sun Rival Hydro-Carbon Gas Outfit



No form of Hydro-Carbon gas flame will project a good moving picture.

There are several makes of apparatus on the market for the production of a vapor light from kerosene or gasoline to be used in the stereopticon. Of these we list the "Sun Rival" because it is the cheapest and equally efficient. It is not of our own manufacture.

It employs ordinary stove gasoline which is placed in the reservoir. Air pressure is forced into the tank by means of a hand force pump, a limited flow is established to the burner, vaporization takes place and supplies the mantle with the gas.

The apparatus is safe, durable, simple, and economical. The tank holds two quarts of gasoline, sufficient for 10 exhibitions. The mantles used are the ordinary kind which can be purchased from grocers and in general supply stores.

The tank measures 5x13 inches, and weighs with the burner, connections, etc., about nine pounds. The outfit is packed in a neat carrying case which is provided with hasp and handle.

No form of vapor light will project a satisfactory moving picture.

We are frequently asked whether the vapor lights are better than acetylene. In our judgment there is small difference; but we prefer the acetylene outfit with best burner.

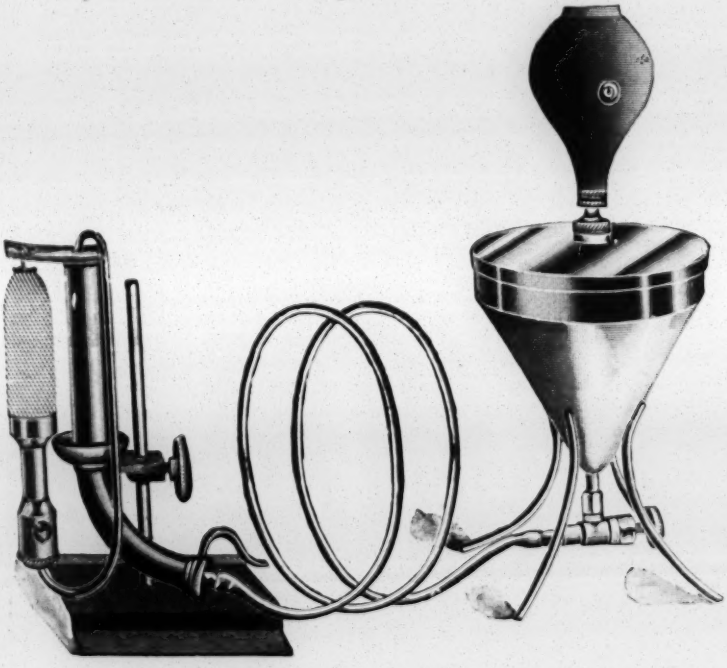
PRICES.

The Sun Rival Hydro-Carbon Gas Outfit, including tank, air pressure gauge, foot pump, burner, flexible metal connecting tube, asbestos lined light shield, two gas mantles, carrying case and complete printed instructions. Complete $18.00

Extra Gas Mantles, each ..... .25

Alcohol Vapor Light Outfit

We introduce herewith a new form of vapor light outfit which we import from Paris. A comparison of weight and bulk with others of its kind will show that this has great advantages. It is so small and practical that a comparison between it and other outfits of the same class becomes almost ridiculous. The operation is simple in the extreme. About seven ounces by weight of wood alcohol are poured into the supply tank, a rubber bulb is screwed into the top and this is squeezed three or four times to furnish the requisite air pressure. On opening the needle valve at the bottom of the alcohol cup a small stream of alcohol is forced through the rubber tube to the burner. At the beginning a quantity of alcohol is poured into the small cup at the burner and lighted to heat the metal. When the alcohol



Alcohol Vapor Light Outfit. Total weight 26 ounces.

from the supply tank comes into contact with the metal, generation of vapor begins. An ordinary gas mantle is used and when a match is applied to the mantle, the light is produced.

On account of its extreme simplicity, light weight, and bulk, we recommend this outfit for use with magic lanterns in place of oil lamps and hydro-carbon light outfits. It is particularly useful for lodge work and general exhibition purposes when exhibitors do not wish to use electric or calcium light.

The weight of the alcohol supply tank, needle valve, and connections is 14 ounces; the weight of the lamp and base is 12 ounces; total weight of the Alcohol Vapor Light Outfit, 1 pound, 10 ounces. Bulk: the complete outfit can be packed in the lamp house of a magic lantern.

The best known of the vapor light outfits, which uses kerosene, weighs, with supply tank, lamp and base, and carrying case, 27 pounds. Size of carrying case is 28½x8½x11 inches.

The Alcohol Vapor Light Outfit can be used with any of our magic lanterns or those of other makes that are of standard pattern.

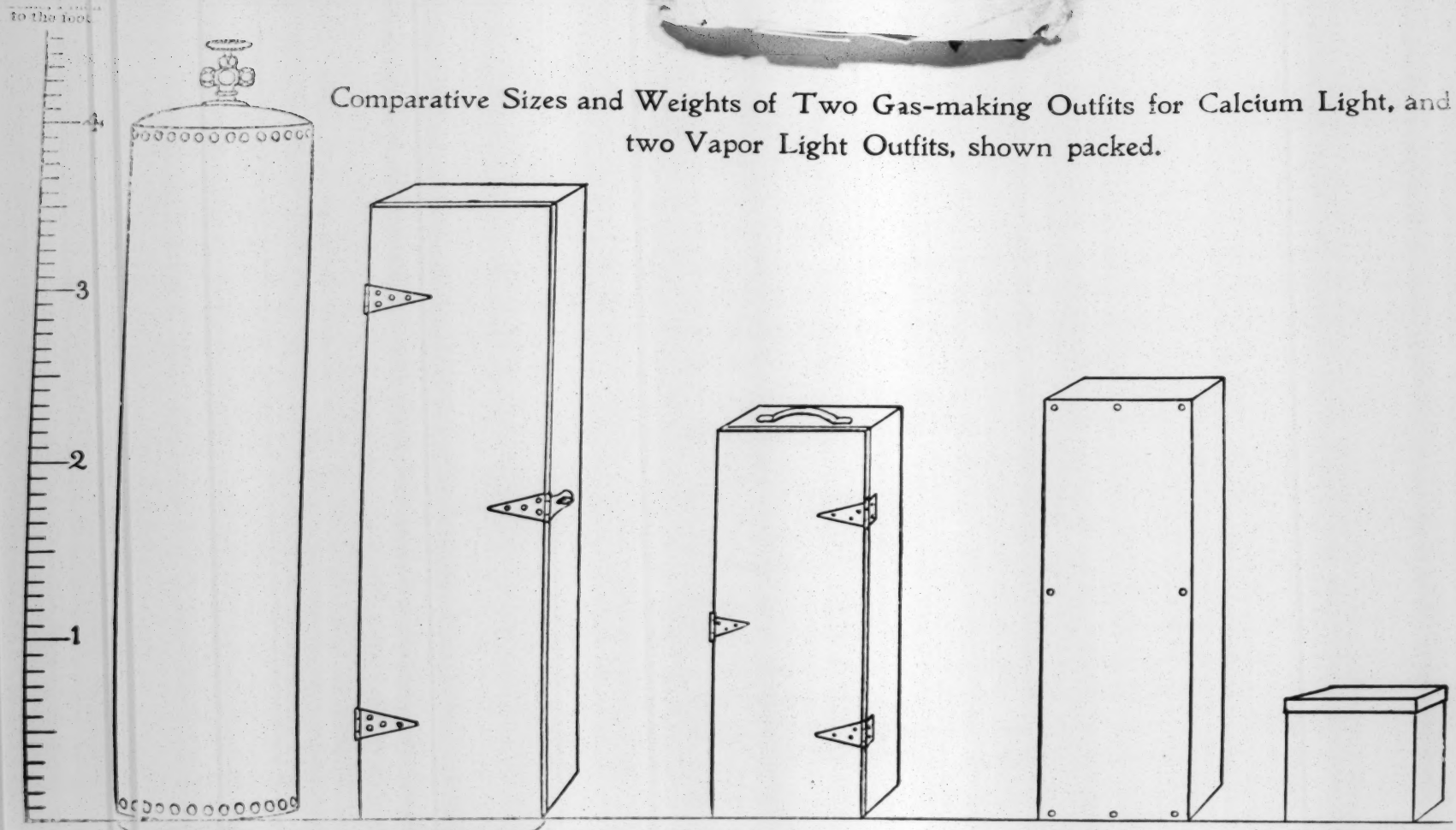
PRICES.

The Alcohol Vapor Light Outfit, including alcohol supply tank with needle valve, bulb for pressure, rubber tubing, and burner with stand..... $12.00

Wood alcohol, per pint in can..... 25

Wood alcohol can be obtained in any well-stocked drug store.

Mantles, each 25



Comparative Sizes and Weights of Two Gas-making Outfits for Calcium Light, and two Vapor Light Outfits, shown packed.

Gas-making outfit with Scaiffe tank for calcium light. Weight, 150 pounds.

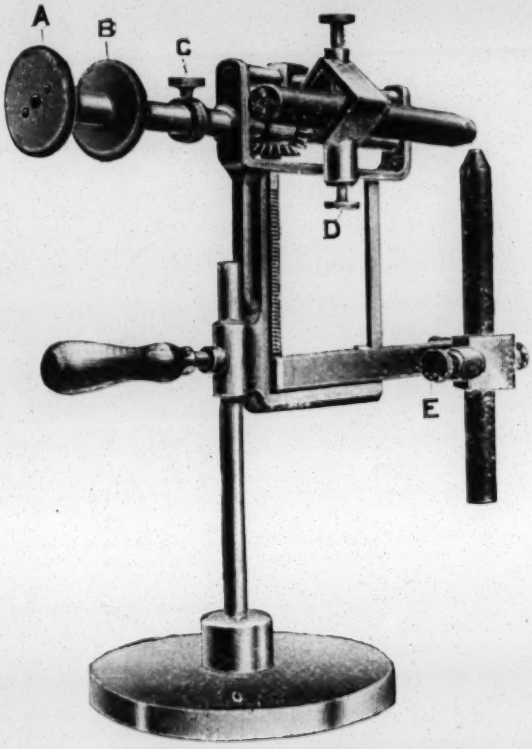
Oxylith gas-making outfit for calcium light. Weight, 30 pounds.

"Bright White Light" outfit for vapor light. Weight, 27 pounds.

Alcohol vapor light outfit. Weight, 1 pound 10 ounces.

Electric Lamps and Rheostats

Right Angle Electric Lamp

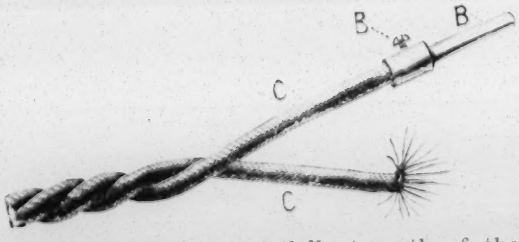


This cut shows a convenient form of electric lamp for use in stereopticons with a small lamp house. It can be used on either alternating or direct current. When thumb screw C is tightly set, turning either A or B will operate both carbons together. If thumb screw C is loosely set, either carbon can be operated separately. In other words, both carbons can be operated together, or each one separately as desired. A moves the top carbon, and B the lower one. The carbon holders can be adjusted so as to give the carbons any angle desired, and will accommodate either large or small carbon.

Price $8.50

Stand for electric lamp, shown in cut, not included in the price.

Electric Wire Tips or Terminals



B shows wire attached to a terminal ready for use, and C shows appearance of wire when tip is not used. To use the tip, the insulation should be removed from the wire, that the set screw B may come in contact with the base wire. This tip will be found not only a great convenience but will insure perfect contact, and full strength of the current will be obtained.

Price, each .....$0.10 **Price, per dozen** $1.00

Experience having shown that automatic or self-registering lamps are unsatisfactory for projection work, in that they are complicated, not easily controlled, high priced and bulky, we do not recommend them. Prices will be quoted on application.

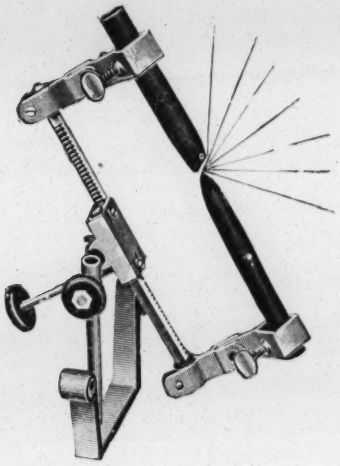
Remarks on the Use of Electric Arc Lamps in Magic Lanterns

The positive wire is connected with the upper carbon; the negative with the lower. The following is a simple rule to determine which is the positive: Attach the wires either way, make connections by bringing carbons together, then separate them from 3/16 to 3/8 inches. After having burned about a minute, put out the flame. The carbon which is hottest and shows the red color the longest is the positive. If this should be the lower carbon, reverse the wires.

The direct current consumes the positive carbon twice as fast as the lower, therefore the upper carbon should be somewhat heavier to preserve the center when burning. The alternating current consumes both carbons equally, and therefore they should be of the same size. Cored carbons should be used for alternating current, but one cored above, one solid below for direct current.

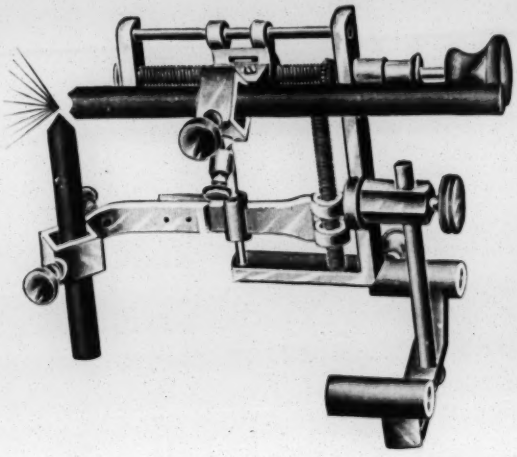
No. 136. Economic Electric Arc Lamp for Stereopticon Work, Spot Lights, Etc.

Price $4.00



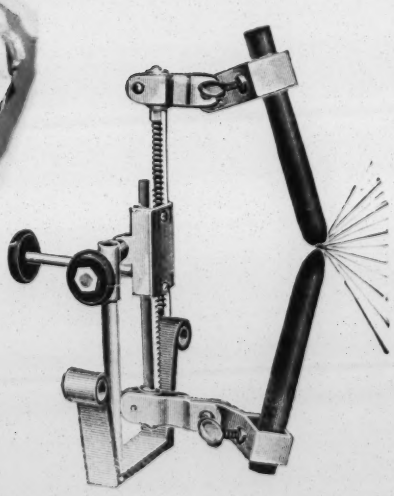
No. 136. Economic Electric Arc Lamp. in position for direct current.

No. 131. Right Angle Arc Electric Lamp



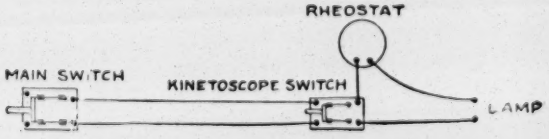
Price $15.00

This is an efficient lamp, compact, easily handled, built with adjustments for both direct and alternating current. Has quick feed, can be placed in instrument at any angle desired.

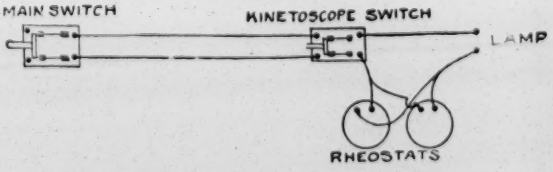


No. 136. Economic Electric Arc Lamp. In position for alternating current.

How to Connect Rheostats



Showing one Rheostat connected with Lamp.



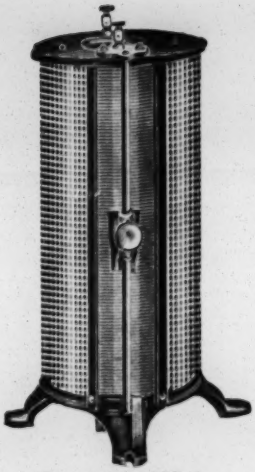
Showing two Rheostats connected in multiple to increse the light.

Rheostats

No. 137. Adjustable Rheostat (resistance coil).....$5.00

No. 138. Adjustable Resistance Coil, Edison Make 10.00

For direct current, 110 volts; or alternating, 52 or 104.



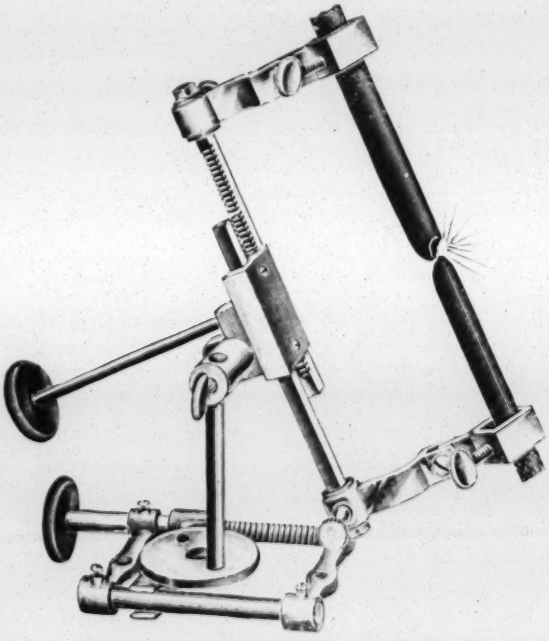
Rheostat 127 A.
Price, $10 00

Rheostat No. 127 A is the same as that furnished with Edison Kinetoscopes. It passes 35 amperes when cold, and reduces to 25 when heated; for 110 volts direct or 52 to 110 alternating. Price, $10.00.

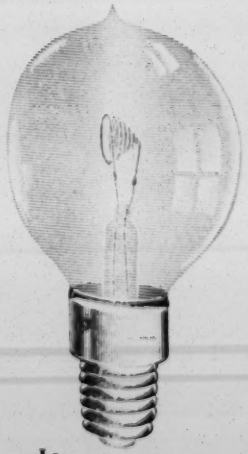
Electric lamp No. 133 is heavy and capable of carrying 40 amperes. It is well finished, nickel-plated, and arms can be adjusted for direct or alternating currents.

Price of electric lamp No. 133, without base, ...$8.00

Price of electric lamp No. 133, with base shown in illustration, ...$10.50



No. 133. Electric Lamp.



Lamp No. 142

The shape of the filament of lamp No. 142 is well adapted for stereopticon use. This is 50 candle power, but can be furnished 100 candles at the same price. Its life at 100 c. p. may be very short, and would not be guaranteed.

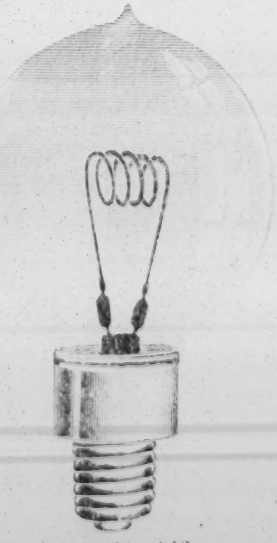
Lamp No. 143 is better adapted for 100 candle power and is more reliable.

No. 142. Incandescent Stereoptican lamp, 114 volts or less, 50 candle power.

Price, each, ...$1.50

No. 143. Incandescent stereopticon lamp, 114 volts or less, 100 candle power.

Price, each, ...$2.50



Lamp No. 143

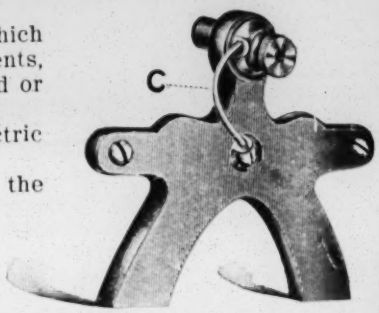
These Lamps are not guaranteed against breakage in transit.

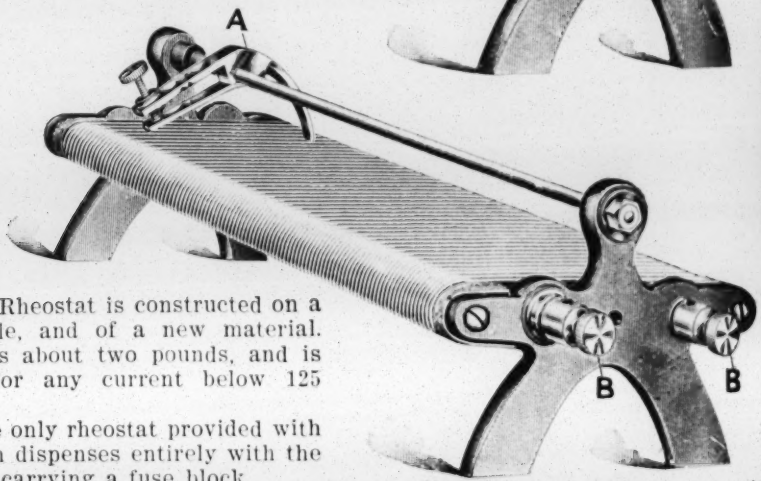
New Rheostats

A is sliding contact or "cut out," by which adjustment is made for the different currents, and the intensity of the light can be increased or decreased as desired.

B B are binding posts for attaching the electric wire.

C in small cut is fuse wire which takes the place of a porcelain fuse-block.





The Baby Rheostat is constructed on a new principle, and of a new material. No. 1 weighs about two pounds, and is adjustable for any current below 125 volts.

This is the only rheostat provided with a fuse, which dispenses entirely with the necessity of carrying a fuse block.

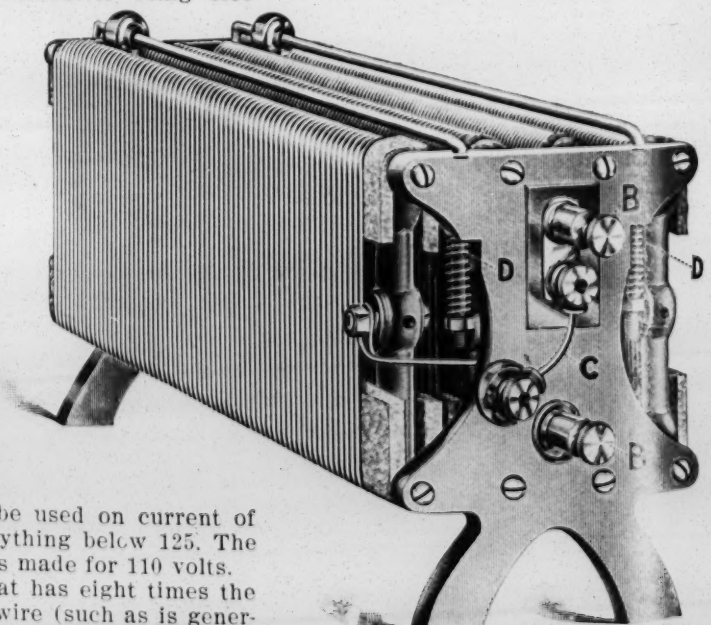
It is so light and small that it can be carried in the overcoat pocket.

No. 1. The Baby Rheostat. For 125 Volts or Less.

Every traveling exhibitor using electricity knows the importance of a good Rheostat and the convenience of having one that is small, light, and substantial.

The material of which this rheostat is made does not lose any of its conducting power, nor does it deteriorate in value by constant use. Many electric plants now being installed are for 125 volts, and this rheostat can be used on current of this voltage, or anything below 125. The ordinary rheostat is made for 110 volts.

The baby rheostat has eight times the resistance of iron wire (such as is generally used in making rheostats), twice the resistance of German silver wire, and it does not absorb the heat like other wire.



No. 3. The Baby Rheostat. For 220 Volts or Less.

Prices.

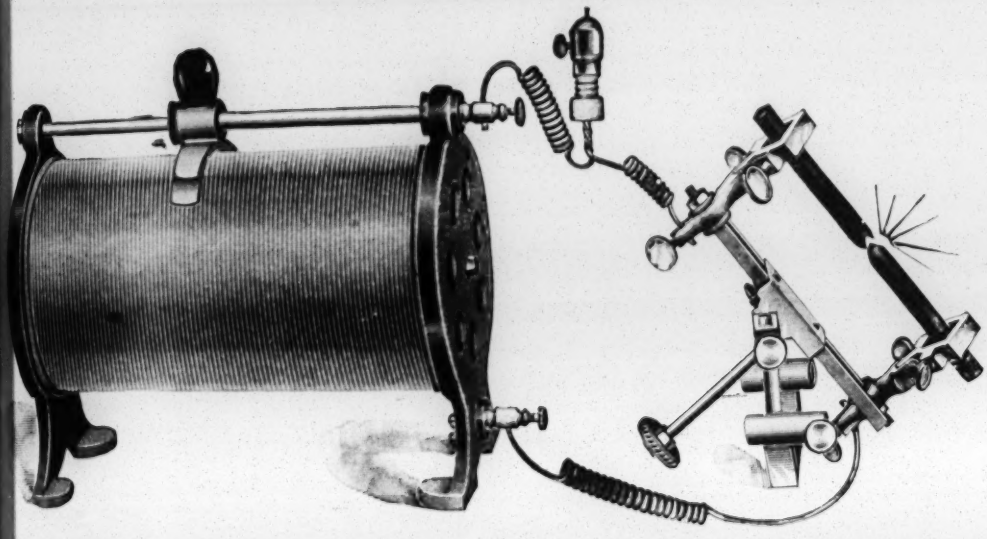
Baby Rheostat No. 1, for current of 125 volts or less, and consuming 12 to 15 amperes of current ..... $ 7.00

Baby Rheostat No. 2, same voltage, but using 10 to 25 amperes of current 9.00

Baby Rheostat No. 3, for current of 220 volts or less, and using 12 to 15 amperes of current 23.00

Electric Arc Light Attachment.

To be Used with Incandescent Light Socket.



The Socket Electric Arc Attachment is used for the production of an arc light of moderate power by connecting the arc lamp with an ordinary incandescent socket, the current passing through resistance. This is made possible by using a special rheostat, which allows the passage of about 3½ amperes.

This system does not work well on an alternating current.

Any stereopticon arc lamp may be used with carbons ¼-inch diameter. It is the rheostat which makes it possible to draw the arc light from an incandescent socket, not the lamp.

The light produced is about 350 candle power; better illumination cannot be obtained through an incandescent socket. This is particularly well adapted for home use; it is convenient, clean, always ready, and no labor required to start or stop.

Rheostat (resistance coil) for Socket Electric Arc Attachment, 15 feet of wire and plug for socket. **Price**.....$10.00
(Electric lamp is not included. Any of the lamps listed in this catalogue can be used.)
Carbons, ¼-inch diameter, per dozen..... 60

Incandescent Electric Light Bulb.

For Lantern Work.

Our new lamp with filament of new design, to give a better light than has hitherto been obtained with incandescent lamps. To be used without rheostat, by direct connection with the ordinary socket. Price each, 100 candle power, with plug, 10 feet of cord, socket and metal support for lamp $5.00

In ordering, give the following information: If for 52 or 104 volts alternating, or 110 or 220 volts direct current, whether for Edison or Thomson-Houston socket.

ACETYLENE

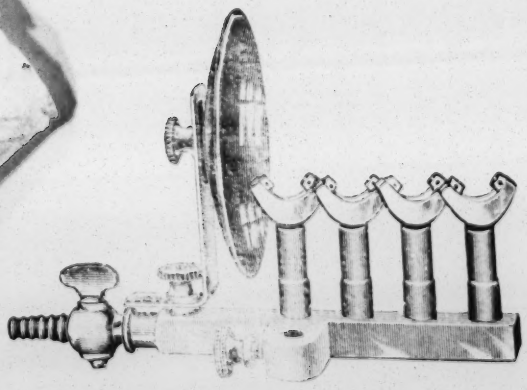
ITS USE IN STEREOPTICONS AND MAGIC LANTERNS.

WHAT IS ACETYLENE? Acetylene is a gas, resembling house gas, but producing a flame that is much more brilliant.

HOW IS ACETYLENE PRODUCED? Acetylene is generated by the contact of a chemical (calcic carbide) with water. This is a hard substance, that is sold commercially in lumps like stove coal. It is as safe to handle as so many pieces of stone, **but it must be kept dry when stored.**

HOW CAN ACETYLENE BE ADAPTED TO THE NEEDS OF THE LANTERNIST? Acetylene is adapted to the needs of the magic lantern operator by means of a gas generator, which produces the gas during the exhibition. It is not manufactured before an exhibition, but while the lecture is going on. By a simple device, there is sufficient gas being generated to supply the lantern for any period of time desired, the operator controlling the supply. A burner specially designed to give a maximum amount of light is used in the lantern.

IS THERE DANGER IN HANDLING ACETYLENE? With proper apparatus, such as is described herein, there is absolutely no danger in the manufacture and use of acetylene in lanterns, provided the operator exercises the same degree of common sense that he uses with his ordinary illuminating gas at home.



THE CHALLENGE ACETYLENE GAS BURNER

FOR MAGIC LANTERNS.

PRICE.....$6.25

This Acetylene Gas Burner is unquestionably the best on the market. As shown in view above, it has eight patented tips; these are set at an angle in four sets of two tips each, the gas issues from each set at an upward and inward angle, meeting to form one flame. The lamp, therefore, gives four flames, so arranged as to give the maximum degree of illumination for projection.

A Reflector, highly polished, is attached to each burner, and is adjustable.

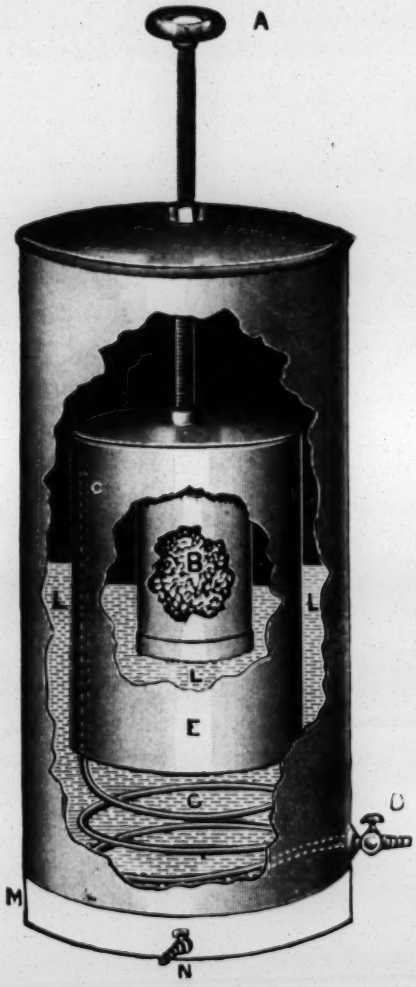
Price of Rubber Tubing.....per foot, 12 cents.

THE ACETYLENE GAS BURNER IS ADAPTABLE TO ANY OIL LIGHT LANTERN THAT HAS A HOOD TO ENCLOSE THE LIGHT.

The acetylene light is seven times as powerful as the four-wick French oil lamps in common use in magic lanterns. It has half the power of lime light.

The Challenge Acetylene Gas Generator No. 160.

Price, $8.00.



It is absolutely necessary that acetylene gas generators have certain qualities primarily involving safety, and, secondarily, efficiency. It is therefore proper to use but one kind, and that the best that can be constructed. We believe that the saving of a few dollars in the manufacture of such an article as an acetylene gas generator at the expense of safety is a fatal error.

Our Challenge model for lantern work has been in general use during the past three years; has received the most thorough test among exhibitors who travel from city to city, in churches, halls, schools, lodge rooms, etc. It has frequently been used by lanternists who were wholly without previous experience in the handling of such apparatus, without hitches of any kind. We have continually experimented with a view to developing further the meritorious features of the generator, but after constructing model after model, one after another was rejected in favor of our present pattern, which now marks the standard.

The Challenge Acetylene Gas Generator cannot be improved by the addition of any parts or elaborations. To rob it of any of its features impairs its efficiency.

Among its many points that commend it to the favor of exhibitors are:

The Challenge Acetylene Gas Generator—Continued.

It is safe; not only safe when properly handled, but safe under any circumstances. We cannot conceive of any condition, of an error on the part of an amateur, that could cause an accident. This view is confirmed by the experience of three years, during which time we have never received a complaint as to the efficient working and absolute safety of this apparatus.

The generation of the gas is at all times absolutely under the control of the operator. This faculty is possessed by no other model on the market. Generation can be increased or diminished or stopped at will. This is due to spindle A, which controls the basket containing the carbide, lowering or raising it in the water; by lowering the basket pressure can be obtained. By raising it pressure can be diminished, and if raised sufficiently the carbide is taken out of the water entirely and the generation ceases. This, therefore, enables the operator to shut down his lantern if desired, and start up again instantaneously, merely by turning the spindle A to right or left.

Two other essential features of the generator are, first, the spiral coil C whose end projects above the water, and through which the gas is lead to the bottom of the generator, in which there is a separate compartment M, cut off from the upper part of the generator and the water supply by means of a false bottom. The spiral coil serves to cool the gas in its passage to this lower compartment, and as this has a large surface equal to the diameter of the generator, the gas is further cooled by contact with the water chamber. The cooling of the gas is one of the most important elements in obtaining a pure white light.

This compartment also serves the purpose of catching the water which is condensed during the passage of gas; disposition of condensation is an important problem which is here solved simply and well.

This combination of carbide control, spiral coil and bottom compartment accomplish the desired objects better than any other system that has ever been devised.

The gas when it reaches the burner is cool and dry; at no time is the generator itself even warm. This fact will be appreciated by those who have used other generators, with their habit of boiling over, hot generation, leaking gases and general sloppiness.

The weight of the Challenge Acetylene Generator No. 160 is 11 pounds; the dimensions are as follows: Height, 19 inches; diameter, 8½ inches.

Directions for operating are very simple and accompany each generator. It can be used with any acetylene burner or acetylene stereopticon on the market.

The merits of this generator have been so well recognized that some of its features have been copied, but in order to economize in the manufacture the copyists have discarded the carbide control, as well as the coil at the bottom, which at once introduces an element of danger, as generation is not under the control of the operator, therefore unsafe, and the gas reaches the burners in an impure condition, lessening the illumination. All other parts are cheapened.

The Challenge Acetylene Gas Generator—Continued.

We can supply such a generator at $1.50 to customers that are willing to take chances. In this case, however, we do not warrant the generator and waive all responsibility.

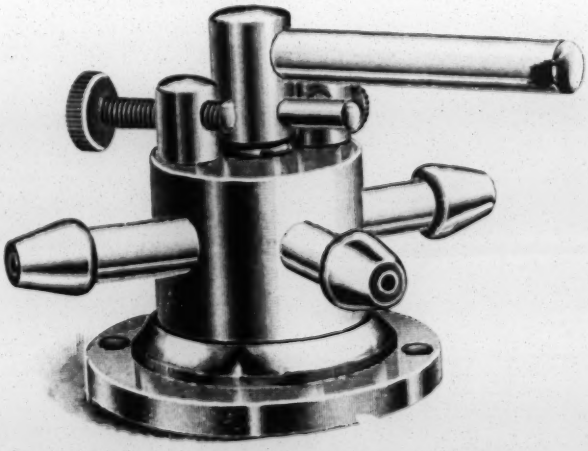
Price of Calcic Carbide, 5 lbs., with canister $0.60
Price of Calcic Carbide, 10 lbs., with canister 1.00

A traveling lecturer, with a supply of carbide of calcium, is free to go anywhere and give a first-class exhibition, without external sources of supply. The light weight and compactness of the generator enables him to carry it easily in traveling.

Full directions accompany each generator.

Acetylene Light Dssolving Key.

For a Dissolving Stereopticon Using Two Acetylene Burners Price $4.50



No. 161 Acetylene Dissolving Key. Price $4.50

The Acetylene light can be used in dissolving lanterns. By means of a dissolving key the gas can be turned from one instrument into another as easily as the lime light.

Customers who find the lime light too expensive or troublesome in their dissolving stereopticons can substitute the acetylene outfit, as follows:

Two Best Acetylene Gas Burners — One No. 160 Acetylene Gas Generator
One Acetylene Dissolving Key — Ten Feet of Rubber Tubing

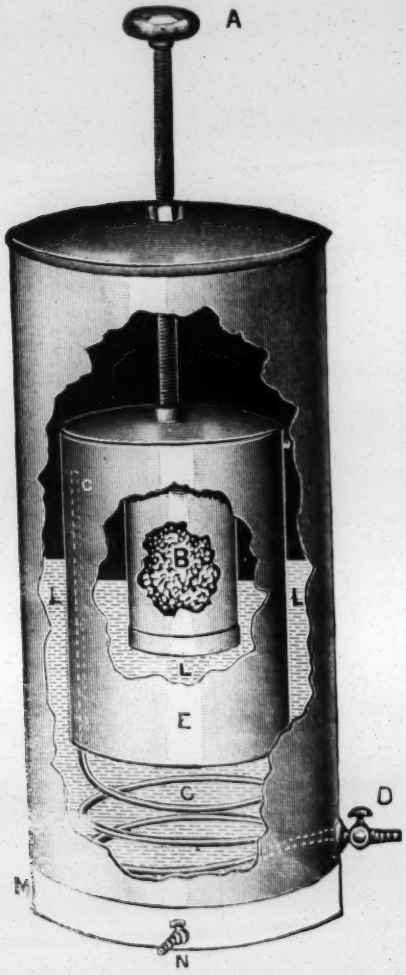
Price $23.00

Acetylene Outfit to Replace Light in Your Own Lantern.

We will furnish the Acetylene Gas Generator, the burner, six feet of rubber tubing, a wooden base to fit customers' magic lantern if desired, with a supporting rod to hold the burner.

Price **$15.00**

Directions for Operating the Acetylene Gas Magic Lantern.



Turn handle (A), shown at top of tank, up to the limit of motion. Lift out top of tank. If it does not come out easily, turn slightly to release interior catch. Inside the top will be found a wire basket (B) with a removable bottom. Release the bottom by turning it to disengage the bayonet catch and place inside the chemical Calcic Carbide, in quantity required. The quantity of carbide consumed is about one pound for each hour of operation. Replace bottom and fasten securely, so that there may be no danger of the carbide falling out. Place in the bottom of the tank an amount of water, the quantity not material, but care must be exercised to have the top of the tube or worm (C) at bottom of the tank about two inches above the water. The gas flows through this tube to the burner and it must be free of obstructions of every kind.

Replace top on tank.

Place the lantern in position.

Place generator on the table beside the lantern, or under the table as desired, in such position that the operator can easily reach the knob at top.

Connect one end of the rubber tubing with the stop-cock (D) the other end with the burner in the lantern, being sure that stop-cock (D) is open. Before making these connections, however, blow through to make sure that there is a free passage through the worm in the tank and burner in the lantern. Now, turn the handle (A) until is is thought that the carbide has touched the water. The instant it touches, the generation of gas begins.

(M) is an air-chamber, which catches the water condensed in the worm (C); (N) is a stop-cock, through which this water is allowed to run out, and must always be kept closed when generator is in use.

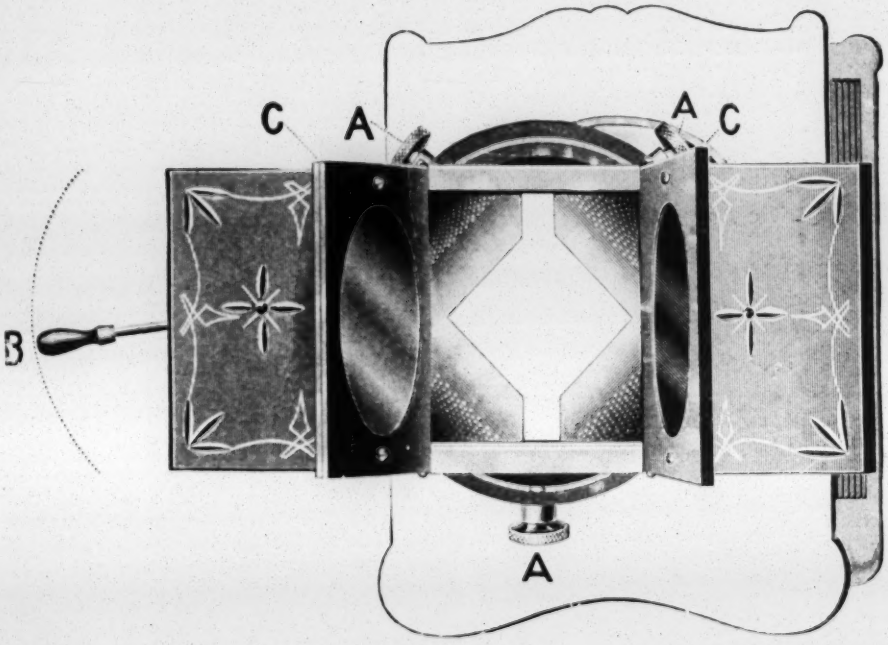
Place a lighted match to the burner in lantern. If there is a stream of air being forced out, gas is being generated. If not, keep turning the handle down until a rush of air from the burner tip is obtained. After about three minutes, enough air will have been forced out to leave the gas in the tank pure enough to burn. This will gradually become purer, until, after about five minutes, absolutely pure Acetylene Gas and an intensely white light is obtained.

During the course of the entertainment give the handle an occasional downward turn. Experience will teach how far to turn the carbide into the water. The more carbide in the water, the more gas is generated.

Judge by the flames at the tips. These should be from one inch to one and one-half inches in height. There should be no apparent force after the air has been expelled from the generator, and the flames should be steady and quiet. If it shows force, turn handle up to remove some of the carbide from water.

Having obtained the maximum of light, notice the disc thrown on the screen by the lantern. If this disc is not evenly illuminated, but darker in one part than in another, it is due to the light not being "centered." Move the burner up and down, from side to side, and forward and backward, by means of the various sliding adjustments, until the disc on the screen is sharp and evenly lighted over the entire surface; then clamp burner in position and it need not again be touched.

Eureka Single Dissolver



The Eureka Dissolver is to be attached to a single magic lantern, and is intended to produce a dissolving effect as closely resembling that of the double lantern as possible.

With adjustable thumb screw A, it is attached to the front of the objective lens. By moving the lever B controlling the dissolving shutters, one picture will gradually disappear and another will gradually replace it. There is always light on the curtain, and at no time during the change is the curtain dark. The dissolving can be done slowly or quickly as desired and used equally well on electric or calcium light.

When dissolving slowly, the picture gradually fades away, while the other picture gradually grows brighter until the full illumination is obtained. C and C are dissolving tinters, by means of which a scene may be dissolved from daylight to sunset and from sunset to night.

PRICES.

Eureka Single Lantern Dissolver No. 1 ..... $10.00

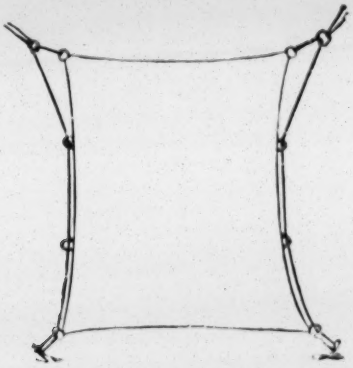
Eureka Single Lantern Dissolver No. 2 ..... 13.50

No. 1 Dissolver is adjusted to fit any lens the diameter of rim of front end of objective not exceeding 3⅜ inches. The No. 1 Dissolver will fit 2-3, 3-3 or ½ size Darlot or Bausch & Lomb lens.

No. 2 Dissolver will fit objective lens, diameter of whose front ring exceeds 3⅜ inches. This will include 2-3 and 4-4 size Darlot or Bausch & Lomb lens. Unless specified the No. 1 Dissolver will always be sent.

Curtains for Stereopticon Use.

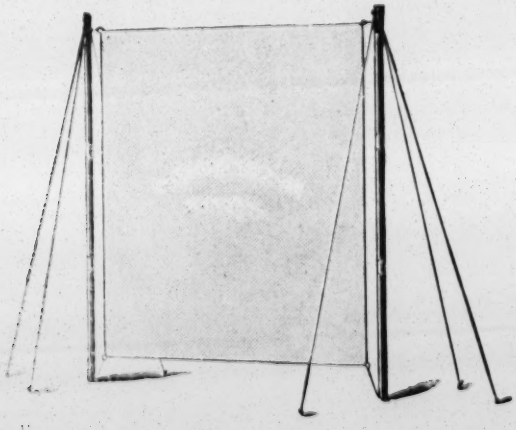
Made of the Finest Quality Sheeting with Loops and Rope.



30 feet square	$20.00	15 feet square	$7.00
24 feet square	14.00	12 feet square	5.00
20 feet square	12.00	10 feet square	4.00
18 feet square	9.00	8 feet square	2.50

Screw two small screw-rings into the wall or into the window frame, one on each side of the hall, near the ceiling, and two others in the floor, one on each side. Then support the screen by the cord passing through the loops on the upper side of the screen and through the upper screw rings, bringing the ends of the cord down and securing them to the rings in the floor, to which can also be attached cords from the loops on the bottom and sides of the screen to steady it.

Portable Adjustable Extension Curtain Frame.



Price, 1½ inches in diameter, per section $0.50

Price, 2 inches in diameter, per section ..... .75

A practicable Portable Extension Curtain Frame that can be adapted to all sizes of screens is often useful to the traveling exhibitor. We furnish a portable sectional frame constructed as follows:

It is composed of the required number of sections, each section being three feet in length, one and one-half inches in diameter, of tough, thoroughly seasoned whitewood. Two of the end sections have a sharp-pointed brad that sticks into the floor so that it cannot slip or get out of position; the other two end sections each have a pulley let into the body of the section through which is carried the screen rope, and is attached to a small screw-eye in the floor in a line with the face of the screen, and at the proper distance from the screen; then two guy ropes at each side of the screen, one extending forward and one backward, serve to hold the screen immovably in place. This device answers admirably for screens up to twenty feet square. Larger screens than this require a heavier frame.

Use 1½ inch poles for 12 foot screens, 2 inch for curtains over 12 to 20 feet.

Opaque Curtains on Spring Rollers.

These curtains, being opaque, hold the light better than ordinary stereopticon screens. As they cannot be folded, however, they are mounted on spring rollers, and usually permanently fastened in position like window shades. They are best adapted for lodges, halls, private houses, and other places; but are somewhat impractical for traveling exhibitors. When not in use they are rolled up like window curtains and out of the way.

PRICES OF OPAQUE CURTAINS.

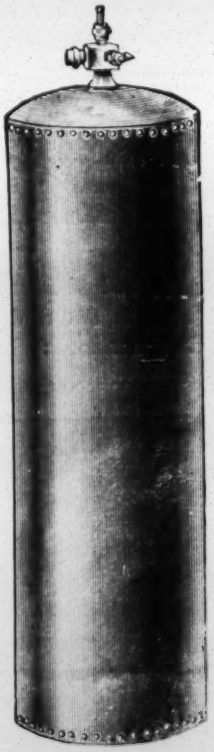
Opaque Curtain on spring roller, 6 feet square.....$4.50
Opaque Curtain on spring roller, 8 feet square..... 6.00
Opaque Curtain on spring roller, 10 feet square.....15.00
Opaque Curtain on spring roller, 12½ feet square.....35.00

We carry the 8 foot and 10 foot sizes in stock; 6 foot and 12½ foot are made to order only and require three weeks' time.

Cylinders.

Contents of Cylinders in Cubic Feet.

PRESSURE IN LBS.	50s SIZE 12X48	40s SIZE 12X42	35s SIZE 12X36	25s SIZE 10X34
5	1.11	0.91	0.78	0.56
15	3.34	2.74	2.35	1.68
25	5.56	4.58	3.92	2.80
35	7.79	6.40	5.49	3.92
45	10.01	8.24	7.06	5.04
55	12.23	10.08	8.63	6.16
65	14.46	11.89	10.20	7.28
75	16.68	13.73	11.77	8.40
85	18.90	15.56	13.34	9.52
95	21.12	17.39	14.88	10.64
105	23.34	19.22	16.48	11.76
115	25.56	21.05	17.95	12.88
125	27.79	22.88	19.52	14.00
135	30.01	24.72	21.09	15.12
145	32.24	26.55	22.66	16.23
155	34.46	28.38	24.23	17.35
165	36.69	30.21	25.80	18.47
175	38.91	32.04	27.37	19.56
185	41.15	33.87	28.94	20.70
195	43.38	35.71	30.41	21.83
205	45.61	37.54	32.18	22.95
215	47.83	39.37	33.75	24.07
225	50.06	41.20	35.32	25.15



No. 151. Scaiffe Cylinder for Lime Light Gases. Capacity 50 Feet.

We handle only the well known Scaiffe cylinders; the only cylinders manufactured that have stood the test of time. They are made from the best open hearth steel selected for this particular use, and the greatest care is exercised at every stage of their manufacture. Each cylinder is tested to 600 pounds hydrostatic test, and is unqualifiedly guaranteed.

Oxygen tanks are always painted red; hydrogen tanks black.

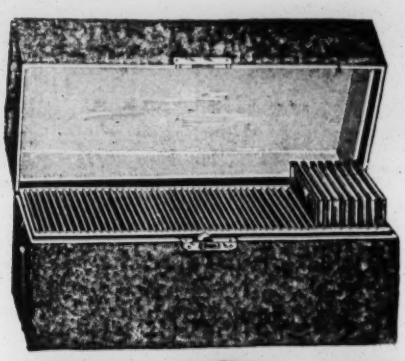
Capacity is figured at the standard pressure of 225 pounds to the square inch.

The cylinders mounted with Patent Double Needle Valve No. 145.

PRICE AND WEIGHT EACH.

Capacity.	Size.	Weight.	Price.
50 feet	12x48 inch	95 pounds	$22.50
40 feet	12x42 inch	85 pounds	21.25
35 feet	12x36 inch	75 pounds	20.00
25 feet	10x34 inch	65 pounds	18.75
15 feet	8x30 inch	38 pounds	17.50

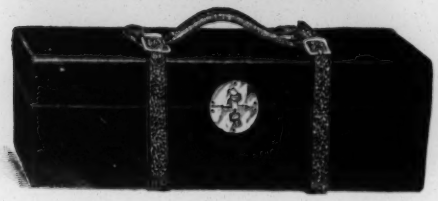
Carrying Cases For Slides.



No. 50. Slide Box for 50 Slides.—Cloth covered, very light and durable, with clasp for fastening cover; cardboard partitions to separate slides.

Outside dimensions: Height, 4½ inches; length, 10¼ inches; width, 4½ inches.

Price ..... **$1.00.**



No. 75. Slide Box for 75 Slides.—Finely finished wood box, cloth covered, with cardboard partitions in single row to hold 75 slides, with two straps and well finished leather handle.

Outside dimensions: Height, 4½ in.; length, 14 in.; width, 4½ in.

Price **$1.75**

No. 101. Slide Box for 100 Slides.—Cloth covered, has substantial leather strap and cardboard partitions; the interior is arranged in two rows of 50 each.

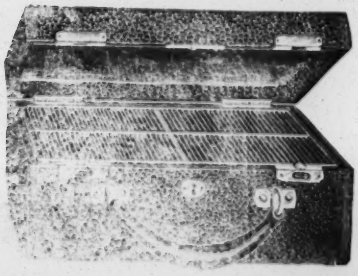
Outside dimensions: Height, 4½ in.; length, 10¼ in.; width, 8 in.

Price **$2.00**

No. 101A. Slide Box for 100 Slides.—This is made of wood, cloth covered, cardboard partitions, two rows of 50 each; with straps, clasps, and well finished handle.

Outside dimensions: Height, 4½ in.; length, 10¼ in.; width, 8 in.

Price **$2.75**



No. 120. Slide Box de Luxe.—The handsomest, strongest, and most practical slide box yet devised. Size is: Height, 5 in.; length 11¾ in.; width, 9 in. Compartments separated by cardboard partitions; two rows of 60 each, with padded inside for better care of slides. Is made of wood, leather covered; has two clasps, and in addition lock and key, with leather handle for carrying. **Price** **$4.75**

Carrying Cases for Stereopticon Objectives.

These cases are handsomely constructed, with compartments for objectives, lined with velvet, leather covered, with handle, clamp, lock, and key.

No. 90. Leather covered case to hold two half-size and two quarter-size stereopticon objectives. **Price** **$6.00**

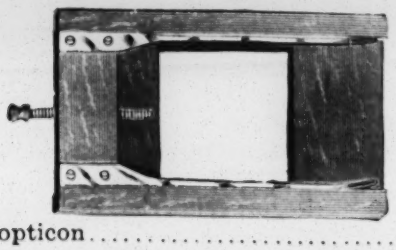
No. 91. The same, to hold two half, or two quarter-size objectives. **Price** **$4.00**

No. 92. The same, to hold two 4-4 objectives. **Price** **$6.00**



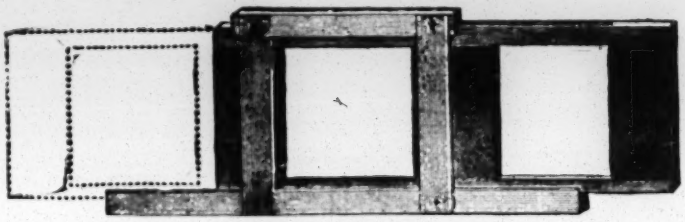
No. 90. Carrying Case for Objectives.

No. 140. Slide Carrier.



For Dissolving Stereopticon.....Price, each, $0.75

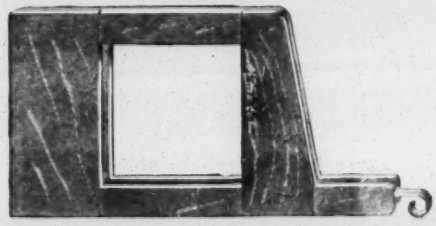
No. 135. Slide Carrier.



Price, $0.50.

For instantaneous change of slide, for use with single lantern. The carrier is made of wood, and after being slipped into place need not be removed during the lecture. The slides are placed alternately in the compartments at the right and left of sliding frame.

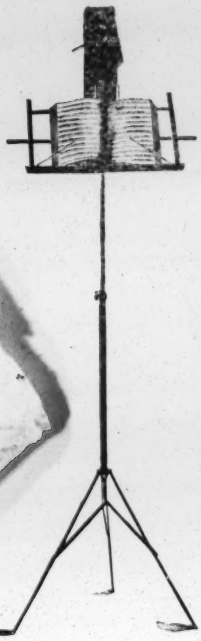
No. 139. "Self Centering" Slide Carrier.



For Dissolving Lantern.....Price, $2.00

For both English and American Slides.

FOREIGN correspondents, particularly those in South and Central America, and in Mexico, are advised to place their orders with us direct, remitting through bank or express companies, rather than through commission merchants. Absolute security is given when the express companies are commissioned to purchase, payment being made when the goods are delivered to the companies. Commission men frequently exact private commissions, which we do not allow, and orders are sometimes diverted, resulting in the substitution of inferior apparatus. :: :: ::



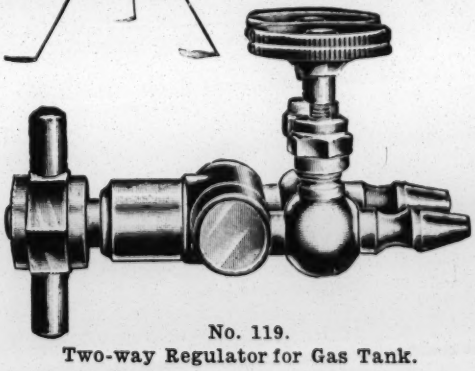
The Lecturer's Reading Stand.

The Lecturer's Reading Stand is a very useful and portable accessory for any lecturer's outfit. It is made of japanned iron, and the book support can be adjusted to any convenient angle or height. It is also arranged to hold Lecturer's Reading Lamp, the hood of which prevents the light from being diffused, and concentrates it upon the page of the lecture. The stand when folded is very compact.

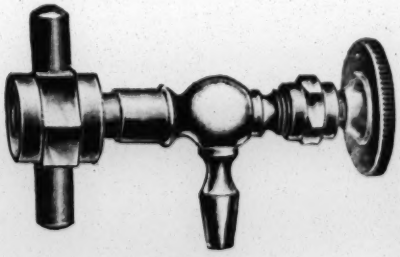
No. 127. Price, stand only **$1.50**
No. 128. Price, stand and oil Lamp **3.50**

Regulators to Control the Flow of Lime Light Gases Taken from Tanks.

Our system of regulators will be found very useful to control the pressure at which the gases are received from the tanks, and before they reach a dissolving key or lime light burner. These are made in two forms, the one having a single nipple and the other double. They are screwed on to the tanks, and the tank valves are opened without regard to pressure. The flow of gas is then regulated with the fingers at the needle valves of the regulator. These allow of very fine adjustment, and the amount of gas received by the burners is easily controlled by the operator.



No. 119.
Two-way Regulator for Gas Tank.



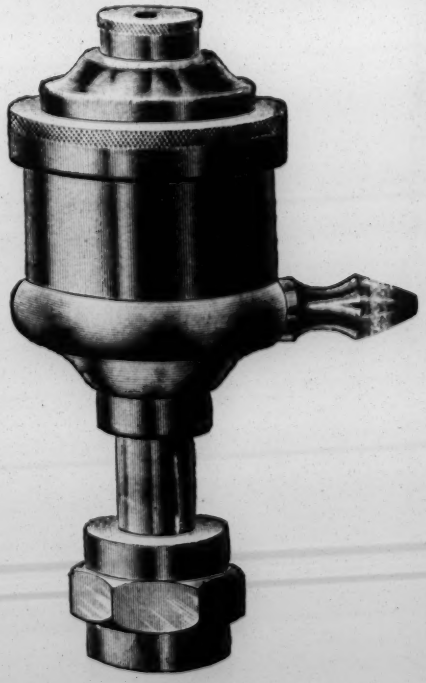
No. 118.
One-Way Regulator for Gas Tank.

No. 118. Price of one-way regulator to be attached to gas tank, each $2.50
No. 119. Price of two-way regulator to be attached to gas tank, each.... 6.50

Automatic Pressure Regulators.

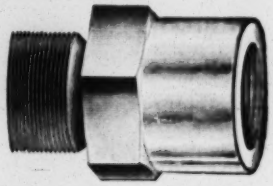
These Regulators automatically control pressure of the gas delivered from the cylinders, maintaining a uniform pressure at the jet, whether the cylinders are full or nearly empty. When used the cylinder valves are opened wide and the proper adjustment of gases (by the stop-cocks on jets or dissolving key) is made but once during the entire lecture or entertainment. With pressure regulators and low pressure key, results like those produced by the high-pressure key are obtained.

No. 126. Price, nickel plated, complete, per pair $15.00

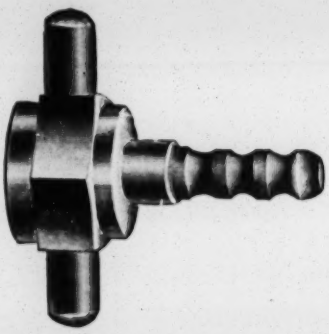


No. 126.

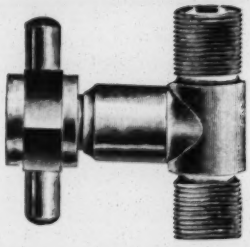
Accessories for Calcium Light Gas Tanks, Etc.



No. 120. Bushing to be attached to gas tank when threads are worn.
Price, each $0.50



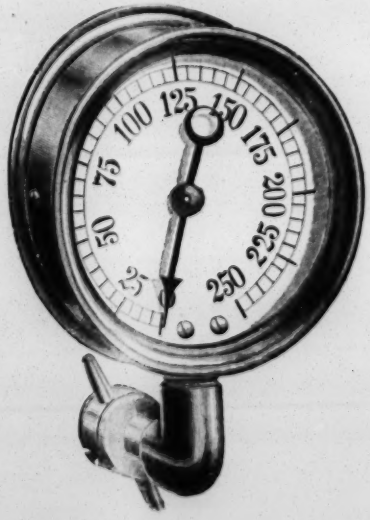
No. 121. Coupling to connect rubber hose with gas tank.
Price, each $0.50



No. 122. T coupling for gas tank; to make double connections of high pressure key hose, etc.
Price, each . . . $2.00

Pressure Gauge.

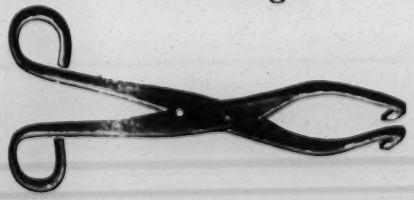
For Ascertaining the Cubic Feet of Compressed Gas in a Cylinder.



In the use of compressed gases the operator should assure himself before commencing an entertainment that his cylinder contains sufficient quantity of each gas to see him safely through, rather than run the risk of being obliged to dismiss his audience abruptly, owing to a deficiency of gas. Our Pressure Gauge enables him to do this with ease and certainty. It is also valuable in proving the amount of gas received from calcium light companies, detecting error and shortage.

No. 118. Pressure Gauge. **Price $5.40**

Lime Tongs.

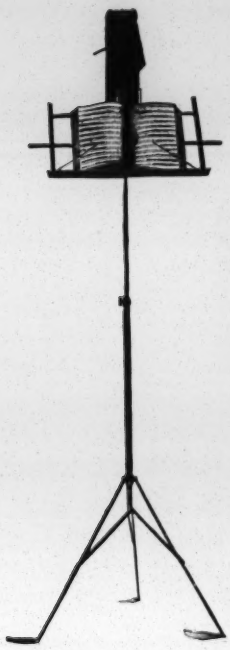


No. 124. Lime Tongs.
Price, each $0.75

Cylinder Wrench.



No. 132. Cylinder Wrench, drop-forged, nickel plated steel wrench, 4½ inches long, ⅜ inches thick, round corners, will not cut the pocket.
Price, nickel plated 30.60



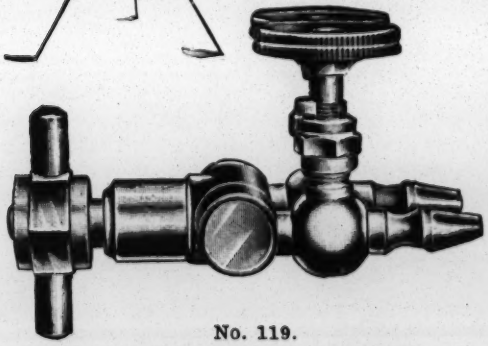
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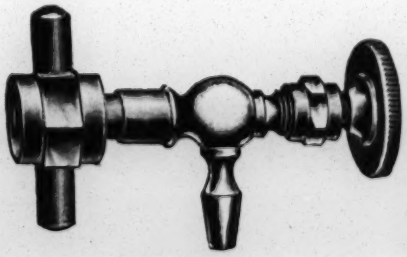
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No. 119.
Two-way Regulator for Gas Tank.



No. 118.
One-Way Regulator for Gas Tank.

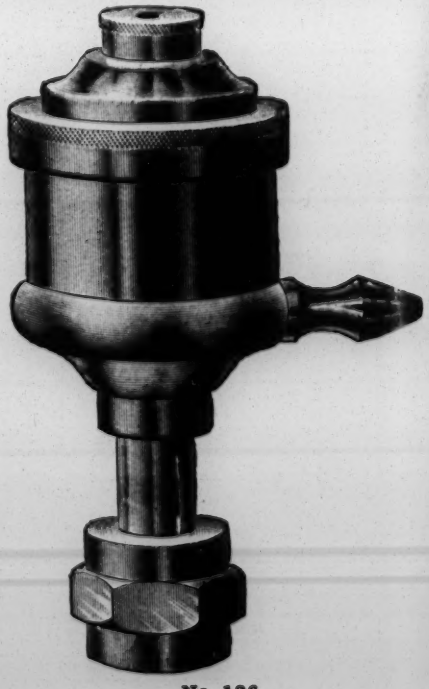
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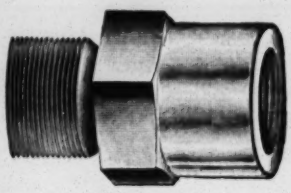
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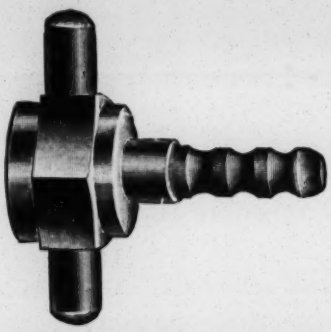


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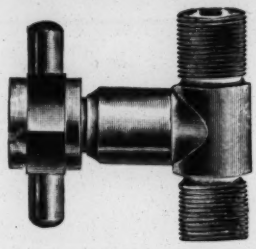
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Price, each $0.50



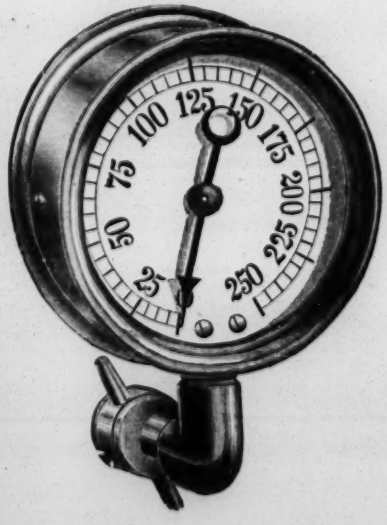
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Price, each $0.50



No. 122. T coupling for gas tank; to make double connections of high pressure key hose, etc.
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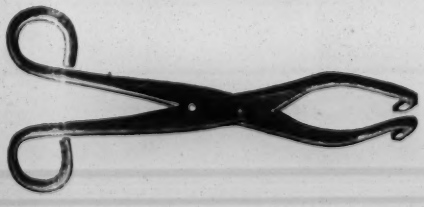
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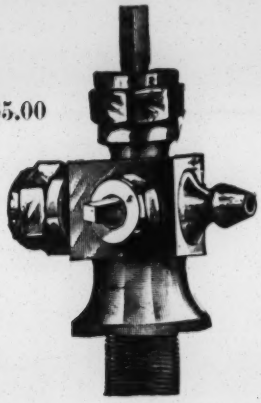


No. 132. Cylinder Wrench, drop-forged, nickel plated steel wrench, 4⅞ inches long, ⅜ inches thick, round corners, will not cut the pocket.
Price, nickel plated **$0.60**

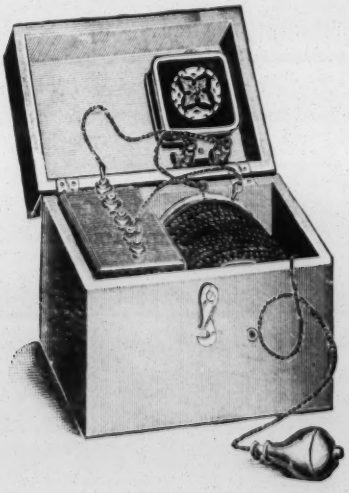
No. 152. PATENT VALVE.

For High Pressure Lime Light Tanks.

Price, $5.00



There being two needles the equilibrium of the gases is easily accomplished. The side spindle being for the fine adjustment, and the flow from cylinder controlled by the main or top one. With this valve your light can be SET hours before your entertainment begins, thus avoiding all adjusting after your audience is seated. Do all your *regulating* with the side spindles, and the *shutting off* with the mains; thus leaving your adjustment perfect.



No. 157. ELECTRIC ANNUNCIATOR OR LECTURER'S SIGNAL.

Price complete **$10.00**

It consists of 125 feet of conducting wire, running from the operator to the lecturer. The latter holds a push button in his hand, which he presses when the view is to be changed. Two dry cells furnish a current, and a small buzzer placed at the other end of the wire, near the operator gives the signal.

IMPROVED CYLINDER WRENCH No. 1



Price..... **$0.7**

Invaluable to everyone using condense gases. This wrench is so constructed that fits on the spindles of the cylinders containin the gases. It is also used to tighten the cou lings, both of the cylinders and of the hig pressure key.

READING LAMPS FOR LECTURERS.

Reading Lamp to Burn Oil or Candles.

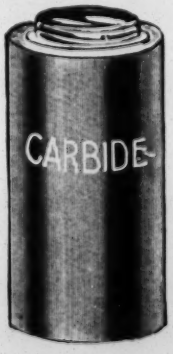


As stereopticon exhibitions are always given in a dark hall, it is necessary for the lecturer who intends to read manuscript, to procure a reading lamp which projects the light upon the printed or written lecture, without spreading the rays, and does not break the darkness of the room.

No. 153. LECTURER'S READING LAMP.

To Burn Candles.

Price..... **$2.0**



CARBIDE.

No. 156. Canister containing 10 pounds Calcic Carbide for making Acetylene Gas.

Price..... **$1.0**

No. 159. Canister containing 5 pounds Calcic Carbide.

Price **$0.6**



No. 154. LECTURER'S READING LAMP.

To Burn Kerosene.

Price..... **$1.00**



No. 155. Canister containing Lime Cylinders Twelve in box.

PRICE:

Per canister.... **$1.0**

Cosmorama or Panorama Outfit.

For Public Exhibitions and Peep Shows.

Cosmorama or panorama lenses are round, double-convex lenses of the best quality, of which the 6-inch is generally preferred, being large enough to permit the observer to use both eyes, which is not so easy with lenses of less diameter.

PRICES OF COSMORAMA LENSES.

Double Convex Lens, 7 inches in diameter, each	$3.00
Double Convex Lens, 6 inches in diameter, each	2.50
Double Convex Lens, 5 inches in diameter, each	2.00
Double Convex Lens, 4 inches in diameter, each	1.50
Price of Mountings, to attach lenses to partition, each	.30

The purpose of the Cosmorama Lens is to enlarge a picture, usually a finely-colored print, in such a way that the actual scene stands forward prominently, endowed with all the shapes and forms of reality, much enlarged, instead of being flat like a picture.

This effect is produced by means of a partition that separates the pictures from the observer and places all the pictures in darkness except for a bright light which is cast directly on them by specially designed lamps.

Directions for Arranging the Cosmorama Lenses and Pictures in a Museum, a Wagon or Other Available Location.

Mount the lenses in a partition or screen, according to the conditions present, placing them about three feet apart and two feet distant from the picture, and at the proper height from the floor to allow a person standing to look through them with ease. If desired, a narrow shelf may be added, raised about two feet from the floor. A powerful light should be cast on the pictures; for this purpose our three-wick lamps as listed in this catalogue are best adapted.

Where the Cosmorama is to be a permanent fixture the partition is generally extended to the ceiling of the room. For a traveling exhibition the above details can be altered at will.

Cosmorama pictures can be furnished in great variety, ranging in price from 20 cents each to $2.50, according to the size. As stocks vary considerably it is desirable that the customer allow us to select subjects, he specifying the particular kind of view, whether religious, portrait, Civil war, Spanish-American war, etc.

Oil Lamps for Magic Lanterns and Cosmorama Outfits.

The three and four-wick lamps distribute the light uniformly over the screen making all portions of the picture sharp and distinct. The rising current of the air thoroughly oxygenates the surfaces, their cumulative heat producing combustion, and the free draft aids the rapid escape of the resulting gases up the collapsible chimney. The light will remain steady and unchanged for two hours and more without requiring the slightest attention.

PRICES.

No. 120. 3-Wick Oil Lamp	$3.25
No. 121. 4-Wick Oil Lamp	3.90
No. 122. Extra wicks for lamps, per doz.	.50
No. 123. Annealed Glasses for lamps, each	.25



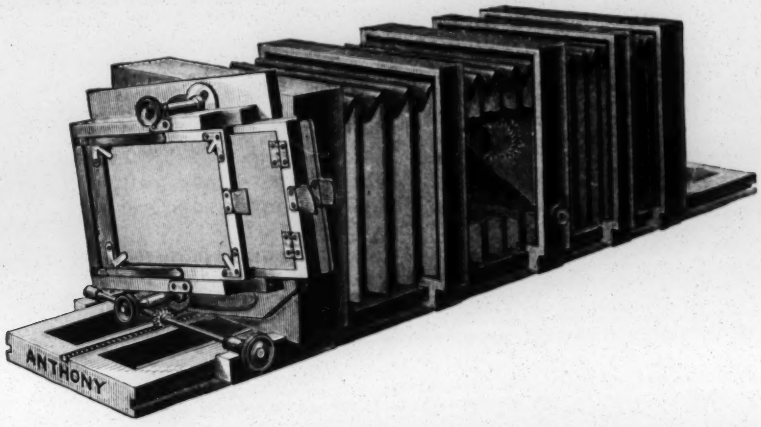
No. 120. Three-Wick Oil Lamp.

Lantern Slide Camera.

For copying 4 x 5 negatives, or smaller, on 3¼ x 4 or 3¼ x 4¼ plates, for use in the lantern. This camera, made with special reference to transparency work, is provided with an oscillating frame carriage for ground glass and plate holder, to facilitate the adjustment of picture on plate.

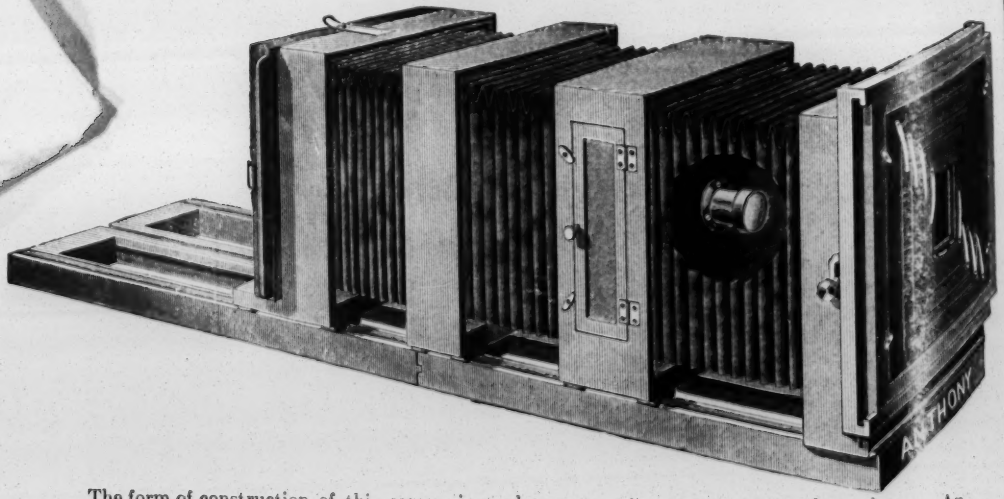
It is well made, light, and simple of construction, and unsurpassed for excellence and convenience.

An important feature in this camera, found in no other, is that the center-board with lens can be used in the end of the camera, converting it at once into an extra long copying camera. This will be found very advantageous in enlarging small pictures by one operation.



Price	$12.00
Special Holders, extra, 3¼ x 4, or 3¼ x 4¼	1.50

Climax Enlarging, Reducing and Copying Camera.



The form of construction of this camera is made apparent by the illustration here shown. An important feature found in no other is that the center-board with lens can be used in the end of the camera, converting it at once into an extra long copying camera. This will be found very advantageous in enlarging small pictures by one operation. These cameras are all fitted with the Benster or Screen Holder, with wooden slide and silver-saving bottle.

	With Benster Holder.	With Lizzie Screen Holder.
8 x 10, with 5½ foot bed	$38.00	$53.00
10 x 12, with 6 foot bed	54.00	70.00
11 x 14, with 7 foot bed	65.00	84.00
14 x 17, with 8 foot bed	84.00	105.00
17 x 20, with 9 foot bed	100.00	120.50
18 x 22, with 9 foot bed	110.00	132.50
20 x 24, with 10 foot bed	124.00	148.00

Gelatine Sheets for Stage Color Effects

We carry in stock the finest imported gelatine sheets for stage color effects in 10 colors. These are as flexible as they can possibly be made, do not split like the domestic article, and give universal satisfaction. They are in use in Keith's theaters, the Orpheon, the Dearborn, and many others. We have no inferior grades.

Price of Gelatine Color Sheets, 18x21 inches, per dozen $1.80

Samples mailed on receipt of 2c. postage

Gelatine Slide Tinters for Stereopticon Use

These consist of two standard size glass magic lantern slips, 3¼x4 inches, between which is laid a sheet of gelatine, matted, and bound together. Ten colors can be furnished.

Price, each Tinter Slide $0.15

Price, per set of 10 different colors 1.50

Miscellaneous Supplies for the Magic Lantern

Lime Cylinders for oxyhydrogen jets, carefully prepared from selected limestone, ⅞-inch diameter, packed in lime dust, in air-tight, screw cap tin canisters, containing 12 cylinders, per canister $1.00

The Same, Bird limes, ¾-inch diameter, per canister of 12 ..... .75

Special Limes, diameter 1¼ inches, reduced at bottom to fit ordinary lime cup, per dozen in canister 1.80

The Same, 6 in canister 1.00

Chemicals for making oxygen, ready mixed, 10 pounds 1.75

Ether, 1 pound in sealed can 1.00

Gasoline, 88, 1 gallon in can with wood jacket 1.00

Gasoline, 88, including can, 5 gallons 5.00

India Rubber Tubing, per foot ..... .12

Plain Glass Slides, 3¼x4 inches, for covering square views, advertising slides, etc., per dozen ..... .25

Black Paper Mats, 3¼x4 inches, square opening, per dozen ..... .10

Black Binding Papers, gummed, per 100 ..... .20

Sensitized Photo Plates, 3¼x4 inches, for making slides ..... .55

Calcic Carbide, per 10-pound can 1.00

Calcic Carbide, per 5-pound can ..... .60

Edison Cylindrical Records for phonograph, each ..... .35

Edison Cylindrical Records for concert phonograph, each 1.00

Oxylith, chemical for making oxygen, per box for 1½ to 1¾ hours' run .. 1.35

Black Tents for Moving Picture and Stereopticon Shows

These tents up to 28x48 can be made either gable at both ends like ordinary wall tents, or round end in front and gable end in back. The last three sizes must be round end tents like show tents. All tents made up and roped in regular showman style, and first-class in material and workmanship.

Prices are for tents with 15 inch curtain, scalloped, bound with scarlet braid on outside and plain 28 inch curtain on inside and 15 inch sod cloth at bottom of wall.

20x40 with 9 ft. wall, not lined.....	$ 70.00	Lined all through.....	$116.00
Poles and stakes extra.....	10.00		
20x50 with 10 ft. wall, not lined.....	91.00	" " "	159.00
Poles and stakes extra.....	12.50		
20x60 with 10 ft. wall, not lined.....	110.10	" " "	185.00
Poles and stakes extra.....	15.00		
24x40 with 9 ft. wall, not lined.....	78.00	" " "	133.00
24x40 with 10 ft. wall, " "	81.00	" " "	140.00
Poles and stakes extra.....	12.50		
24x54 with 10 ft. wall, not lined.....	108.00	" " "	186.00
Poles and stakes extra.....	15.00		
28x48 with 10 ft. wall, not lined.....	108.00	" " "	188.00
Poles and stakes extra.....	17.00		
30x60 with 10 ft. wall, not lined.....	127.00	" " "	216.00
Poles and stakes extra.....	17.00		
35x60 with 10 ft. wall, not lined.....	144.00	" " "	243.00
Poles and stakes extra.....	18.50		
40x60 with 10 ft. wall, not lined.....	149.00	" " "	254.00
Poles and stakes extra.....	20.00		

Talking Machines

There are two kinds of talking machines offered to the public, but many different makes of each kind. The older form is that which accepts the cylindrical record, the other is the flat record kind.

Each manufacturer of talking machines claims peculiar merits for his own product, but in our judgment the best of the flat disk machines is the Victor, and the best of the cylindrical record machines is the Edison.

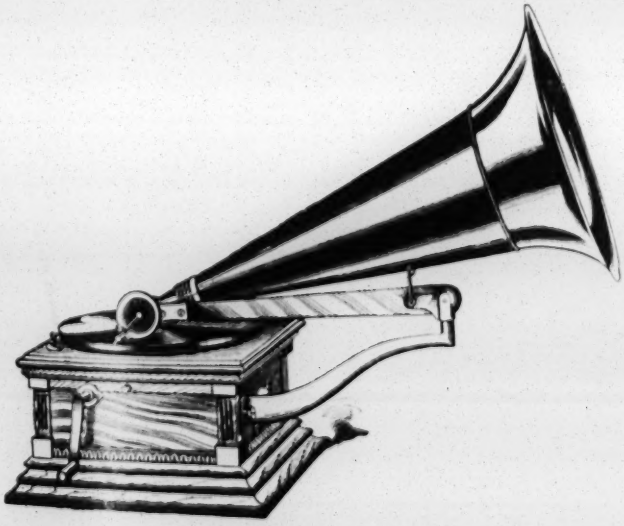
As between the Victor and the Edison types, it is a case of the gold and silver shield. For private use in the home, we think the Edison to be the better; for public exhibition work, in halls and theatres, used either alone or in connection with moving picture or stereopticon views, the Victor is preferable by far. This is the judgment of almost all of our customers who are thoroughly familiar with the subject.

The Victor Talking Machine is preferable for public exhibitions because it has a greater volume of sound than any other, which penetrates through space with great resonance; and because it is free from the peculiar nasal or thin quality which marks sound reproduction from cylindrical records.

Apart from its merit as a sound reproducing machine, it is preferable for traveling purposes because the flat records take up much less space than the cylinders. Two dozen flat records are not bulkier than six cylinders.

Victor Talking Machines

Victor Monarch Junior $25



Victor Monarch Junior

Cabinet: polished quartered-oak, with hinge top. Motor: double tandem spring; plays several records with one winding; and can be wound while playing. Turn-table: 7-inch; can be used for all size records. Sound-box: Concert (Exhibition if preferred). Horn: 16-inch black-japanned steel with brass bell (21-inch, $1.00 extra). Elbow: brass with rubber insulation. Needles: 200 with two-part box for new and worn needles.

Improved Victor III, $40

Tapering hollow arm: the latest scientific method of reproducing sound. Cabinet: handsome quartered oak with hinge top. Motor: double tanden spring; plays several records with one winding; and can be wound while playing. Turn-table: 10-inch, can be used for all size records. Sound-box: Concert (Exhibition if preferred). Needles: 200 with two-part box for new and worn needles. Horn: black-japanned steel, brass bell, "G" horn, 11⅜-inch bell, length including tapering arm, 27½ inches; equipped with "H" horn, 13¾-inch bell, length including tapering arm, 30 inches ($1.00 extra); equipped with "J" horn, 16½-inch bell, length including tapering arm, 35 inches ($2.00 extra).



Victor III, Tapering Arm

Improved Victor IV $50



Victor IV Tapering Arm

Tapering hollow arm: the latest scientific method of reproducing sound. Cabinet: elaborate quartered-oak with hinge top. Motor: triple tandem spring; plays several records, with one winding; and can be wound while playing. Turn-table: 10-inch; can be used for all size records. Sound-box: Concert (Exhibition if preferred). Needles: 200 with two-part box for new and worn needles. Horn: black-japanned steel with brass bell, "H" horn, 13¾-inch bell, length including tapering arm, 30 inches; equipped with "J" horn, 16½-inch bell, length including tapering arm, 35 inches ($1.00 extra); equipped with "K" horn, 20½-inch bell, length including tapering arm, 39 inches ($4.50 extra).

Improved Victor V $60

Tapering hollow arm: the latest scientific method of reproducing sound. Cabinet: elaborate, highly polished quartered-oak with hinge top. Motor: triple tandem spring; plays several records with one winding; and can be wound while playing. Turn-table: 12-inch, for all size records. Sound-box: Concert (Exhibition if preferred). Needles: 200 with twopart box, for new and worn needles. Horn: black-japanned steel, brass bell, "J" horn, 16½-inch bell, length including tapering arm, 35 inches; equipped with "K" horn, 20½-inch bell, length including tapering arm, 39 inches ($3.50 extra); equipped with "L" horn, 23¼-inch bell, length including tapering arm, 46 inches ($10.00 extra).



Victor V Tapering Arm

No horn supports required for the Improved Victor Machines, not even for the large horns.

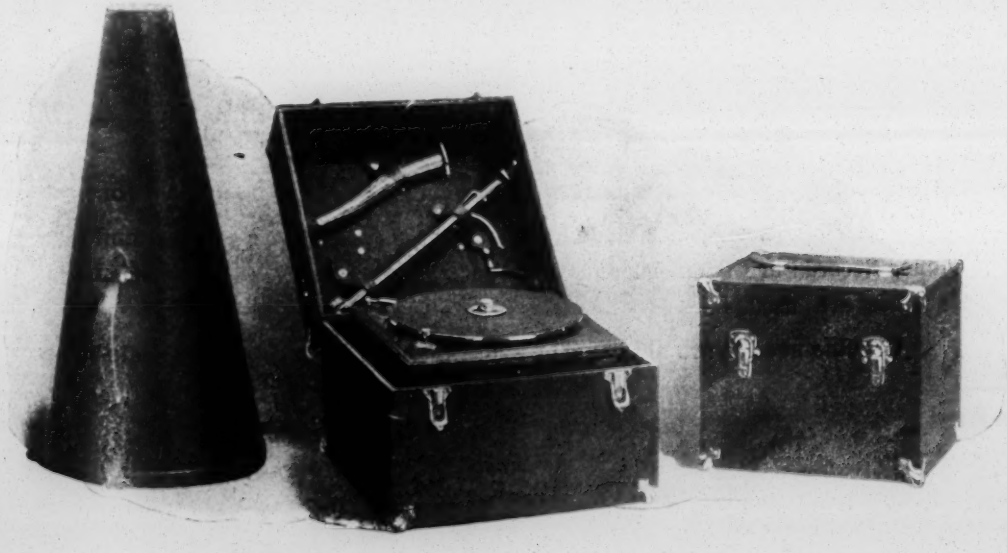
Victor Horns AND Carrying Cases

Horns, Including Elbows

16-inch black-japanned tin	$1.50
16-inch black-japanned steel body brass bell	2.00
21-inch black-japanned steel body brass bell	3.00
30-inch black-japanned steel body brass bell	4.00
42-inch black-japanned steel body brass bell	10.00
Stand for 42-inch horns	4.00
Elbow brass	.60

Tapering Arm Horns, without Elbows

	Brass Bell	All Brass
"G" horn: 11¾-in. bell, length including tapering arm, 27½-in.	$ 3.00	$ 3.50
"H" horn: 13¾-in. bell, length including tapering arm, 30 -in.	4.00	4.50
"J" horn: 16½-in. bell, length including tapering arm, 35 -in.	5.00	6.00
"K" horn: 20½-in. bell, length including tapering arm, 39 -in.	8.50	10.00
"L" horn: 23¼-in. bell, length including tapering arm, 46 -in.	15.00	18.00



Machine Carrying Cases

Straight arm machines	$4.00
Victor the Third	4.25
Victor the Fourth	4.50
Victor the Fifth	5.00

Horn Carrying Cases

Regular horns, including 30-inch	3.00
Tapering arm horn "G"	3.00
Tapering arm horn "H"	3.50
Tapering arm horn "J"	3.75
Tapering arm horn "K"	4.50

Victor Records



De Luxe Special, 14-inch—$2 each, $20 doz.

De Luxe, 12-inch—$1.50 each, $15 doz.

Monarch, 10-inch—$1 each, $10 doz.

Victor, 7-inch—$0.50 each, $5 doz.

The larger records are longer, louder, and give better quality of tone.

The Victor needles are made by a special process and give a loud and clear tone. Records are damaged and wear out in a much shorter time if inferior needles are used.

Genuine needles are always sold 100 in an envelope—or in tin needle-boxes.

Victor Record Cases

De Luxe 12-in. Record Case—50-Record case poplar wood, $2.50.

Monarch 10-inch. Record Cases—50-Record case poplar wood, $1.75.

Monarch 10-in. Record Cases—50-Record case polished oak, $2.50.

Victor 7-in. Record Cases—50-Record case poplar wood, $1.25.

Victor 7-in. Record Cases—50-Record case polished oak, $2.00.

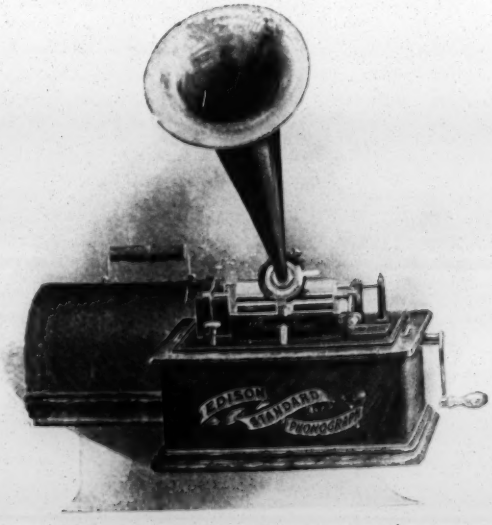
Edison Phonographs

The New Edison Moulded Phonograph Records are of such efficiency that we recommend the purchase of a machine that takes the standard size records in preference to the large concert machine.

We select three of the Edison Phonographs as representing a full line for public exhibitions or home use.

The **Standard, Home,** and **Triumph Phonographs** have the new style cabinet and carrying cover. The wood is antique oak with handsome edge moldings, all highly polished. The body box has a hinged cover, to which the entire phonograph mechanism is firmly fastened, and which may be turned back, thus permitting instant and convenient inspection of the motor at all times. An automatic catch holds the body box cover open. When the carrying cover is in position its fastenings extend through slots in each end of the body box cover and are securely locked to the ends of the body box by strong pivot latches.

The Standard Phonograph



The Standard Phonograph.

The Standard is built with the same careful precision that characterizes all phonographs. Made of iron, steel, and brass, with nickeled and polished mandrel. Black enamel and gilt finish. It has the new style cabinet. Actuated by a spring motor.

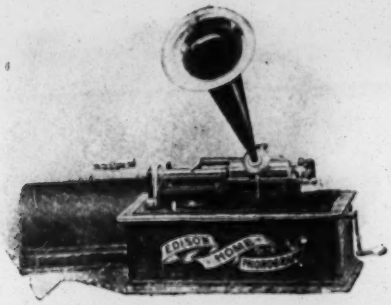
Will record, will shave off. Plays the Standard Records. Fitted with a speaker clamp screw for instant interchange of speakers.

Every Standard phonograph includes free of charge a Model C Reproducer, a sapphire shaving knife, a 14-inch horn, a camel's hair chip brush, a winding crank and an oak carrying case. Full printed directions with each machine.

These parts are essential to a perfectly equipped and complete talking machine outfit. The Standard is shipped only complete as above. The only change we make is to substitute a speaking tube for the 14-inch horn, if so desired.

Price of Standard Phonograph, as described.....$20.00

The Home Phonograph



The Home Phonograph.

A complete talking machine that has always given general satisfaction. It plays the standard size records. It is simple in construction and easy to operate. It is equipped with a spring motor that differs from the larger motors only in not running so long with a single winding. It has the new style cabinet.

Made of steel, iron and brass throughout. Finished in black enamel and gilt. Mandrel is nickel plated and polished. Will record, will reproduce, will shave off. Fitted with a speaker clamp screw for instant interchange of speakers. Every Home Phonograph includes free of charge a Model C Reproducer, an Edison recorder, a sapphire shaving knife, and oak body box, oak cover, a 14-inch horn, a winding crank and a camel's hair chip brush. Full printed directions packed with each machine.

Price of Phonograph, as described..... $30.00

The Triumph Phonograph



The Triumph Phongraph.

Actuated by powerful triple springs which drive the machine through fourteen standard records with a single winding. Winds noiselessly, regulates perfectly. Simple, but effective construction, and in every respect a high grade machine.

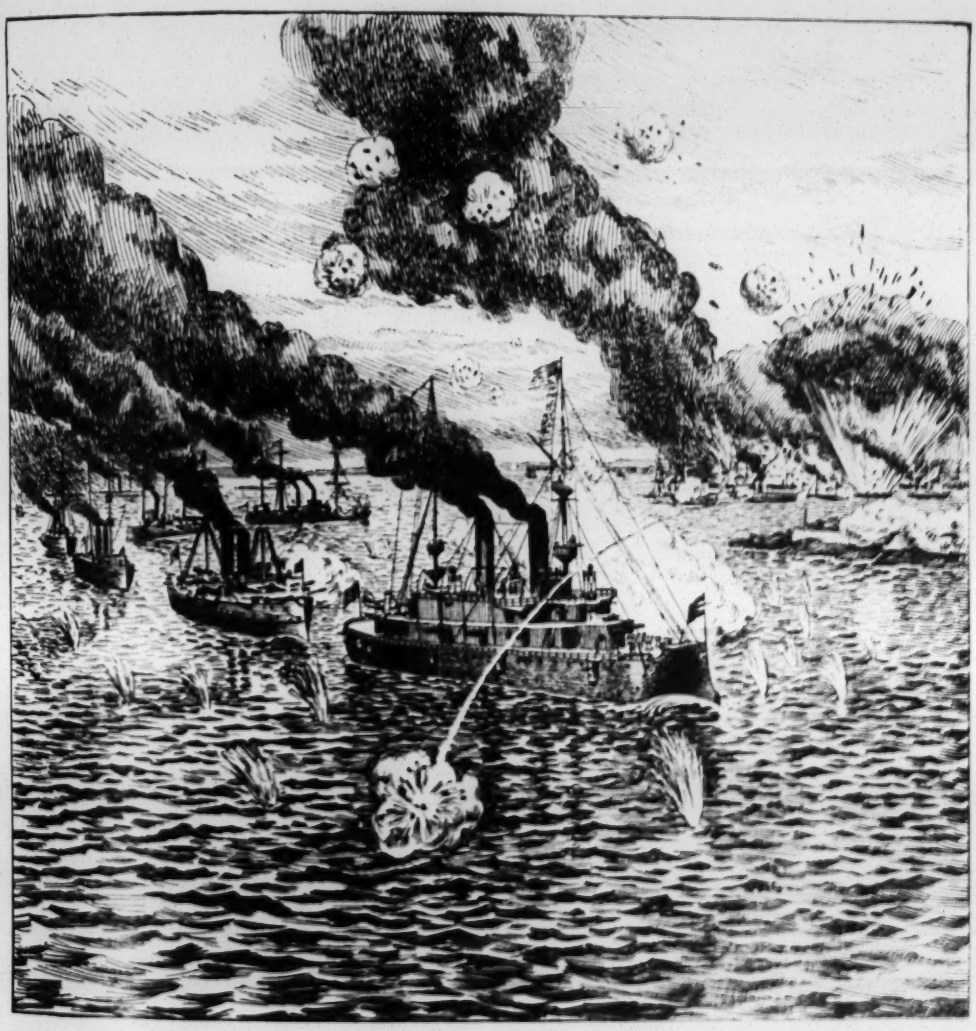
Removable steel bushings, belt tightener and other useful devices. Has the new style cabinet. Finished in black and gilt enamel, with nickel plated and polished mandrel. Fitted with a speaker clamp screw for instant interchange of speakers.

Every Triumph Phonograph includes, free of charge, a Model C Reproducer, an Edison Recorder, a sapphire shaving knife, oak body box, oak cover, a 14-inch horn, a winding crank, and a camel's hair chip brush. Full printed directions packed with each machine.

The Triumph Phonograph is shipped only complete as above. The only change we make is to substitute a speaking tube for the 14-inch horn, if so desired.

Price of Triumph Phonograph, as described..... $50.00

Price of Edison Gold Moulded Records, standard size, is 35 cents each, per dozen 4.20



The **Following Posters are furnished by the Kleine Optical Co.:**

No. 200. Poster Cut of Naval Battle

Reduced in Size. Size of Original, 11x11 Inches.

Posters with this cut printed to order only, in lots of 1,000 or more, with customer's wording if preferred.

Price of Posters with above illustration (11x11 inches in size)

Size of poster, 18x24 inches, black letters on colored paper, per 1,000 ..... $5.00

Per 2,000 ..... 10.00

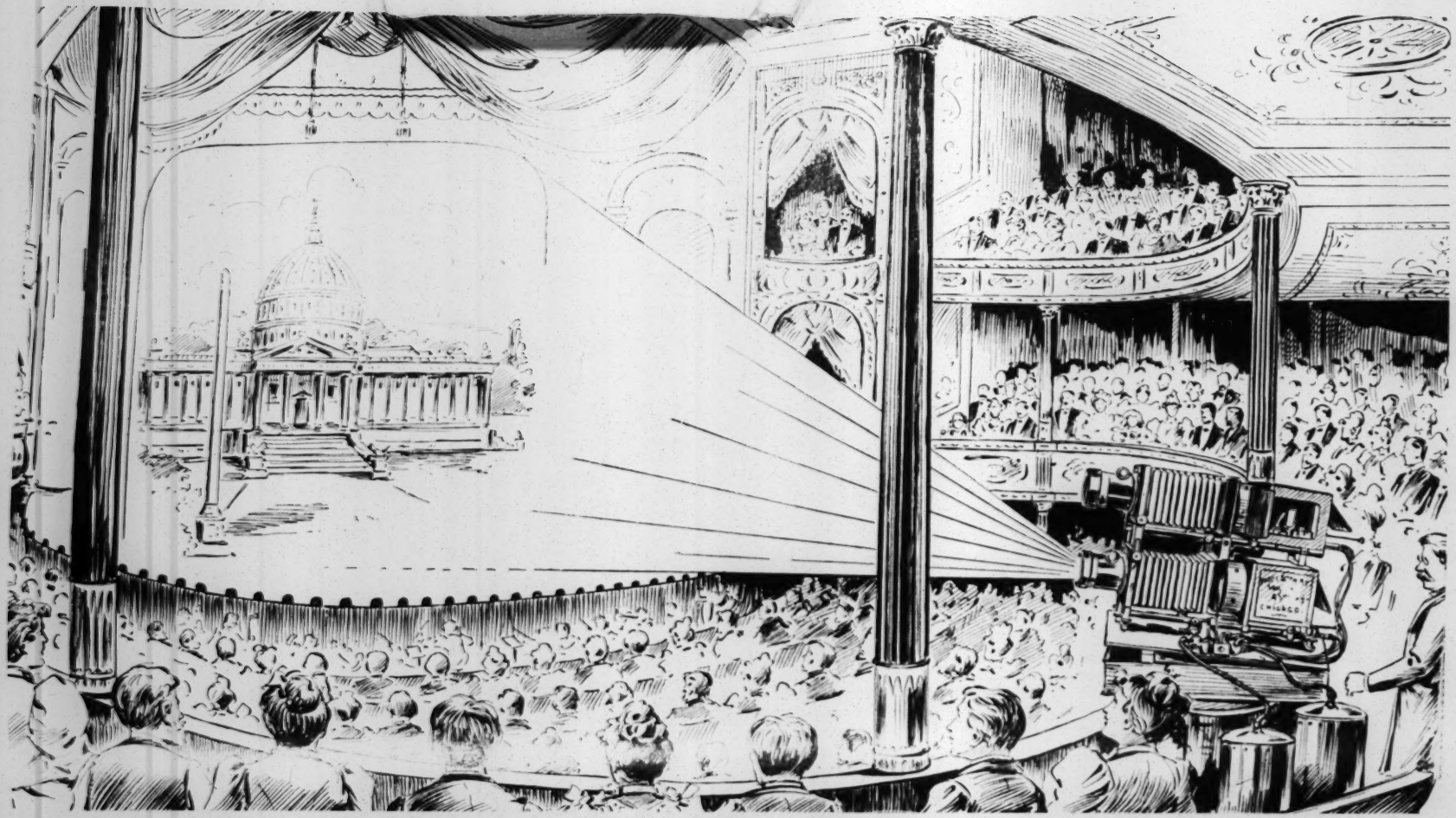
Per 100 ..... .75

Same illustration, poster 24x36 inches, black letters on colored paper, per 1,000 ..... 12.50

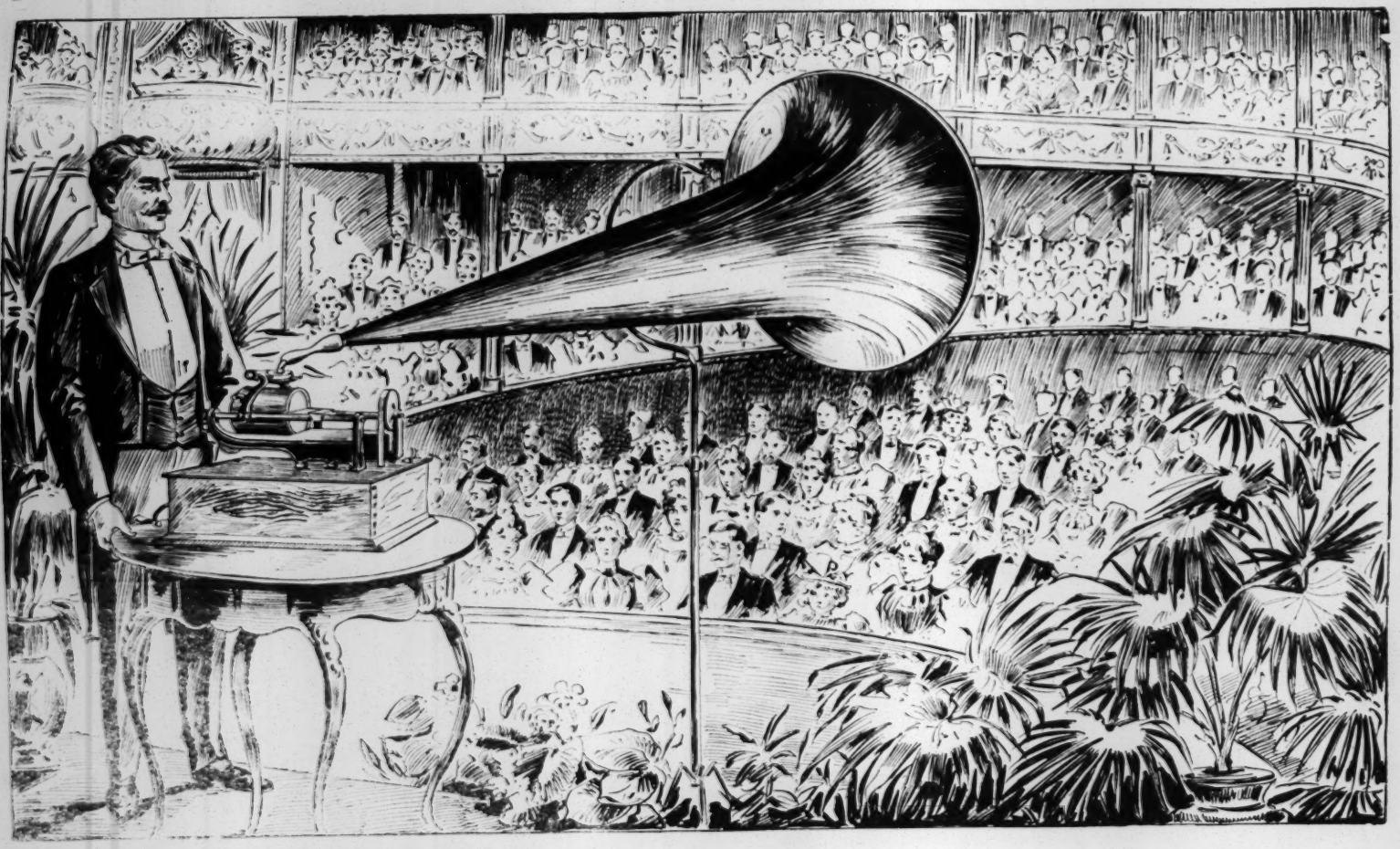
Same illustration, poster 24x36 inches, printed in two colors on colored paper, per 1,000 ..... 15.00

This Cut may be used in Combination with Others Listed.

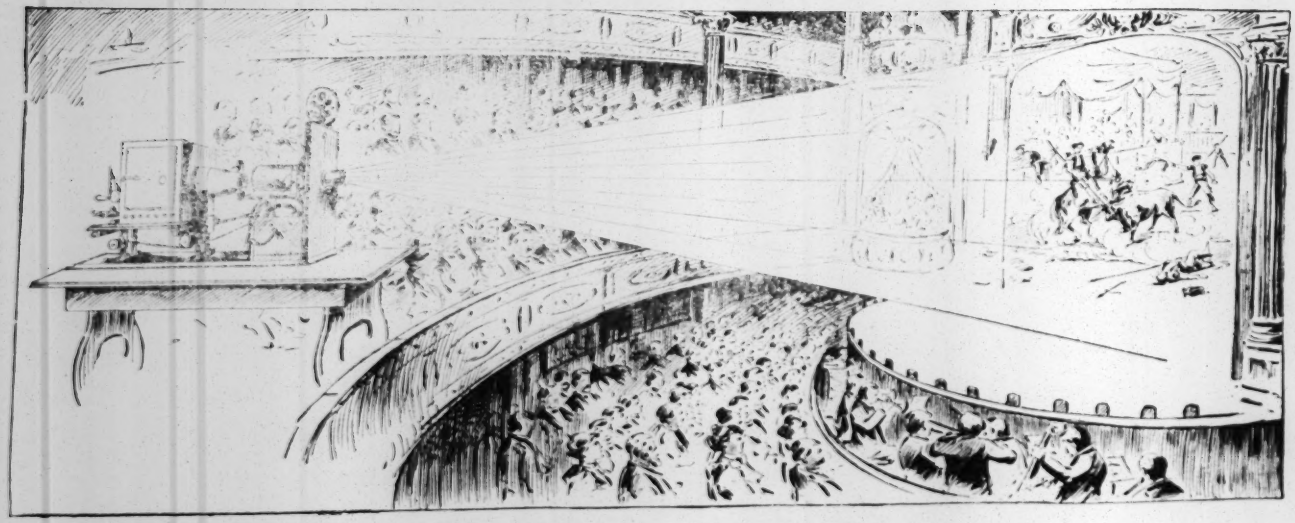
Samples mailed on request, inclosing 2-cent stamp.



No. 203. Poster cut for Stereopticon Exhibition. Size of original, 8x5¾ inches. See following pages.



No. 204. Poster Cut for Talking Machines. Size, 7x4½ inches. See following pages.



No. 205. Poster Cut for Moving Pictures.

Reduced Size. Size of Original, 12 x 5 Inches.

Posters covering the following five combinations, 18x24 inches in size, black lettering on colored paper.

A—Advertising Moving Pictures only, showing cut No. 205.

B—Advertising Stereopticon Views only, showing cut No. 203.

C—Advertising Stereopticon and Moving Pictures, showing cuts Nos. 203 and 205.

D—Advertising Stereopticon, Moving Pictures and Talking Machine, showing cuts Nos. 203, 204, 205.

Samples sent on request and receipt of two cent stamp.

Prices of Posters which we Keep in Stock.

Series A, B, C, D.

18x24 in., per 100	$0.75
18x24 in., per 250	1.50
18x24 in., per 500	3.00
18x24 in., per 1,000	6.00
18x24 in., per 2,000	10.00

Posters A, B, C, D will be specially printed on order in **Size 24x36 inches,** black letters on colored paper, per 1,000, $12.00.

Size 24x36, in two colors, lettering red and black on colored paper, printed to order, per 1,000, $15.00.

Dodgers, 6x9 inches, per 1,000, $2.25.

In offering advertising posters at these prices we enable customers to save a large part of the cost. The cuts used in illustrating cost $25.00 each, while our prices cover only the bare cost of paper and printing in large quantities.

Admission Tickets.

Per 200	$0.40
Per 500	.75

PART III

Pages 126 to 176

CONTENTS

STEREOPTICON VIEWS

FOR

Advertising
Illustrated Songs
Cloak Dances
Russia-Japan War
World's Fair
Secret Society
Travel

The Chicago Post Office handles millions of mail matter; to avoid error, address carefully:

KLEINE OPTICAL COMPANY
52 STATE STREET, CHICAGO, ILLINOIS

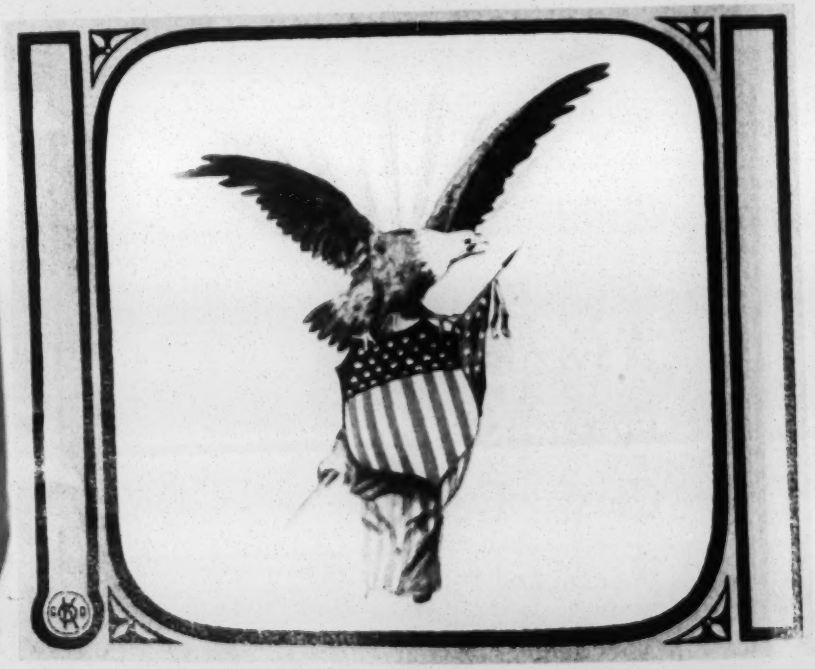
STANDARD VIEWS

For the

STEREOPTICON

and

MAGIC LANTERN



No. 2003K The Eagle perched on shield, grasping the American flag.

Sold colored only. Price $1.00

Furnished blacked out if desired.

Varying Prices for Stereopticon Views

It will be noted that stereopticon views of similar styles, and sometimes of the same subject, are listed at different prices. There are various reasons for this apparent discrepancy.

All American, French and German slides, excepting some special effects, comics, chromatropes, etc., are made in uniform style: photographs on glass 3¼ inches high, 4 inches long, and they may be plain or colored.

Slides made in England are 3¼ inches square.

The best standard size slides usually sell at 40 cents each plain, $1.00 colored; others 25 cents plain, 50 cents colored. Those that sell at 25 cents are either not of the finest grade photographically or may be made from copies, or are otherwise not in the same class with the best slides.

Views for the Stereopticon Made to Order.

We make views to order, standard size, unmounted, 3¼x4 inches, or mounted in wood 4x7. Any photograph, newspaper print, book plate or drawing can be copied. Plain black and white prints make better slides than colored prints. These slides can be colored if desired.

PRICES.

Slides to order, uncolored, 3¼x4 inches, from photograph, including negative and one slide, each $0.75
Slides to order, colored, 3¼x4 inches, from photograph, etc., each 1.50
Slides, colored, coloring only, each 75 cents and ..... .50

Public Announcements With the Stereopticon.

Election Bulletins, Advertisements, stage Notices, Etr

We are in constant receipt of letters of inquiry seeking information as to the proper manner of making advertising slides to be projected in public places, against the outer walls of buildings, or in theatres and halls, by means of a steoreopticon. We have given much thought and labor to this subject and have evolved several methods that will answer this purpose satisfactorily.

For the purpose of projecting announcements of temporary interest, that is to say, written matter which is to be frequently changed, such as election bulletins, stage announcements, etc., we recommend our new system of

Typewriter Bulletins

for which we furnish a transparent flexible material, which is manufactured for us in Germany. These plates are made in standard slide size, 3¼x4 inches. They are placed in the typewriter and the announcement written in the ordinary way as it would be on paper.

We furnish a prepared powder which is sprinkled on these announcements to intensify the letters; the flexible plate is then placed between two glass slips of the regular lantern slide size and placed in the carrier of the stereopticon like an ordinary slide.

The merit of this system lies in the fact that the letters are clear cut, and when projected on the curtain are very legible; at the same time the compactness of the writing enables the operator to show much more matter upon his curtain than is possible when the announcements are written in ink. This method has been used with great success by the "Chicago American" for its election and other stereopticon bulletins, which paper has the exclusive rights in Chicago.

Prices of Specially Prepared Election Bulletin and Advertising Plates for use with Typewriter, per dozen, 50c; per hundred $2.50
Prepared Powder for Intensifying Typewriter Letters, per ounce ..... .20

Plain Glass Slips For Announcements.

Exhibitors that wish to prepare announcements either for advertising or other purposes in the simplest manner can do so by purchasing ordinary plain glass slides, standard size slide, 3¼x4 inches, and a bottle of liquid India ink. Announcements can be written on these plates with an ordinary pen and are to be placed in a slide carrier in the same manner as ordinary slides.

Price of Plain Glass Slips, 3¼x4 Inches, for Advertising and Announcements, per dozen $0.25
Liquid India Ink, per bottle ..... .25
Hair Line Writing Pen for Writing Announcements on Glass, with Holder, each ..... .05

About the Coloring of Stereopticon Views

As many buyers of stereopticon slides are unfamiliar with the subject of their coloring, we offer a few words of explanation.

All stereopticon views that are sold colored are colored by hand. This applies to every grade—good, bad and indifferent. There is no mechanical process by which slides can be colored.

The vast difference that exists between various colored slides is due to the expertness or inefficiency of the colorist. A high-class slide colorist is an artist; a cheap colorist is a mechanic. The one works for effect on his slides, putting in every tint that his experience and artistic sense suggest; giving talent and often genius to the work; throwing his individuality and his ideas into his brush. His product is as different from that of other colorists as are the paintings of a Meissonier from those of a dauber. It is the work of such colorists that distinguishes the slides of Stoddard, Burton Holmes and other careful lecturers from those of men who sacrifice everything to cheapness. The other class of artists, often consisting of unpracticed girls, who perform their labor for a small sum per week, is worked under pressure, lacks the artistic sense as well as the ability to handle a brush properly, and is expected to turn out a fixed quantity of slides per day, as a brick layer is expected to lay a certain number of bricks. They begin and end as apprentices to the trade.

There are various grades of merit between the two extremes; but the vast majority of colored slides that are sold at a very cheap price are of the apprentice variety. When one colored slide is offered at 50c and another at $1, there is a difference in quality between them. When one dealer offers his "best" colored slides at 50 cents, it is a safe premise that his best is another dealer's worst.

The highest price that can be asked for coloring a slide is cheap when one considers the character of the work and the value of the artist's time; current prices for good coloring are made possible only by the experience and rapidity that the colorist gains by devoting his energies exclusively to such work. A good colorist can do much more work and infinitely better than a poor slide painter, in a given time. But his pay is much higher.

The coloring of slides that are listed in the catalogue is cheaper for the best quality than that of special slides colored to order, because the colorist is familiar with the one, while the other usually calls for extra effort and time.

Slides used for coloring are the same as those sold plain; the coloring has been added to the plain side. A first quality plain slide will make a better colored slide than a second quality, even though the coloring be the same. A good negative will make a better slide than a poor one; a wet plate or collodion slide is more transparent and sparkling than a dry plate, but is more difficult to make in the first place and requires special knowledge for coloring. Only expert colorists can color wet plate slides.

Illustrated Song Slides

The Making of Illustrated Song Slides.

Writers and composers of songs ask occasionally what the cost would be to make a set of slides to illustrate the words. For their information we explain the conditions under which the popular illustrated song slides are made.

The publisher of a song, thinking that it has sufficient merit to make a hit, agrees with the slide maker to purchase a certain number of sets of slides if he will make the negatives at his own expense. Or he agrees to pay the cost of making the negatives, in which case he buys the slides as he wants them without condition as to quantity.

In order to make a set of negatives to illustrate a song it is necessary to hire models to pose, rent costumes, paint backgrounds and rent furniture to form a proper scene for the photographic negative; if the song calls for woods, country lanes, cottages, etc., it may be necessary to carry a number of people a considerable distance to find the correct environment. If the negatives are made in winter, a trip to the south may be necessary.

Models are paid for their time. If a number are engaged for a certain hour and one of them fails to appear the others must be paid, though not used, and another engagement is made. This will explain why a set of song negatives may cost from $50.00 to $300.00 before a single lantern slide is made; this cost is fixed whether one set or one thousand sets of slides are made from the negatives. Therefore, slide makers require a guarantee from song publishers that they will accept from 25 to 150 sets of slides from a new set of negatives, to at least partly insure them against loss. If an error of judgment has been made it is the publisher's, and the loss is his. If the song is a success the publisher receives a rich reward from the sale of the music.

This will explain why it is not practical to make one set of song slides at a cheap price or at the slide maker's risk. It also explains why the general public can obtain original song slides of excellent quality at a price of 50 cents each. If the music publisher were not to subsidize the slide maker the cost of the slides would be much greater.

By original slides we mean those which are made from the original negatives, photographs from life. As against these we speak of copied slides, which are invariably of poor quality and cheaper. Taking a set of the original slides, the copyist makes his negatives from these, and saves the heavy expense of original posings. In doing so, however, he loses all the fine qualities of the original slide, the coloring is invariably of the poorest grade and the product is usually beneath criticism.

This copying process is applied to many popular slides other than songs, and the firms making a practice of this are as blatant about the quality of their product as if their photographers had covered the earth making original negatives.

Titles of Illustrated Song Slides

Sold as Listed, in Complete Sets Only

Price, 50 cents per Slide

The number of slides stated per set, does not include the title slide, which is shipped free of charge. To find the cost of any set multiply the number of slides by 50 cents each.

TITLE	Slides, per Set
A Picture no Artist can Paint	16
Altar of Friendship	18
As the Summer Days go by	18
A Soldier Who Wears no Uniform	17
A Bird in a Gilded Cage	17
A Rabbi's Daughter	19
A Hero Till Judgment Day	15
A Letter from Ohio	17
A Picture of My Best Girl	16
A Little Shoe	13
American Expansion	23
A Sailing Over the Sea	11
Asleep at the Switch	18

TITLE	Slides, per Set
A Picture Without a Frame	13
Absence Makes the Heart Grow Fonder	18
All is Fair in Love and War	15
A Little Boy in Blue	20
Always in the Way	15
Be Satisfied With What You Have	14
Beyond the Gates of Paradise	14
By the Dreamy Susquehanna	17
Because You Were an Old Sweetheart of Mine	16
Boys are Coming Home To-day	17
Blue Bell	16

TITLES OF ILLUSTRATED SONG SLIDES—Continued

TITLE	Slides, per Set
Bunker Hill	16
Black Sheep Loves You Best of All	19
Blue and the Gray	17
Break the News to Mother	15
Because He Loved His Mother	16
Cloud Faces in the Sky	16
Cross the Prison Floor	23
Coming Home to Die	16
Coming Home to Dad	15
Day by Day	16
Down by the River Side	16
Down Where the Cotton Blossoms Grow	16
Down in the Meadow Where the Green Grass Grows	17
Dear Old Stars and Stripes, Good-bye	16
Duel of Hearts and Eyes	16
Dear College Chums	23
Don't Be So Anxious to Run Down a Woman	13
Don't Break Your Mother's Heart, Tom	14
Don't Let Her Lose Her Way	13
Don't Say No, Daddy	13
Does This Train Go to Heaven	16
Down in the Vale of Shenandoah	16
Don't Cry, Katie Dear	18
Down Old New England Way	12
Down Where the Suwanee River Flows	16
Dora Dooley	11
Excelsior	20
Face in the Firelight	16
Fatal Rose of Red	18
For the Blue Juniata, I Am Longing	16
Fare Thee Well, Molly Darling	19
For Old Time's Sake	18
Follow the Crowd on Sunday	16
Flag for Which My Father Fought	14
For Sale, a Baby	18
For Many Years	16
Fair Virginia from Virginia	14
Face Upon the Barroom Floor	19
From Prison to Mother's Grave	17
Good Night, Beloved	16
Good-bye, Sis	16
Good Mr. Mailman	11
Gold Cannot Buy a Love Like Mine	14
Girl I Loved in Sunny Tennessee	15
Homestead on the Hill	18
He Laid Away a Suit of Gray to Wear the Union Blue	16
Harp With Broken Strings	14
Her Boy in the Rank and File	16
Heroes That Wear the Blue	16
Her Boy in Blue	16
Hello Central, Give Me Heaven	16
Home of the Girl I Loved	19
He Was a Playmate of Mine	19
Holy City	17
He Was Only a Private, That's All	20
He Laughs at a Scar Who Never Saw a Wound	18
Had She Listened to Her Mother	16
I Left Because I Loved You	15
In Good Old New York Town	17
I Wonder If She Is Waiting	15
I Love You Honey, 'Deed I Do	16
In the City of Sighs and Tears	16
I'll Be With You When the Roses Bloom Again	16
I Used to Know Her Years Ago	18
In the Valley of Kentucky	16
I'll Be There, Mary Dear	16
I'll Wed You in the Golden Summer Time	16
I've a Longing in My Heart for You, Louise	18
In the Haying Time	14
If the Sunshine of Love Is There	16
It's the Man in the Soldier Suit	21
In the Valley Where the Blue Bird Sings	17
In Our Home, Sweet Home	16
I Want My Mamma	17
I'm a Longing for My Old Kentucky Home	16
I'll Meet You at the Golden Gate	15
In the Shade of the Old Apple Tree	17
I Want to Be a Soldier	16
I Love You in the Good Old Fashioned Way	20
In the Hills of Old Carolina	22
I'm Wearing My Heart Away for You	22
I Feel So Very Lonely	14
In the Baggage Coach Ahead	16
I Wonder Where She Is To-night	20
I Dreamed My Mother Was a Queen	14
In Old Ireand Meet Me There	16
If I Had a Girl Like You	14
I'd Like to Hear That Song Again	15
I'm Glad I Met You, Mary	14
I'd Rather Be a Beggar Than Be Your Bride	12
I Love You So, Darling Mae	14
In the Shadow of the Cross	14
I Am Not Ashamed to Call Her Mother	14
I Love Her Just the Same	14
I Love My Dolly Best	14
I Must Go Home To-night	12
I Was Once Your Wife	13
I'm Going Back to Old Missouri	15
In the House of Too Much Trouble	16
Just a Little Attic, But It's Home	11
Just Plain Folks	16
Jennie Lee	16
Just Remember That I Love You	18
Just as the Sun Went Down	12
Just at the Close of Day	15
Just at the Turn of the Tide	19
Just Tell Her That I Loved Her Too	12
Just to Kiss Her Tears Away	16
Just Where the Road Turns, Kate	16
Just Next Door	19
Just Tim and Me	11
Just Set a Light	10
Just One Boy	14
Just a Bunch of Wild Flowers	16
Kentucky Jane	14
Little Dolly Driftwood	14
Like the Beautiful Snow	16
Like the Star That Falls From Heaven	18
Lay My Wedding Dress Away	15
Land of the Red, White and Blue	16
Little Boy Called "Taps"	16
Last Night as the Moon Was Shining	20
Letter Edged in Black	15
Like a Bird With a Broken Wing	24
Little Boats Should Keep Close to the Shore	21
Little Empty Nest	15
Mandy Lee	13
My Pretty Southern Rose	15
My Own Wild Western Rose	15
Mick Who Threw the Brick	15
My Carolina Lady	14
Message of the Rose	16
My Charcoal Charmer	16
Mamma Number Two	14
My Rose From Tennessee	14
My Mississippi Sue	16
Mansion of Aching Hearts	16
Man in the Overalls	17
Mid the Green Fields of Virginia	17
My Mother Was a Northern Girl	16
My Dear Old Southern Home	21
My Old New England Home	12
My Old New Hampshire Home	13
My Little Georgia Rose	16
My Heart's To-night in Texas	16
Molly Bawn	16
New Born King	11

TITLES OF ILLUSTRATED SONG SLIDES—Continued

TITLE	Slides, per Set
Never to Meet Again	14
No One Can Take Your Place	16
Nobody Brings Presents to Me	14
Only a Dream of the Golden Past	16
On a Sunday Morning When the Church Bells Chime	16
Only a Soldier Boy	15
One Night in June	15
Only a Baby's Ragged Shoe	14
Open Your Mouth and Shut Your Eyes	16
On the Wedding Morn	15
O, Give Me Back My Darling	12
Perjured Bride	14
Picture no Artist Can Paint	16
Please Mamma Buy Me a Baby	17
Please Come and Play in My Yard	16
Paint Me a Picture of the Old Fireside	14
Picture Without a Frame	20
Pictures From Days Gone By	17
Please Leave the Gates Ajar	16
Pliny Come Kiss Your Baby	20
Poor Little Nell	15
Place a Light to Guide Me Home	23
Please, Mr. Conductor, Don't Put Me Off the Train	18
Roll On, Silver Moon	10
Ring Down the Curtain	17
Rock Me to Sleep, Mother	12
Rose With a Broken Stem	17
Rock of Ages	11
She Rests by the Suwanee River	18
Story the Violets Told	16
Soldier Who Wears No Uniform	16
Story of Two Floral Wreaths	14
Sadie Say You Won't Say Nay	16
She's Sleeping by the James	16
Serpent and the Dove	16
She's Sleeping by the Silvery Rio Grande	16
Somebody Is Waiting For Me	16
Sweetest Girls in Dixie	16
Sylvie	14
Sweet Adeline	16
Sing Me a Song of the South	14
Side by Side	14
Stay in Your Own Back Yard	16
Somebody's Waiting Beneath Southern Skies	16
Sweet Jennie Lee	16
She Was Bred in Old Kentucky	13
Sleep, Ma Honey, Sleep	16
Something That Money Can't Buy	17
She Died on Her Wedding Day	15
She's Kentucky's Fairest Daughter	16
Sign to Let, in the Window	11
Silent Violin	17
Star and the Flower	20
Sweetheart and Roses	21
That Little Girl I Once Called Mine	11
Take Me Back to My Louisiana Home	17
They All Spoke Well of You	16
The Tie That Binds	25
The Little Place I Once Called Mine	20
The Mountain's Fairest Daughter	19
Two Little Orphans	16
The Spider and the Fly	16
The Banquet in Misery Hall	16
There Is No Place Like Home	16
Two Sweethearts of Mine	10
There's a Place in My Heart for You Liza	16
The Vesper Bells Were Ringing	16
The Man Outside	16
Tell Her I'm a Soldier and not Afraid to Die	15
That Grand Amen	12
There's a Mother Always Waiting You at Home, Sweet Home	19
There's Where My Heart is to-night	12
Things in the Bottom Drawer	16
'Tis Not Always Bullets That Kill	20
Two Congregations	21
Two Little, Blue Little Shoes	14
Voice of the Hudson	16
Village Belle	14
Village by the Sea	18
When the Harvest Days Are Over	15
When I Think of You	16
When the Gold Was Turning Gray	16
When the Blue Sky Turns to Gold	16
Where the Mississippi Flows	16
Way Down Yonder in the Cornfields	19
Woodland Blossoms and Hot House Flower	16
When the Robin Redbreast Sings His Home, Sweet Home	14
Way Down in Old Indiana	16
When We Were Two Little Boys	16
Way Down East Among the Shady Maple Trees	16
Where the Southern Roses Grow	17
When the Harvest Moon Is Shining on the River	16
When the Bees Are in the Hive	6
Where the Dreamy Suwanee Flows	14
Way of the World	19
We All Grow Old in Time	17
When Kate and I Were Coming Through the Rye	16
When the Birds Go North Again	19
When the Frost Is on the Flower	17
When the Lilacs Bloom Again	16
Where the Silvery Colorado Wends Its Way	17
While the Convent Bells Were Ringing	16
Will I Find My Mamma There	15
Will You Love Me When My Golden Hair Has Turned to Silver Grey	17
When the Frost Is on the Pumpkin	16
Whisper Your Mother's Name	13
Won't You Be My Little Girl	14
Where the Sweet Magnolias Bloom	14
Where Is My Boy To-night	17
When the Moon Shines Bright	16
What Is Home Without Love	19
Why Don't They Play With Me	18
You'll Always Be the Same Sweet Girl to Me	16
You Needn't Say the Kisses Came From Me	16
You're as Welcome as the Flowers in May	17

Sacred Songs. (No Title Slides).

Price, 50 Cents Each Slide, Colored.

Abide With Me—12 slides Rec.
God Be With You Till We Meet Again —5 slides.
Holy City—17 slides Rec.
Jesus Lover of My Soul—9 slides Rec.
Lead Kindly Light—4 slides Rec.
Nearer My God to Thee—12 slides Rec.
New Born King—12 slides Rec.
Ninety and Nine—6 slides Rec.
Onward, Christian Soliders—4 slides.
Pull for the Shore—6 slides.
Return, O Wanderer—3 slides.
Rock of Ages—12 slides Rec.
Stand Up for Jesus—8 slides Rec.
Tell Me the Old, Old Story—5 slides.
The Great Physician—7 slides.
The Lost Chord—9 slides.
Throw Out the Life Line—5 slides.
Work for the Night is Coming—6 slides
Yield Not to Temptation—6 slides Rec.
Where Is My Wandering Boy To-night —6 slides Rec.
From Greenland's Icy Mountain—12 slides.
Let the Lower Lights Be Burning—4 slides.

Songs That Never Grow Old.

Price, 50 Cents Each Slide, Colored.

Swanee River—8 slides Rec.
Old Kentucky Home—6 slides Rec.
Old Oaken Bucket—3 slides Rec.
Old Black Joe—6 slides Rec.
Marching Thro' Georgia—12 slides Rec.
Red, White and Blue—4 slides Rec.
Yankee Doodle—6 slides Rec.
The Bridge—4 slides.
America—9 slides Rec.
Old Kentucky Home—6 slides Rec.
Tenting on the Old Camp Ground—5 slides Rec.

Skirt Dance and Serpentine Dance Slides.

These are made in finest style, colored by our most expert artist. Price, each, 80 cents; if ordered blacked out, 20 cents extra. (The same subjects, finished in usual commercial style, are elsewhere listed in this catalogue at 50 cents each, colored). In ordering, please specify grade wanted, with price.

Angel.
Butterfly.
Clouds (various).
Demon.
Dragon.
Dove.
Fairy.
Flags, all Nations.
Roses.
Lilies.
Owl.
Peacock with Tail Spread.
Portraits, Washington, Lincoln, etc.
Plaid Designs, a variety of 12.
Rainbow.
Sheaf of Wheat.
Spider in Web.
Snake.
Sky, with Stars.
Sunburst.
Various Wall Paper Designs.
Witch in Sky.
Eagle Perched on Shield.
American and English Flags Crossed.

Business Advertisements.

Price, per Colored Slide, 50 cents each.



No. 75. Advertising Slide for "Restaurant." Other designs can also be had for same subjet.

We have gone to considerable expense in preparing sets of designs to be used for business advertising in connection with a stereopticon which will be found original and very attractive. The life of good advertising lies in arresting the attention of the passer-by. The stereopticon views that we have prepared for this purpose accomplish the object in a striking manner. Each slide has a blank space in which the name and address of the particular business to be advertised is written, which is done by means of an ordinary writing pen and liquid India ink. The letters when so written dry rapidly.

Each of these slides is made attractive either by some appropriate cartoon, comic drawing, or fancy lettering.

We have sought in our list of titles to cover practically every business that is apt to be advertised. Customers that wish to cover special lines which are not found in the list printed below are requested to inform us of the kind of business that they desire to advertise, and we will make up special slides to fill the requirements.

These views are sold colored only in order to make them more attractive and effective and customers can feel assured that announcements made with these slides will attract the attention of everybody within sight of the curtain.

We can furnish small blue print photographs of advertising slides, about 250 views, each of which can be had in colored slide form. Price of complete set of blue prints, 25 cents.

Business Advertisements—Continued.

We can furnish illustrated advertising slides for the following lines of business. Special slides made to order from our own design.



No. 11. Advertising Slide of "Clothing." Other Designs of Same Subject on Hand.

List of Special Advertising Slides, with Cartoon, Comic Drawing or Fancy Lettering on Each; Blank Space for Name and Address.

Standard Lantern Slides, 3¼ x4 inches. Price per slide, colored, 50c.

1 Art Gallery.
2 Boots and Shoes.
3 Blacksmith.
4 Business College.
5 Buffet.
6 Barber Shop.
7 Bric-a-Brac.
8 Books.
9 Balloon.
10 Bakery.
11 Clothing.
12 Confectionery.
13 Cigars and Tobacco.
14 Cafe.
15 Crockery.
16 Contractor.
17 Coal Yard.
18 Coal and Wood.
19 Cards.
20 Consumption Cure.
21 Catarrh Cure.
22 Chiropodist.
23 Clocks.
24 Department Store.
25 Detective Agency.
26 Dray.
27 Diamonds.
28 Delicacy Store.
29 Deafness Cured.
30 Dentist.
31 Entertainment.
32 Expressing.
33 Eye and Ear Specialist.
34 Farm Seed.
35 Farming Implements.
36 Furniture.
37 Fair.
38 Florist.
39 Frames.
40 Grocery.
41 Gas Fixtures.
42 Grocery and Market.
43 Hats and Caps.
44 Harness and Saddlery.
45 Hotel.
46 Hardware.
47 Haberdasher.
48 Insurance Agency.
49 Ice Cream Parlor.
50 Kidney Cure.
51 Live Stock.
52 Liquors.

Business Advertisements—Continued.

53 Livery Stable.
54 Laundry.
55 Loan Office.
56 Lunch Counter.
57 Lumber Yard.
58 Millinery.
59 Market.
60 Musical Instruments.
61 Manicuring Parlor.
62 Moving Van.
63 News Stand.
64 Oyster House.
65 Opticians.
66 Physicians.
67 Ploughs, etc.
68 Pianos.
69 Plumbing.
70 Pawn Broker.
71 Patrol.
72 Printing Company.
73 Portraits.
74 Photographic Studio.
75 Restaurant.
76 Real Estate.
77 Refreshments.
78 Soda Fountain.
79 Specialists.
80 Surgical Instruments.
81 Stationery.
82 Santa Claus.
83 Toys.
84 Wind Mills.
85 Watches.

Price of Special Advertising Slides, with Original Designs, Sold Colored Only, 50c Each.

On receipt of sufficient remittance to cover express charges we will ship a quantity of these slides C. O. D., with the privilege of selection in the express office. This will enable customers to select the most appropriate slides for their purpose. On some lines of business we have from 3 to 6 different slides covering the same subject.

Special Views.

Standard Size, 3¼ x 4 inches, Beautifully Colored. Price, $1.00 Each.

No. 2001M. Our Banner in the Sky. A handsomely colored woodland scene, showing a hill in the background, the sky shows stars and clouds that are naturally arranged to represent the stars and stripes of an American flag.

No. 2002M. State Street, Chicago, at Night, beautifully illuminated, taken during the Fall Festival, showing a myriad of electric lights. A beautiful effect.

No. 2003K. The Eagle Perched on Shield, draped with American flag. A new design showing an eagle replete with life, perched on a shield with the American colors.

No. 2004K. A Series of Flower Studies, in vases, etc., 30 slides in the series. It is difficult to describe these beauties. They will be sent C. O. D. for inspection and selection on request and receipt of express charges.

No. 2005K. A Series of Grotesque Slides, sometimes projected on skirt dancers. They include butterflies, snakes, owls, dragons, frogs, birds, etc. Price, handsomely colored, $1 each; colored and background blacked out, $1.25 each. Will be shipped under same conditions as No. 2004K series.

No. 2006M. The English and American Flags, with graceful folds flung to the breeze; on one slide, staffs crossed.

No. 2007M. Uncle Sam.

No. 2008C. Water Babies.



Movable Comic Views.

On Slides, 4x7 Inches.

Highly Colored, with Fantastic Life-like and Unexpected Motions to the Figures.

The Movement is produced by a portion of the Figure being painted on a glass plate which is quickly drawn to one side, giving the above effect.

Price 55c Each. $6.00 per Dozen.

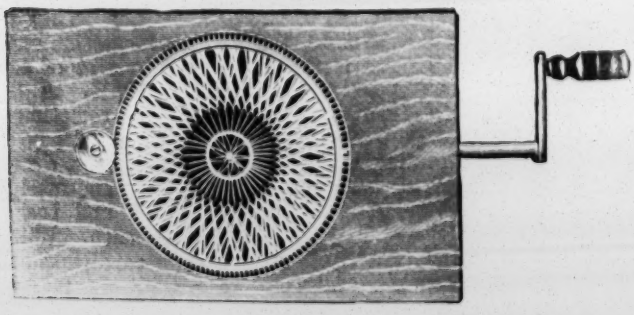
The Good Night Chromatrope.



This chromatrope has two circular glass discs containing highly colored designs which revolve in opposite directions when the chromatrope is turned, and a third disc containing the words "Good-Night," which remains at rest. We can furnish this chromatrope with various designs on the glass discs. This produces a striking effect upon the curtain.

Good-Night Chromatrope, mounted in wood frame, 4x7 inches, best quality.
Price $3.50

Geometrical Chromatrope.



These slides are singularly curious, the effect being very similar to that of the kaleidoscope. The pictures are produced by brilliant designs painted upon two circular glasses and the glasses made to rotate in different directions. An endless variety of changes in the pattern is caused by turning the wheel—sometimes slowly, then quickly—backward and forward. Size, 4x7 inches.

These chromatropes are most frequently used by skirt dancers as well as by exhibitors to offer variety to the audience. The brilliant colors and changing figures are invariably greeted with applause.

Geometrical Chromatrope, selection from 30 different designs, best quality.
Price each $3.00

Choice Colored Slides with Motion

No. 5. Holland Wind-Mill, with Revolving Fans $3.50

No. 5. Fountain 4.00

No. 8. Rat Catcher, man sleeping, awakes and swallows one rat after another in quick succession. (Very laughable)..... 3.50

No. 15. Curtain slide. Represents the rolling up of a curtain..... 3.25

No. 16. Swiss Water-Mill. Wheel revolves 3.00

No. 17. The Aquarium, in which fish move about 4.00

No. 18. The Bee-Hive, surrounded by flying bees 4.00

Ascension—Horizontal lever, 4x7 ..... 3.50

The Paris Cloak Slides

A new Style of Dance Slide

We have a limited number of subjects of serpentine and cloak slides which we import from Paris; these are different from any of the American patterns. The designs are painted directly by hand on the glass, in oil colors, which are particularly rich and brilliant; they are not photographs, and each slide has an individuality that is striking. The style is the usual 3¼x4 inch, with protecting cover glass.

Dancers who wish novel slides which are too rare and high priced to become common, are invited to send for these, which will be shipped C. O. D. with privilege of examination and selection on receipt of express charges.

Price of the Paris Cloak Slides, each $2.75

SETS OF DISSOLVING VIEWS

The following views are among the most beautiful that can be made, calling for the highest capacity in both photographer and colorist. They are best adapted for use with a dissolving stereopticon, which projects sets of slides in such a manner that the one fades away as the other appears, with no visible moving out of the field of view, to the right or left.

In the following list we include some strikingly handsome effects that are new and have never been previously attempted. These consist of two or more slides of the same subject worked up with various color effects by our most expert artist. Photographically they are of the highest excellence, being originals, made from original negatives. Standard size, 3¼ by 4 inches.

Set of two Dissolving Views, colored in finest style.....$2.00
Set of three Dissolving Views, colored in finest style..... 3.00
Sold singly, each slide..... 1.00

Set No. 1. A STREET SCENE IN ST. PIERRE BEFORE THE VOLCANIC ERUPTION. This set consists of 3 slides, duplicates of the same subject, colored to produce effects as follows:

A. Looking down the street, daylight, showing houses on both sides, natives in the street; in the background, at the end of the street, can be seen the volcano Mt. Pelee, inactive.

B. The same scene changed to twilight; in the background the volcano is beginning to pour out its stream of fire, smoke and ashes; the sky is darkening, and the air is charged with gases.

C. The scene changes. Mt. Pelee close at hand, pouring out its deadly volley; an awful scene, whose grandeur is unsurpassed.

The negatives from which the slides were made were taken before the disaster, and are genuine. The fire and volcanic effects are produced by the colorist.

Set No. 3. THE RIVER AT ST. PIERRE BEFORE THE ERUPTION.
A. Shows the river, city wall and houses; daylight.
B. The same at night.

Set No. 3. THE HARBOR OF ST. PIERRE BEFORE THE ERUPTION.
A. Shows the harbor, shipping and the city in background, by daylight.
B. The same at night, showing the moon and lights twinkling on shipboard and in the city.

Set. No. 4. AN OCEAN STEAMER.
A. The Ocean Steamer by Day.
B. The Ocean Steamer at Twilight.
C. The Ocean Steamer at Night.

Set No. 5. NIAGARA FALLS.
A. The Falls by Day.
B. The Falls by Twilight.
C. The Falls at Night.

Set No. 6. THE CAPITOL AT WASHINGTON.
A. The Capitol by Day.
B. The Capitol at Night.

Set No. 7. THE RHINE: CATHEDRAL OF COLOGNE.
A. The Cathedral by Day.
B. The Cathedral at Night.

Set No. 8. PANORAMA ACROSS THE RHINE FROM THE SPIRE OF COLOGNE CATHEDRAL.
A. Panorama by Day.
B. Panorama at Night.

Set No. 9. THE RHINE: STOLZENFELS CASTLE.
A. The Castle by Day.
B. The Castle at Night.

Set No. 10. BINGEN ON THE RHINE
A. Bingen and the National Monument by Day.
B. The same at night.

Set No. 11. THE RHINE: HEIDELBERG CASTLE.
A. The Castle by Day.
B. The Castle at Night.

Set No. 12. ATHENS: VIEW OF THE ACROPOLIS.
A. The Acropolis by Day.
B. The Acropolis at Night.

Set No. 13. HOLLAND: OLD WIND MILL AT HAARLEM.
A. Old Wind Mill by Day.
B. Old Wind Mill at Night.

Set No. 14. HAARLEM: DELFT.
A. A Rare Bit of Old Holland at Delft.
B. The same at night.

Set No. 15. IRELAND: BLARNEY CASTLE.
A. The Blarney Castle by Day.
B. The Blarney Castle at Night.

Set No. 16. IRELAND: CORK. DUNLUCE CASTLE.
A. Dunluce by Day.
B. Dunluce at Night.

Set No. 17. IRELAND: KILLARNEY.
A. Lakes of Killarney by Day.
B. Lakes of Killarney at Night.
C. Lakes of Killarney by Twilight.

Set No. 18. LAKES OF KILLARNEY: OLD WEIR BRIDGE AT THE MEETING OF THE WATERS.
A. The Bridge by Day.
B. The Bridge at Night.

Set No. 19. IRELAND: MUCKROSS. MUCKROSS ABBEY.
A. Muckross Abbey by Day.
B. Muckross Abbey at Night.

Set No. 20. ITALY, ROME: CASTLE OF ST. ANGELO.
A. Castle by Day.
B. Castle by Night.

Set No. 21. ROME: ST. PETER'S CATHEDRAL.
A. The Cathedral by Day.
B. The Cathedral at Night.

Set No. 22. ROME: COLOSSEUM.
A. The Colosseum by Day.
B. The Colosseum at Night.

Set. No. 23. NEW YORK: BARTHOLDI STATUE OF LIBERTY.
A. The Statue by Day.
B. The Statue by Twilight.
C. The Statue at Night.

Set No. 24. NEW YORK: BROOKLYN BRIDGE.
A. Bridge by Day.
B. Bridge at Night.

Sets of Dissolving Views.

Finely Colored. Each View Mounted in Slider 4 x 7 Inches.

Note.—The following views have been selected and executed with great care, so as to produce the best effects. **The dissolving effect** can only be produced by a pair of Dissolving View Lanterns or Stereopticons.

In Sets of Two Slides, $3.00 per Set.

Angel of Peace.—1. A city by night, the crescent moon shining down upon it. 2. An angel appears in the sky bearing a child to the land of everlasting peace.

Birth of Venus.—1. Morning on the surging sea. 2. The foaming waves break and the figure of Venus appears surrounded by cherubs.

Christ Walking on Waters.—1. Apostles seated in boat. 2. Christ appears walking on the sea.

Dance of the Wood Nymphs.—1. A mountain glen, the full moon shining through the trees. 2. A group of dancing Wood Nymphs.

Early to Bed and Early to Rise. (Direct photographs from life.)—1. "A torchlight procession" of five little children in their night-dresses, each carrying a lighted candle. 2. "All aboard for dreamland"—the five children comfortably tucked in bed.

Flight of Aurora.—1. Clouds with the rosy tints of early morn. 2. Aurora with her attendant train, scattering flowers before the chariot of the Sun—Guido's great masterpiece.

Good Night.—1. A figure of a beautiful girl with a candle in her hand, the light of which is thrown on her face. 2. The words "Good Night" appear.

Grand Canal, Venice.—1. Day view, showing palaces, gondolas, etc. 2. Same by moonlight.

Jerusalem; in Her Grandeur and in Her Fall (from Selous's celebrated paintings):—1. The holy city as seen in the time of Christ, with temple crowning Mt. Moriah. 2. As seen at the present day, with the Mosque of Omar on the site of Solomon's temple.

Look Not Upon the Wine.—1. A beautiful woman with cup of wine in her extended hand. 2. As we gaze upon her, she becomes transformed into a ghastly skeleton, and serpent appears in the cup, illustrating the words of Solomon. Prov. xxiii. 31.

Simply to Thy Cross I Cling.—1. A dark and stormy sea; waves dashing against a stone cross; a wreck in the distance. 2. The wreck fades away, and the figure of a woman appears clinging to the cross.

Soul's Advent.—1. A beautiful moonlight scene. 2. A group of cherubs and angels bringing to earth the spirit of a new-born child.

Matterhorn Mountain, Switzerland.—1. Day. 2. Moonlight.

Meeting of the Waters, Killarney.—1. Day. 2. Moonlight.

U. S. Capitol, Washington.—1. Day. 2 Night.

In Sets of Two Slides, One of which Has Movement.

Balloon Ascent.—1. Bird's-eye view of a landscape. 2. Balloon ascending.....$5.00

Cleopatra's Barge.—1. Sunset on the Nile. 2. Cleopatra's barge sailing along.....$4.00

Fountain.—1. A beautiful design of a sculptured fountain. 2. Water in motion—realistic imitation.....$6.00

Ocean Steamer.—1. View of a harbor. 2. Steamer putting out to sea.....$3.50

Serenade.—1. Moonlit street in Venice, brilliantly illuminated castle. 2. The serenader appears sailing in a gondola and playing a guitar; a lady appears on the balcony of the castle. (Music can be used with effect)..$4.00

Water Mill in the Alps.—1. In summer, the wheel revolving. 2. In winter, the wheel stopped by the ice.....$4.50

In Sets of Six Slides.

Nearer My God to Thee.—1. E'en though it be a cross. 2. My rest a stone. 3. Steps unto Heaven. 4. Angels to beckon me. 5. Cleaving the sky. 6. Nearer to Thee.....$9.00

The Atlantic Steamer (one slide movable).—1. Sunset on the ocean. 2. Night. 3. Storm. 4. Flashes of lightning. 5. Ship on fire. 6. Flame and smoke rising.....$11.00

Flight of a Soul.—1. A female figure borne to Heaven by angels. 2. Disappears in a beautifully tinted cloud. 3. Reappears higher in the sky. 4. Again disappears in a cloud. 5. Appearing still higher in the sky. 6. Fades away entirely in another cloud.....$9.00

Set of Twelve Slides.

The Rock of Ages (a new set of this popular closing piece, improved and enlarged).—1. The shipwreck. 2. The angry sea. 3. The Rock of Ages. 4. Flashes of lightning. 5. Rainbow. 6. The helping hand. 7. Simply to Thy Cross I Cling. 8. Angels beckoning. 9. Angel crowns faith. 10. Ascension to Heaven. 11. Heaven. 12. Safe in the Arms of Jesus.....$18.00

NOTE.—Nos. 2, 3, 7, and 10 of above form the set of 4 slides. Nos. 3 and 7 of above form the set of 2 slides of "Simply to Thy Cross I Cling."

Stereopticon Slides Showing Cloud and Water Effects

We offer a set of ten subjects which are particularly effective slides when colored; they can be furnished 1, 2 or 3 slides of each subject, colored differently for dissolving effects.

These slides are not sold uncolored.

Cloud and water effects are particularly striking and a set of these slides will be found as pleasing as any that we can recommend.

We think highly enough of these views to devote a great deal of catalogue space to illustrations, although these do not show as strikingly as the colored slides.

Price per slide (colored) $1.00; sets of two of one subject, $2.00 per set; Sets of three of one subject $3.00 per set. Price of a complete set of two of each subject, twenty slides in all, $16.00.

No. 1 Before Sunrise at Nassau, the Bahama Islands

This slide shows clouds and water, the horizon being well defined. The upper section of the clouds dark and in strong contrast with the rifts below. We recommend this slide in a set of two, one of them colored to show dawning, the other to show sun rise.

No. 2 Sunrise in Havana Harbor, Cuba

This slide shows the harbor with cloud effect. The city in the background forms a sky line; while in the middle ground are seen several ships, with a row-boat in the foreground. We recommend the purchase of this slide in sets of two; both of them in brilliant colors.

No. 3 Sunrise on the Ossequibo River, South America

Another cloud and water effect. The sun is not yet visible but the beams of light appear through the clouds and are reflected beautifully by the water. We recommend the purchase of this slide in sets of two.

No. 4 Sunset at Santiago Harbor

Another cloud and water effect somewhat lighter in tone than the previous subjects. The hills of Santiago form a beautiful relief in the background while a cat-boat with sail up appears in the middle foreground. We recommend the purchase of this slide in sets of three, each of them colored differently from the other for dissolving.

No. 5 Sunset, Caribbean Sea

A beautiful cloud and water effect showing the rolling of the waves and the horizon; no other objects appear in this view, which is recommended for purchase in sets of two.

No. 6 Sunset, Cape Miasi, Cuba

A cloud and water effect showing a strip of land in the background; which is recommended for purchase in sets of two.

No. 7 Sunset, Puerto Cabello, Venezuela

A cloud and water effect, the sun itself being invisible but its beams radiating from behind the clouds; which is recommended in sets of three.

No. 8 German Cruiser Dolphin in the West Indies

A cloud and water effect with the German cruiser Dolphin in the middle ground. In the background are other ships of war. We recommend this slide in sets of three.

No. 9 Sea Beach, Demerara, South America

This slide shows clouds, water and land. The water plays upon the beach, the surf forming a prominent white line against the dark background of the water. We recommend this slide in sets of two.

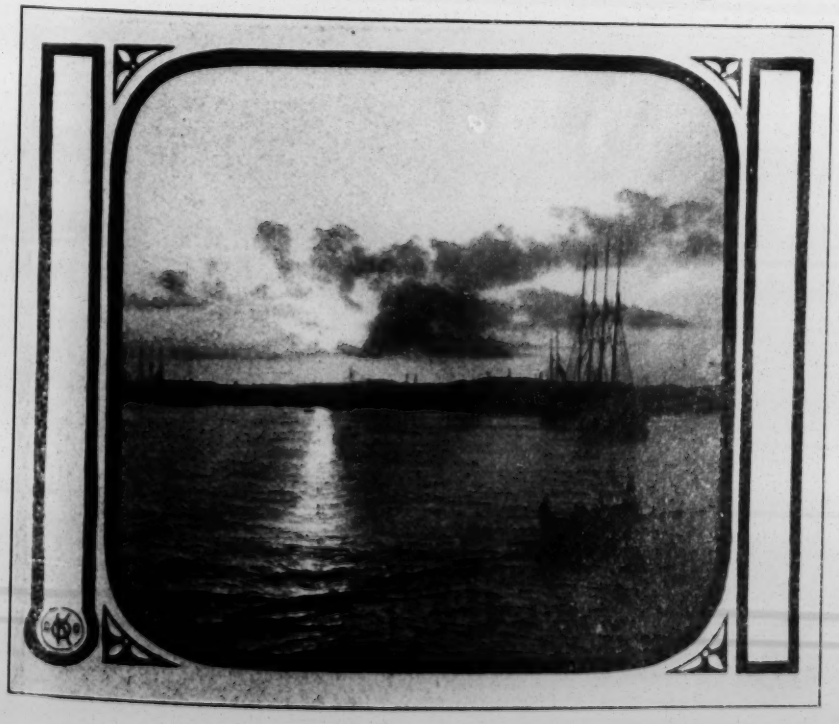
No. 10 British West Indian Squadron, Jamaica, West Indies

A cloud and water effect showing the British fleet in the background. We recommend this slide in sets of two.



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No 1 Before Sunrise at Nassau, Bahama Islands



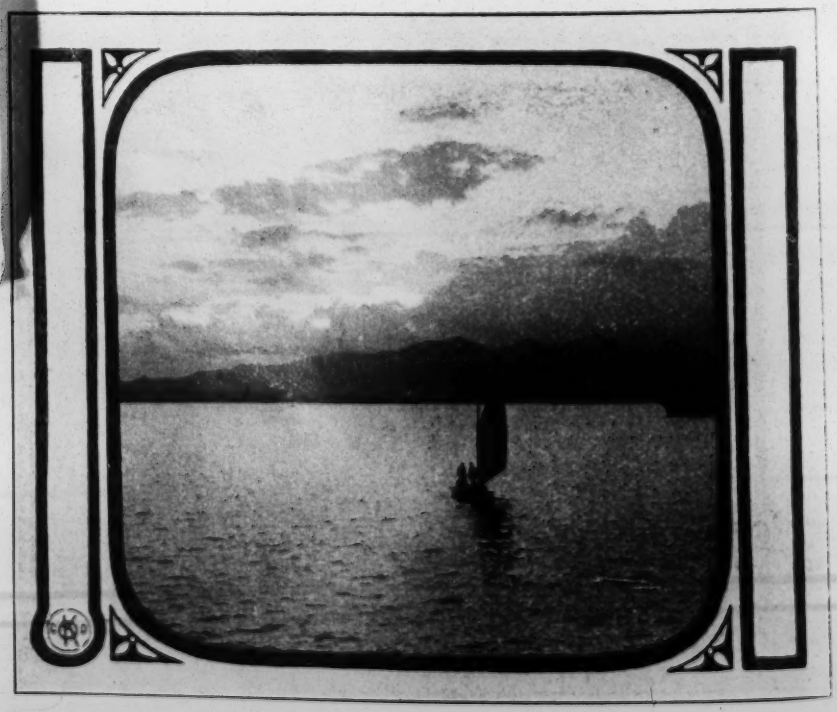
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No. 2 Sunrise, Havana Harbor, Cuba



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No. 3 Sunrise, Ossequibo River, South America



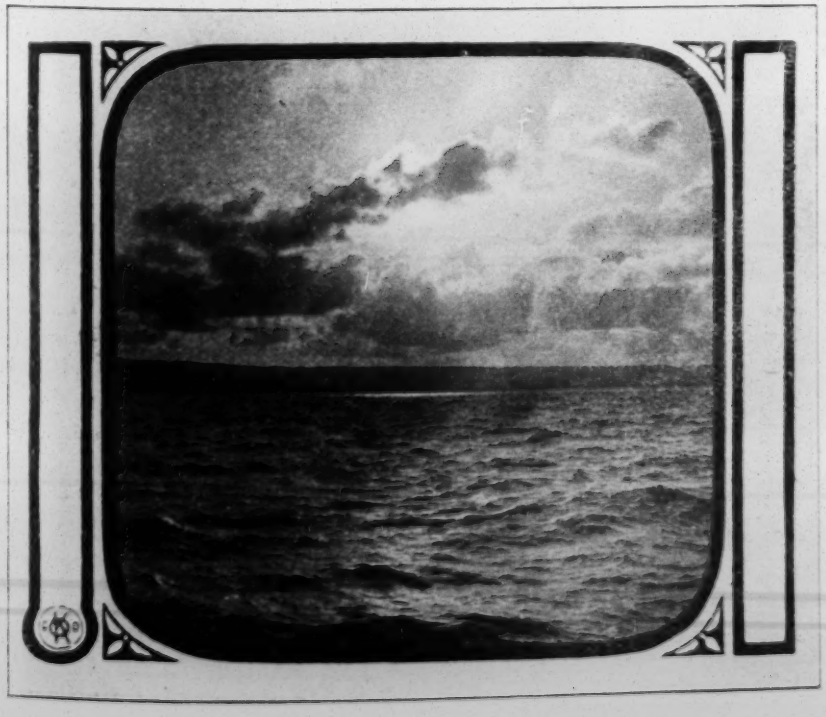
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No. 4 Sunset, Santiago Harbor, Cuba



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No. 5 Sunset, Caribbean Sea



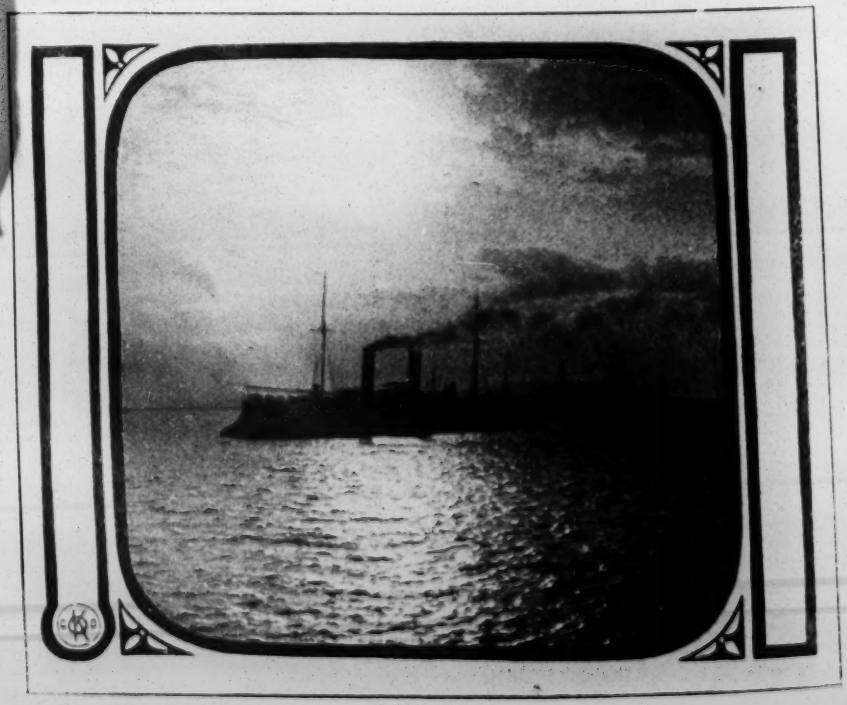
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No. 6 Sunset, Cape Miasi, Cuba



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No. 7 Sunset, Puerto Cabello, Venezuela



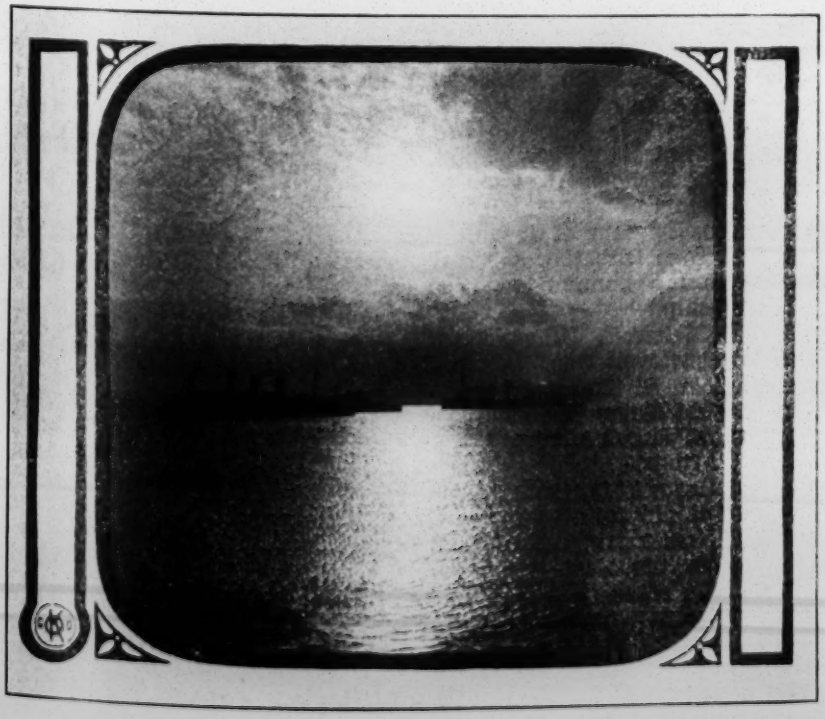
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No. 8 German Cruiser Dolphin in West Indies



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No. 9 Sea Beach, Demerara



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No. 10 British West Indian Squadron, Jamaica

The Russo-Japanese War

We are pleased to announce the completion of a set of lantern slides with lecture on the Russo-Japanese War. The titles of the slides will indicate the scope of the lecture.

While the material at hand for the assembling of such a set of views is copious, many of the originals are of poor quality. We have rejected all slides which are not at least of average merit, and have succeeded in obtaining a number of slides of exceptional beauty.

Among these is the slide of the Russian Battle-ship "Retvisan," which was torpedoed by the Japanese at Port Arthur during the night of February 8, 1904. This slide is made from an original negative photographed near Philadelphia while the battleship was on her trial trip after leaving the Cramp ship-yards.

As it is impossible to obtain photographs of actual warfare, those that we include in the list are made from drawings or paintings, but they are carefully selected, of good quality and effective.

The Russo-Japanese War

A set of Lantern Slides with Printed Lecture.

This set consists of 62 slides, divided into two parts containing 31 slides each. The lecture covers the entire set, but either part can be used without the other, or part of each set can be omitted.

The Slides will be sold individually at 35c each plain, 75c each colored.

Price for the complete lecture of 62 slides, including 42 plain and 20 colored, $27.00. Prices of part first or part second, consisting of 21 slides plain and 10 colored, $14.00. The Entire set of 62 slides will be furnished colored for $43.00. Customers may select the slides to be colored, or we furnish those colored which are the most effective in that style.

Samples of war posters will be mailed on receipt of four cents in stamps.

PART 1

1. The Russian Battle-ship "Retvisan" Torpedoed by the Japanese February 8, 1904.
2. The Russian Cruiser "Variag."
3. The Russian Cruiser "Variag" against a fleet. February 9, 1904.
4. The Burning of the "Korietz" and Destruction of the "Variag" at Chemulpo
5. The Harbor of Chemulpo.
6. Portrait of Nicholas II., Czar of All the Russias.
7. Mutsuhito, Emperor of Japan.
8. Admiral Togo Directing a Naval Action in the Conning-tower of his Flag-ship.
9. Admiral Makaroff, Killed when the Petropavlovsk went Down.
10. Father John of Kronstadt Blessing Admiral Makaroff on his Departure to Succeed Admiral Stark at Port Arthur.
11. General Kuropatkin, Commander-in-Chief of the Russian Army.
12. Admiral Alexeieff, Emperor's Viceroy in the East when the War Broke out.
13. The Russian Ambassador to Japan Leaving Tokio at the Beginning of the War.
14. Japanese Overhauling a Cavalry Kit at the Barracks.
15. A Wrestling Bout in Tokio.
16. Statue of Peter the Great, St. Petersburg.
17. The Winter Palace, St. Petersburg.
18. Mob's Patriotic Demonstration in Front of the Winter Palace at St. Petersburg.
19. A Russian Peasant Family.
20. The Great Bell in the Kremlin, Moscow.
21. The Tower of Ivan in the Kremlin, Moscow.
22. The Emperor's Palace at Tokio.
23. Office of the Japanese Minister of War at Tokio.
24. Jinrikisha, the Carriage Drawn by Man Power.
25. A Tea-House, and Attendant Geisha Girls.
26. The River Front at Tokio.
27. Harbor of Nagasaki.
28. Buddhist Temple at Nagasaki.
29. Bronze Statue of Buddha at Kamakura, Japan.
30. Harbor of Vladivostok, Siberia.
31. The King of Korea in Procession.

PART 2

32. The Koreans, their Hats and Pipes.
33. The Russian Troops in Siberia. Shoveling Snow to Keep Warm.
34. The Russian Advance into Manchuria.
35. Russian Artillery in a Tight Corner.

The Russo-Japanese War--Continued

PART 2--Continued

36. Russian Engineers Laying the Railway Line Across the Ice on Lake Baikal.
37. Watching for Japanese Bridge Wreckers.
38. An Observation Post on the Siberian Line. Russian Officers Questioning a Spy.
39. The Night Patrol. Cossacks Inspecting the Railway Line above Port Arthur.
40. Looting in the Chinese Quarter at Port Arthur.
41. Away to the Far-off Front.
42. Russia's Chief Hope. The Cossacks—Daring Drill on Horseback.
43. The Russian Concentration on the Yalu. Reinforcements from the Half-Mongolian Tribes of the Amur.
44. Blindfolded Coolies Carrying Stores into Port Arthur.
45. Mountains of Vodka. Dutch Courage for Port Arthur.
46. A Japanese Spy Being Tried for his Life before a Russian Court-Martial.
47. Amazons in the Czar's Dominions.
48. The Chunchuses of Manchuria. A Fight with Cossacks.
49. A Hand-to-Hand Fight.
50. Shark Market at Fusan, Korea.
51. Village of Released Convicts, near Vladivostok, Siberia.
52. A Manchurian Merchants' Caravan at the Great Trade Center of Khabarovka.
53. Chunchuses under Suspicion. Innocent or Guilty?
54. Coaling a Russian Transport at Port Said.
55. Russian Priest and Cannon, the Sailor's Bulwark.
56. Life in the Russian Army. A Working Party Returning to Barracks Singing and Led by Regimental "Funny Men."
57. The Rush from Port Arthur. Departure of the Innocents.
58. First Bombardment of Port Arthur, as Seen from the Land Side.
59. First Naval Action at Port Arthur. By a Japanese Artist.
60. A Slippery Ride; Cossacks Crossing a Korean River.
61. Japanese Troops Landing Near Fusan, Korea.
62. Night Attack by the "Hayatori" and "Asgiri" on Port Arthur, during a Snow-storm, February 13.

Supplementary List of Russian-Japanese Slides

(NO LECTURE)

Price, Each 35c Plain; Price, Colored 75c Each

63. Formation of Fighting Ships in Action.
64. Map showing the area affected by the dispute.
65. The "Pallada," Protected Cruiser. Built at St. Petersburg, 1899.
66. Russian Cruiser "Dimitri Donskoi." Capacity 5,880 tons; complement, 550 men; length, 295 feet.
67. Japanese Cruiser "Kasagi." This ship was built for the Japanese government at the Cramp yards, and launched in 1897.
68. Viscount Tadasu Hayashi in the LL. D. Robes of Cambridge University.
69. The "Pobleda." A first-class battle-ship, built at St. Petersburg, 1900.
70. Japanese Man-of-War's-Men Practicing with a Quick-Firing Gun.
71. The Attempted Destruction of the Damaged "Tsarevitch" by the Japanese Fleet during the Battle of February 9th, at Port Arthur.
72. The Great Palace at Tokio, Japan.
73. Russia's First Blood. A Lucky Shot at one of the Japanese Torpedo Flotilla, in the First Night Attack on Port Arthur.
74. Preparing for War. Torpedo Practice on a Japanese Destroyer.
75. General Kurepatkin in the War Office.
76. Portrait of Admiral Togo.

St. Petersburg

77. St. Petersburg in Winter.
78. Nicholas Bridge.
79. Palace of Peter the Great.
80. Church Imperial.
81. Chateau.
82. Alexander Monument.
83. Statue of Peter the Great, Side View.
84. Room of Peter the Great, Winter Palace.
85. White Salon, Winter Palace.
86. Armorial Salon, Winter Palace.
87. Czar's Private Chapel, Winter Palace.
88. Pompeiian Room, Winter Palace.
89. In the Jew and Tartar Market.

90. General View of the Jew and Tartar Market.
91. Shipping Along the Neva and St. Isaac's Cathedral.
92. Unloading Wood Along the Neva.
93. Building a Man-of-War on the Neva .
94. Grain Elevator on the Neva.
95. Ice Cutting on the Neva.
96. Palaces of the Nobles Along Fontanka Canal.
97. A Drosky.
98. Peasant Washerwomen.

Moscow THE KREMLIN

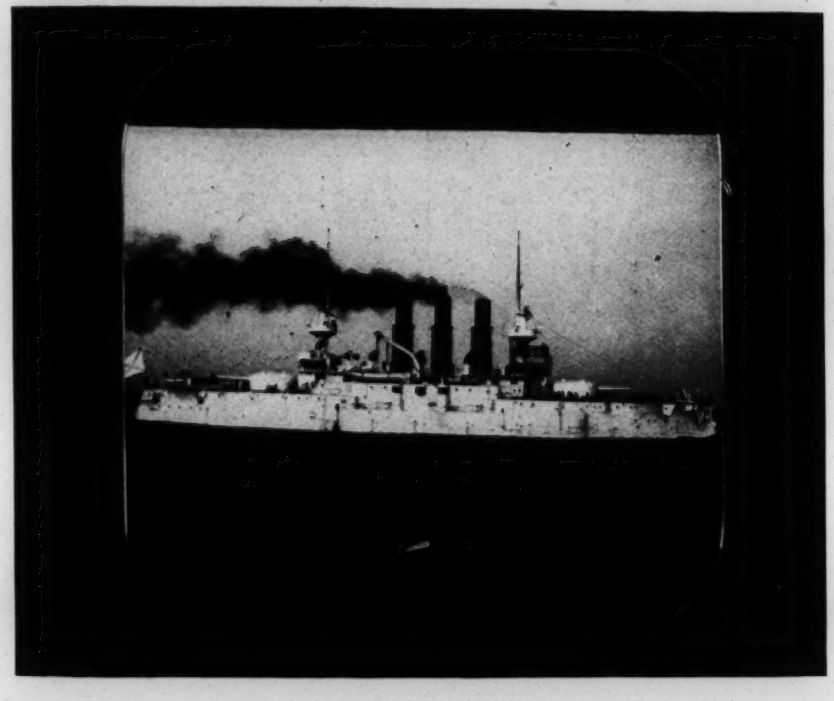
99. Panorama of the Kremlin and Moskva River from Church of Our Saviour.
100. Walls of the Kremlin.
101. Czar's Reception Room.
102. Czar's Throne in Reception Room.
103. St. George's Salon.
104. Royal Museum.
105. Monument to Alexander II.
106. Moscow from the Kremlin.
107. Grand Entrance to Great Arcade.
108. In the Great Arcade.
109. Church of Our Saviour, Interior.
110. Church of Our Saviour, Interior.
111. Church of Our Saviour, Altar.
112. Church of the Assumption.
113. Place Rouge.
114. Place Sonbrinski.
115. The Great Sunday Jew Market.
116. Crowd in the Great Sunday Jew Market.
117. Loaded Wagons in the Great Sunday Jew Market.
118. Loading the Ferry at Foot of Sparrow Hills.
119. Crossing the Ferry at Foot of Sparrow Hills.
120. Peasant Women Going to Market.
121. A Sunday Morning Gathering.
122. Peasant Woman Cutting Wheat.
123. A Traveling Minstrel and Dancer.
124. Peasants on their Way to Work.
125. Peasant Women Preparing Fodder.
126. Winnowing.
127. A Russian.
128. "Sledge Driving."

Portraits and Events

135. Recent Portrait of Admiral Togo.
136. Marquis Marshal Oyama.
137. Commander Hirose, Japanese hero, killed in an attempt to rescue one of his men while the ship was sinking.
138. General Kuroki in his headquarters at Antung.
139. General Baron Nogi.
140. General Baron Oku.
141. General Count Nodzu.
142. M. Verestchagin, the famous Russian artist, killed on the Petropavlovsk.
143. Admiral Makaroff, after re-organizing the Russian fleet in Port Arthur, blown up in the Petropavlovsk.
144. The Russian priest who headed a charge in the battle of the Yalu, now wounded and in Mukden hospital.
145. Rear Admiral Rojestvensky commanding the Baltic squadron for the Far East.
146. Japanese boarding a neutral steamer in search of contraband on China Sea.
147. Chinese junks running the blockade of Port Arthur.
148. The Bayan, covering the retreat of Russian torpedo fleet, off Port Arthur.
149. The five ships making an attempt to cork Port Arthur.
150. Commander Hirose on his burning ship.
151. The blowing up of the Petropavolsk.
152. The remnants of the Russian fleet trying to break out of Port Arthur.
153. Vladivostok cruisers on the raid.
154. Japanese field kitchen in Manchuria; cooking rice for the army.
155. Repairing a damaged Japanese destroyer in Yokosaka dockyard.
156. Gen. Kuropatkin and his staff witnessing a Chinese show at Mukden.
157. On the way to the war; stiff roads for the transport to Mukden.
158. How the Jap army is fed in Manchuria; coolies carrying beef and rice.
159. Buddist priest holding funeral service over Russian at Antung.
160. The Japanese charge through the barbed wire fence at Kiuchau.
161. Misbenko's Cossacks retiring across the Yalu.
162. Disaffected Chinese being cleared out of Manchuria under Russian military escort.
163. On the Yalu, fighting around the guns. Japanese infantry taking possession of the captured Russian guns, at the battle of Chin-lien-cheng.
164. A priest leading Russian soldiers into battle.
165. The last gallant stand of the Russian gunners at Hah-mu-tang.
166. The Japanese round Port Arthur; the assault on Wolf Hill.
167. In the Russian trenches.
168. The doomed fortress outside Port Arthur; Japanese troops looking for the retention of a captured Russian position.
169. Battle scene: "For the faith, the king, and the fatherland."
170. The Cossacks spearing the Japanese in the fight at Wa-fang-tien, on May 30th.
171. The death of Count Keller in the fight in the Yang-ze-ling pass.
172. Russians dismantling seige guns, in a fort at Newchwang.
173. Cossacks overtaken by a terrific thunder storm in the Taim-tau-hi pass, Manchuria.
174. The advance at the Yalu, pack ponies, in difficulties.
175. A Russian shell at work.
176. The river of blood.

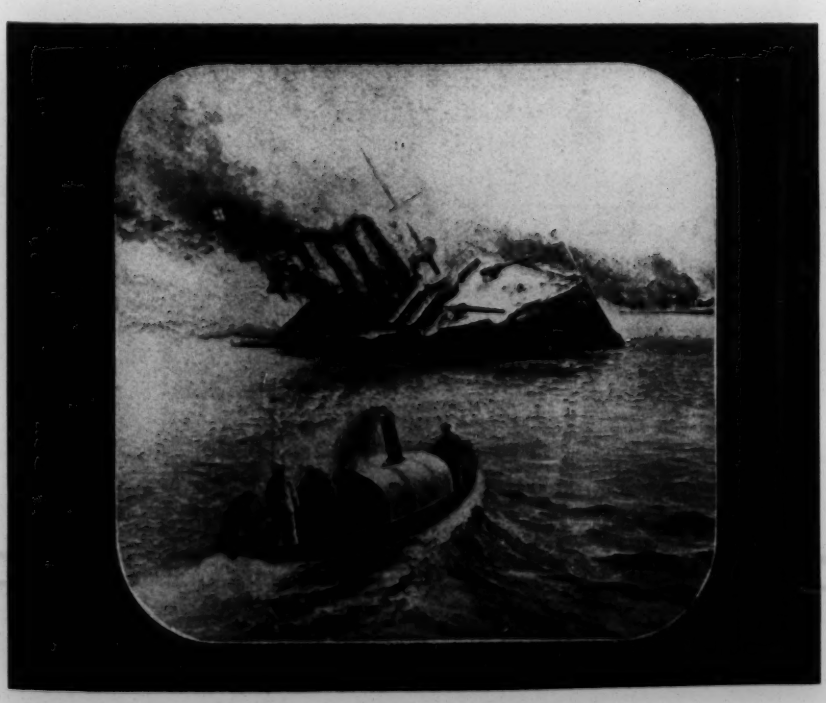
Russo-Japanese War Slides

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No. 1 The Russian Battleship Retvisan Torpedoed at Port Arthur, February 8, 1904



No. 3 The Sinking of the Variag at Chemulpo, February 9, 1904



No. 16 Statue of Peter the Great, St. Petersburg



No. 29 Bronze Statue of Buddha, at Kamakura, Japan.



No 31 The King of Korea in Procession



No. 46 A Japanese Spy Being Tried for His Life Before a Russian Court-Martial



No. 47 Amazons in the Czar's Dominions; Women Warriors of Trans-Baikalia



No. 50 Shark Market at Fusan, Korea

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OPENING CEREMONIES.

A. 1 Opening Oration of Pres. Francis.
A. 2 Sec. of War Taft Making Address.
A. 3 Grand Chorus Singing Hymn of the West.
A. 4 Crowds at Inside Inn.
A. 5 Jefferson Guards Drilling.
A. 142 Pres. Francis leaving Official Carriage near Government Building.
A. 143 Pres. Francis in Official Carriage.

THE PIKE.

B. 6 Group of Tyrolean Singers.
B. 7 Tyrolean Test of Strength.
B. 8 Prince Pu Lun and Group of Tyrolean Singers.
B. 9 Street Scene in Tyrolean Alps.
B. 10 Typical Tyrolean House.
B. 11 General View of Tyrolean Alps from outside the Fair Grounds.
B. 12 Tyrolean Alps. General View East.
B. 13 Tyrolean Alps. Castle and General View.
B. 14 Tyrolean Alps. General View North.
B. 15 Cingalese Stick Dancers.
B. 16 Natives Inserting Inscription on Leg of Jack.
B. 17 Grand Banquet Room Tyrolean Alps.
B. 18 View Down the Pike.
B. 19 Glass Weavers.
B. 20 Creation.
B. 21 Streets of Cairo. Camel and Rider.
B. 119 The Pike—"Chinese Village." Exterior View.
B. 120 The Pike—"Fair Japan." Exterior View.
B. 121 The Pike—"Section of Chinese Village." Exterior View.
B. 122 The Pike—"View of Building, Baby Incubators."
B. 124 The Pike—"Ancient Rome."
B. 125 The Pike—"Paris." Exterior View.
B. 126 The Pike—"Old St. Louis." Exterior View.
B. 127 The Pike—"Hereafter." Exterior View.
B. 128 The Pike—"Spectatorium." Exterior View.
B. 129 The Pike—"The Rube and Suckling Pig.
B. 144 East Entrance to Pike.
B. 145 Cowboy Group at East end of Pike.
B. 147 Ireland Building.
B. 148 Under and Over the Sea.
B. 149 Asia—Hindoo Basket Trick No. 1.
G. 150 Asia—Hindoo Basket Trick No. 2.
B. 151 Asia—Waiting for Passengers.
B. 152 Hagenbeck's Animal Show. Exterior.
B. 153 Hagenbeck's Animal Show. Interior.
B. 155 A Polar Scene in Hagenbeck's.

THE PIKE—(Continued).

B. 156 Caught in a heavy Shower on the Pike, July 4th.
B. 176 Scene in the Tyrolean Alps.
B. 177 Scene in the Tyrolean Alps.
B. 208 The Pike—Temple of Mirth.
B. 209 The Pike—A Scene in Asia.
B. 210 The Professor of Incubator Fame.
B. 211 Cairo on The Pike.
B. 212 Esquimaux Hut in Esquimaux Village.
B. 213 Cummin's Wild West on The Pike.
B. 241 In the Esquimaux Village.
B. 242 Esquimaux Whipping Money from Log.
B. 243 Old Plantation.
B. 244 Old Plantation. Actor Troop.
B. 245 Old Plantation. "Shooting Craps."
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B. 279 The Pike—Galveston Flood.
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B. 283 The Pike—Inside View of Ireland.
B. 284 The Pike—Chapel in Ireland.
B. 285 The Pike—Blarney Castle. Ireland.
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B. 287 The Pike—Moorish Palace.
B. 288 The Pike—Palais Du Costume.
B. 289 The Pike—Seville.
B. 290 The Pike—Naval Exhibit.
B. 291 The Pike—Naval Review.
B. 292 The Pike—Submarine Target Practice.
B. 293 The Pike—Naval Battle Scene.
B. 294 The Pike — Burning of Merchant ship. Naval Exhibit.
B. 295 Looking West on the Pike.
B. 296 Deep Sea Divers—The Pike.
B. 297 The Pike—A Trip to Siberia.
B. 298 The Pike—Ancient Rome.
B. 299 The Pike—Magic Whirlpool.
B. 300 The Pike—Scenic Railway.
B. 301 The Pike—Glass Blowers.
B. 302 The Pike—West Entrance.
B. 303 The Pike—Group of Esquimaux.
B. 304 The Pike—"Shoot the Chutes."
B. 348 The Pike—Hale Fire Fighters.
B. 349 The Pike—Streets of Constantinople.
B. 350 The Pike—Battle Abbey.
B. 351 The Pike—A group in the Chinese Village.
B. 352 The Pike—"Spiehler," with Under and Over the Sea.
B. 353 The Pike—Turkish Theatre — Constantinople.
B. 354 The Pike—Watching the Monkeys—Hagenbeck's.
B. 355 The Pike—Getting Elephant ready to "Shoot the Chutes."—Hagenbeck's.
B. 356 The Pike—Elephant leaving water after "Shooting the Chutes."
B. 398 The Pike—In the Chinese Village.
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B. 401 The Pike—Asia; Group around Sacred Bull.
B. 402 The Pike—Asia; Acrobats.
B. 403 The Pike—Asia; Acrobats.
B. 404 The Pike—Asia; La Belle Fatima.
B. 405 The Pike—Asia; La Belle Fatima.
B. 406 The Pike—Garden View, Seville.
B. 407 The Pike—A Squad of Hale Fire Fighters.
B. 408 The Pike—Esquimaux Village. Exterior.
B. 484 Hale Fire Fighters. Interior.
B. 485 Fight with Polar Bear. Esquimaux Village.
B. 486 King's Lake in Tyrolean Alps.
B. 487 Naval Exhibit. Operators in Boats.

U. S. GOVERNMENT DISPLAY.

C. 22 U. S. Navy Display at Government Building.
C. 23 Pueblo Indians from Haddon, N. M.
C. 24 Arapahoe, Chief Cut Nose and Wife.
C. 25 Frame of Thatched Tepee under Construction. Wichita Indians.
C. 26 Indians Thatching the Frame of Tepee.
C. 27 Indian Chief's Tepee surrounded with Brush Fence.
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C. 29 Sioux Indian Chiefs.
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C. 31 Cingalese Boat in Bay.
C. 32 Phillipine Iggorotes.
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C. 35 Sioux Chief "Julia" Tall Cream.
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C. 181 Samal Village. Philippine Section.
C. 182 Bridge leading to Fort. Philippine Section.
C. 183 Pawnee Sod House. Indian Reservation.
C. 184 Sioux Camp. Indian Reservation.
C. 185 Sioux Camp Indian Reservation.
C. 186 Sioux Squaw. Indian Reservation.
C. 214 U. S. Government Building.

U. S. GOVERNMENT DISPLAY—(Continued).

C. 215 Looking towards Gov't Bldg. from Observatory Tower.
C. 305 Looking West from Steps of Gov't Bldg.
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BUILDINGS.

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D. 42 Grand Basin from top of Cascades.
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D. 307 Festival Hall and Lower West Cascades.
D. 308 Sunken Gardens and Main Entrance to Liberal Arts Bldg.
D. 309 S. E. Corner Machinery Bldg.
D. 310 A Corner of Electricity Bldg.
D. 162 South Side of Manufacturers' Bldg.
D. 163 East Lagoon, looking South.
D. 164 East Lagoon and Educational Bldg.
D. 165 North Lagoon and Electricity Bldg.
D. 166 North Side of Mines and Metallurgy Building.
D. 167 North Side of Palace of Education.
D. 168 Looking toward Peace Monument
D. 187 Transportation Bldg. from top of Electricity Bldg.
D. 188 Festival Hall from Entrance to Plaza.
D. 189 Jerusalem from top of Educational Building.
D. 190 Festival Hall and Cascades from top of Educational Bldg.
D. 191 Machinery Bldg. from top of Educational Bldg.
D. 192 View from top of Educational Bldg.
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D. 194 U. S. Fish and Fisheries Building.
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D. 246 Art Galleries. Exterior.
D. 247 Art Galleries. Exterior.
D. 248 Art Galleries. Main Doorway.
D. 249 Road leading to East Pavilion.
D. 357 Electricity Bldg.
D. 358 Main doorway of Electricity Bldg.
D. 359 Louisiana Purchase Monument.
D. 360 West Entrance of Mines Bldg.
D. 361 David Crocket Bridge and Main Entrance of Varied Industries Bldg.
D. 362 David Crocket Bridge, and North Side of Electricity Bldg.
D. 363 East Doorway of Education Bldg.
D. 413 Horticulture Bldg.
D. 414 Festival Hall and Fountains.
D. 415 Festival Hall and Napoleon Bridge.
D. 416 N. W. Corner of Educational Bldg and Napoleon Bridge.
D. 417 S. W. Corner of Mines and Metallurgy Bldg.
D. 517 Palace of Agriculture.

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E. 66 Ohio State Building.
E. 67 New York State Building.
E. 68 Alaskan Building, with Governor of Alaska and Staff.
E. 69 Alaskan Government Buildings.
E. 70 Alaskan Bldg, with Totem Poles.
E. 71 Texas State Building, built in shape of a star.
E. 72 Pennsylvania State Building.
E. 73 Massachusetts State Building.
E. 74 Minnesota State Building.
E. 75 Washington State Building.
E. 76 Connecticut State Building.
E. 114 Arkansas State Building.
E. 115 New Jersey State Building.
E. 116 West Virginia State Building.
E. 117 Iowa State Building.
E. 118 Oklahoma State Building.
E. 197 Kentucky State Building.
E. 198 Michigan State Building.
E. 216 Utah State Building.
E. 217 Mississippi State Building.
E. 218 Indian Territory State Building.
E. 219 Indiana State Building.
E. 250 Illinois State Building.
E. 251 Kansas State Building.
E. 252 Wisconsin State Building.
E. 253 South Dakota State Building.
E. 254 Nevada State Building.
E. 255 Montana State Building.
E. 256 New Mexico State Building.
E. 257 Maine State Building.
E. 258 Rhode Island State Building.
E. 259 Louisiana State Building.
E. 260 Tennessee State Building.
E. 261 Virginia State Building.
E. 262 Maryland State Building.
E. 263 California State Building.
E. 264 Oregon State Building.
E. 311 Vermont State Bldg.
E. 312 New Hampshire State Bldg.
E. 313 Arizona State Bldg.
E. 314 Georgia State Bldg.
E. 315 Idaho State Bldg.
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E. 489 Interior of New York Bldg.
E. 490 Interior of Iowa Bldg.
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E. 492 Interior of Texas Bldg.
E. 493 Interior of New York Bldg.
E. 494 Interior of New York Bldg.

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F. 79 German Garden House Palace.
F. 80 Canada Building.
F. 81 Dedication of Swedish Building.
F. 82 Chinese Pavilion.
F. 83 Brazil and Belgium Gov't Bldgs.
F. 220 Entrance Gateway to French Gov't Building.
F. 265 French Government Building.
F. 84 Bust of Pres. Loubet, by Peuch.
F. 85 Bust of Lafayette, by Houdon.
F. 86 Le Destine L'Humanite, by Jeff Lumpoels.
F. 87 Salle des Fetes.
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F. 200 Scene in Japanese Gov't Village.
F. 130 Cardinal Satolli. In carriage in front of Brazilian Gov't Bldg.
F. 131 Cardinal Satolli Visiting Italian Gov't Building.
F. 132 Chinese Government Building.
F. 133 Brazil Government Building.
F. 134 Austrian Government Building.
F. 135 Swedish Government Building.
F. 136 Belgium Government Building.
F 137 Holland Government Building.
F. 138 Cuban Government Building.
F. 221 English Government Building.
F. 222 Guatemala Government Building.
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F. 226 Siam Government Building.
F. 227 Ceylon Government Building.
F. 316 Swedenborg House.
F. 364 Nicaragua Gov't Bldg.
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F. 367 La Salle Bridge and "German Haus."
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F. 420 German Haus and Restaurant.
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I. 92 Statue of Cowboys near Entrance to Pike.
I. 93 Statue of Ferdinand de Soto on Plaza.
I. 94 Statuary at Base of Louisiana Purchase Monument.
I. 317 Thomas Jefferson and Festival Hall.
I. 318 Group at East End of Sunken Gardens.
I. 319 St. Louis, Plaza.
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I. 321 Group at the Main Lagoon.
I. 495 "South Dakota"—Terrace of States.
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STATUARY—(Continucd).

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I. 503 Statue—"Defiance of the Sioux."
I. 504 Statue of "Charles Goodyear."
I. 505 Statue of "Horace Mann."
I. 506 "Louisiana"—Terrace of States.

NIGHT VIEWS.—Dissolving.

Should be Purchased Colored Only.

K. 95-a. Grand Basin from top of Cascades —Day .
K. 96 b. Grand Basin from top of Cascades —Night.
K. 97-a. Cascades, Twilight.
K. 98-b. Cascades, Early Evening. Illuminated.
K. 99-c. Cascades, Night. Illuminated.
K. 100 Palace of Transportation. Illuminated.
K. 101 Cascades and Louisiana Purchase Monument from Plaza, showing Illuminations.
K. 102 Palace of Education, Illuminated.
K. 103 Palace of Electricity, across Grand Basin, Illuminated.
K. 104 Palace of Machinery, from Waterway, Illuminated.
K. 228 Night View, looking toward Monument.
K. 229 Night View from Observatory Tower.
K. 230 Night View, looking toward Gov't Building.
K. 266 Bird's eye view of Pike at night.
K. 267 Night view of Manufacturers' Bldg.

MISCELLANEOUS.

L. 105 Driveway in Fair Grounds.
L. 106 Driveway in Fair Grounds.
L. 88 Egyptian Dinner.
L. 89 Egyptian Ladies' Toilet.
L. 107 Intramural R. R. Station and General View looking East.
L. 108 Jerusalem.
L. 90 Egyptian Brewing.
L. 169 Looking toward Model Town.
L. 170 Philippino Scouts Band.
L. 171 U. S. Artillery Mounted.
L. 172 U. S. Troops.
L. 173 U. S. Mounted Band.
L. 174 Marine Camp.
L. 175 Marine Camp, Cleaning up.
L. 201 Model Town.
L. 202 Model City. San Francisco.
L. 203 Model City. American Inn.
L. 204 Model City Guild Hall.
L. 205 Model City. Kansas City.
L. 206 Cocopaw Tribe Hut. Mexico.
L. 207 Arrio Tribe. Northern Japan.
L. 231 Bird's eye view Model City from Observatory Tower.
L. 232 Bird's eye view Model City from Observatory Tower.
L. 233 Children's Play Ground and Nursery.
L. 234 Northwest from Observatory Tower.
L. 235 South from Observatory Tower.
L. 236 Orleans Plaza.
L. 237 Orleans Plaza, from Observatory Tower.
L. 238 Emergency Hospital.
L. 239 Floral Clock. The largest Clock in the World.
L. 240 Ferris Wheel.
L. 268 Model City. Municipal Museum.
L. 269 Model City. Town Hall.
L. 270 Model City. New York City Bldg.
L. 271 Christian Church.
L. 272 Travelers' Protective Ass'n Bldg.
L. 273 Old Virginia Homestead.
L. 274 Boer War. Opening Scene.
L. 275 Boer War. Battle Scene.
L. 276 Boer War. Battle Scene.
L. 277 Boer War. Surrender of the Boers.
L. 322 A Rainy Day Scene—Transverse Ave
L. 323 A Rainy Day. Looking Towards Festival Hall.
L. 324 A Rainy Day Scene.
L. 325 Guard Inspection. Main Doorway Man'f'g's Bldg.
L. 326 Model School Bldg.
L. 327 Temple of Fraternity.
L. 328 Lower Cascades.
L. 329 West Lower Cascade and Pavilion.
L. 330 Sunken Gardens.
L. 331 Looking West on Transverse Ave.
L. 332 West Lagoon.
L. 333 Lower West Cascades.
L. 334 Scene at the Fountains.
L. 335 West End Plaza.
L. 336 A Doorway Framed Picture.
L. 337 Looking Towards West Pavilion.
L. 338 Looking Towards Festival Hall.
L. 339 South Lagoon.
L. 340 Looking Towards the Ferris Wheel.
L. 341 Gardens in Rear of Art Galleries.
L. 342 Jerusalem.
L. 343 Drill of U. S. Regulars. St. Louis Plaza.
L. 344 Drill of U. S. Regulars. St. Louis Plaza.
L. 345 Drill of U. S. Regulars. St. Louis Plaza.
L. 346 Drill of U. S. Regulars. St. Louis Plaza.
L. 347 From New York to the North Pole.
L. 372 Fireworks—Set Piece of Pres. Francis—July 23, 1904.

MISCELLANEOUS.—(Continued).

L. 373 Fireworks—July 28, 1904.
L. 374 Fireworks—July 28, 1904.
L. 375 Fireworks—July 28, 1904.
L. 376 Fireworks—July 28, 1904.
L. 377 Fireworks—July 28, 1904.
L. 378 West Lagoon.
L. 379 Looking East towards Purchase Monument.
L. 380 Stairway leading to the East Pavilion.
L. 381 Looking down the Cascades.
L. 382 Watching the workings of the great Floral Clock.
L. 383 Pygmy from Central Africa.
L. 384 Pygmies from Central Africa.
L. 385 Pygmies from Central Africa.
L. 386 Pygmy in Hut—From Central Africa.
L. 387 From New York to North Pole.
L. 388 Thirsty Crowds at W. C. T. U. Fountain.
L. 389 Lunching.
L. 390 Resting.
L. 391 Aztecs Copper Mining.
L. 392 Aztecs Copper Mining.
L. 393 Napoleon Bridge and East Pavilion.
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L. 397 North Lagoon, looking towards the Transportation Bldg.
L. 424 Manufacturers' Day, Aug. 6, 1904—Circus on Plaza.
L. 425 Manufacturers Day, Aug. 6, 1904—Watching the Circus.
L. 426 Manufacturers' Day, Aug. 6, 1904—Performing Elephants.
L. 427 Manufacturers' Day, Aug. 6, 1904—Hindoo Dance.
L. 428 Manufacturers' Day, Aug. 6, 1904—Dance of Pacific Coast Indians.
L. 429 Manufacturers' Day, Aug. 6, 1904—Red Lemonade Stand.
L. 430 Children's Day, Aug. 2, 1904—Parade of Asiatic Children.
L. 431 Children's Day, Aug. 2, 1904—Parade of Indian Children.
L. 432 Children's Play Ground—Children at Play.
L. 433 Lost Children—Children's Day, Aug. 2, 1904.
L. 434 Ferris Wheel from Napoleon Bridge.
L. 435 Captive Balloon.
L. 436 Press Headquarters on Fair Grounds.
L. 437 Testing Car Fenders.
L. 438 The City of Windmills.
L. 507 Parlor in Daniel Webster's House.
L. 508 Interior of U. S. Bird Exhibit.
L. 509 Exterior of U. S. Bird Exhibit.
L. 510 Lunch Stand at one of the Intramural Stations.
L. 511 A Wet Day on the Plaza St. Louis.
L. 512 Reception of "Liberty Bell" at Fair Grounds.
L. 513 12-inch Disappearing Gun. — Gov't Bldg.

EXHIBITS.

M. 439 Apollinaris Exhibit — Agriculture Bldg.
M. 440 Chinese Exhibit—Liberal Arts Bldg.
M. 441 Chinese Exhibit—Liberal Arts Bldg.
M. 442 Chinese Exhibit—Liberal Arts Bldg
M. 443 German Exhibit — Liberal Arts Bldg.
M. 444 German Exhibit — Liberal Arts Bldg.
M. 445 German Exhibit — Liberal Arts Bldg.
M. 446 German Exhibit — Liberal Arts Bldg.
M. 447 German Exhibit — Liberal Arts Bldg.
M. 448 German Exhibit — Liberal Arts Bldg.
M. 449 German Exhibit — Liberal Arts Bldg.
M. 450 German Exhibit — Liberal Arts Bldg.
M. 451 German Exhibit—Wall Paper. Liberal Arts Bldg.
M. 452 German Exhibit. Liberal Arts Bldg.
M. 453 German Exhibit—Silks, etc. Liberal Arts Bldg.
M. 454 German Exhibit. Forestry, Fish and Game Bldg.
M. 455 German Exhibit — German Garden. Varied Industries Bldg.
M. 456 German Exhibit — German Garden. Varied Industries Bldg.
M. 457 German Exhibit — $18,000 Bronze Eagle. Varied Industries Bldg.
M. 458 German Exhibit. Varied Industries Bldg.
M. 459 German Exhibit—View from Main Doorway. Varied Industries Bldg.
M. 460 German Exhibit. Varied Industries Bldg.
M. 461 German Exhibit — Bronze Group. Varied Industries Bldg.
M. 462 German Exhibit—Looking towards Entrance. Varied Industries Bldg.
M. 463 German Exhibit. Varied Industries Bldg.
M. 464 German Exhibit. Varied Industries Bldg.
M. 465 German Exhibit. Varied Industries Bldg.
M. 466 German Exhibit—$18,000 Bronze Eagle in foreground. Varied Industries Bldg.
M. 467 German Exhibit—Educational Bldg.
M. 468 German Exhibit—Educational Bldg.

EXHIBITS. (Continued).

M. 469 German Exhibit—Entrance to Exhibit. Educational Bldg.
M. 470 German Exhibit. Educational Bldg.
M. 471 German Exhibit. Educational Bldg.
M. 472 German Exhibit. Educational Bldg.
M. 473 German Exhibit. Educational Bldg
M. 474 German Exhibit—High Speed Locomotive. Transportation Bldg.
M. 475 German Exhibit. Transportation Bldg.
M. 476 German Exhibit—Shipping Section. Transportation Bldg.
M. 477 German Exhibit. Transportation Bldg.
M. 478 German Exhibit—Steamship Exhibit. Transportation Bldg.
M. 479 German Exhibit — R. R. Exhibit. Transportation Bldg.
M. 480 German Exhibit — R. R. Exhibit. Transportation Bldg.
M. 481 German Exhibit—Electricity Bldg.
M. 482 German Exhibit—Electricity Bldg.
M. 483 German Exhibit—Electricity Bldg.
M. 514 Exhibit in Liberal Arts Bldg.
M. 515 Interior of Machinery Bldg.
M. 516 Labor Saving Device. Machinery Bldg.

MOVING PICTURE FILMS OF THE WORLD'S FAIR, ST. LOUIS, 1904.

The following is a list of titles of moving picture films taken at the Fair.

1. Opening Ceremonies ..... 143 feet
1-A. Sec. Taft's Address and panorama of the crowd ..... 187 feet
2. The Parade of the Pikers ..... 209 feet
3. Government Reservation, showing Philippine Islands: Igorrote Savages 191 feet
4. Panorama of the Buildings surrounding the Grand Lagoon, showing Terrace of States, Festival Hall etc. ..... 180 feet
5. Parade in Mysterious Asia on the Pike ..... 64 feet
6. Twenty Mule Team ..... 86 feet
7. Princess Rajah (oriental dance) ..... 58 feet
8. Panorama St. Lou's Exposition from wireless tower ..... 80 feet
9. Asia in America (Parade of Characters) ..... 64 feet
10. Musical drill of Philippine Scouts ..... 174 feet
11. Dress parade of Philippine Scouts ..... 94 feet
12. Panorama of Exhibition Grounds from wireless telegraphy tower ..... 80 feet
13. Panorama from roof of German government pavilion, showing Mines and Metallurgy, Educational and Electric buildings, Grand Basin, Cascades, East Pavilion and Festival Hall. The best of the series... 129 feet
14. Parade of floats on the Lagoon ..... 134 feet

In our judgment, the best of the World's Fair films, in order of merit, are numbers 13, 14, 4, 9, 3. The savages in No. 3 are scantily clad and the film may be objectionable in some places.

Supplementary List of Russo-Japanese War Slides

Standard Size, 3¼x4 inches. Price each, plain, 35c.; colored, 75c.

177. Opposing forces at Port Arthur. The Russians charging the Japanese trenches.
178. Russian troops taking horses to slaughter for food for the besieged garrison inside Port Arthur.
179. Map of Port Arthur fortifications.
180. Bringing in the wounded after the assault on a fortress at Port Arthur.
181. The electric projector at Port Arthur. Russians resisting the Japanese attack on forts.
182. The Japanese reconnoitering Port Arthur from a military air-ship.
183. Japanese troops buying cigarettes, sugar and sake at Port Arthur.
184. The Japanese fleet bombarding Port Arthur.
185. General Stoessel exhorting his troops in the defense of Port Arthur.
186. Hand grenades at Port Arthur.
187. The Japanese aiding the wounded after the battle of Liao-Yang.
188. Placing a torpedo in its tube on "Ratoropuy" before the boat escaped to Chifu where it was blown up.
189. Unparalleled outrage by Baltic fleet. Attack on North Sea fishing fleet.
190. Kuropatkin in the imperial ceinetre of Mukden with the Chinese authorities.
191. General Kuropatkin decorating the Russian soldiers for heroism in battle.

Secret Society Slides

These views are furnished in either of two styles:

1. Round glass, colored in best style in oils, on plate glass, the cover glass being sealed with the slide; this permanently mounted in a wooden frame, 4x7 inches in size. These slides are generally used with a dissolving stereopticon.
2. Unmounted square glass slides, 3¼x4 inches in size, matted and bound, like the ordinary stereopticon view, colored.

The slides listed below are made from original negatives. Copies are being offered by some dealers, but they are of inferior quality.

Masonic Slides

Price per slide, in round, wood-mounted style, colored,.....$1.50
Price per slide, 3¼x4 inches, unmounted, colored, ... 1.10
Slides marked with letters only are uncolored, with blacked out back grounds. Price per slide, ...$0.75

BLUE LODGE

FIRST DEGREE

1 Holy Bible, Square, Compass and Warrant.
2 Ancient Lodge in Valley.
3 Form of Lodge.
4 Supports of Lodge.
5 Jacob's Ladder.
a Group—Faith, Hope, Charity.
b Faith.
c Hope.
d Charity.
6 Furniture of Lodge.
7 Ornaments of Lodge.
8 Lights of Lodge.
9 Jewels of Lodge.
10 Tabernacle in Wilderness.
11 St. John the Baptist and St. John the Evangelist.
12 Masonic Tenets.
a Brotherly Love.
b Relief.
c Truth.
13 Points of Entrance.
a Temperance.
b Fortitude.
c Prudence.
d Justice.
14 Chalk, Charcoal and Clay.
14a Entered Apprentice's Carpet.

SECOND DEGREE

15 Pillars of the Porch.
16 Five Orders of Architecture.
a Tuscan.
b Doric.
c Ionic.
d Corinthian.
e Composite.
17 The Five Senses.
18 Seven Liberal Arts.
19 Scene at the Waterfall.
20 Corn, Wine and Oil.
21 Allusion to the Letter G.
21a Fellowcraft's Carpet.

THIRD DEGREE

22a The Confession.
22b The Wayfaring Man.
22c Finding Sprig of Acacia.
d Marble Monument.
23 Building of King Solomon's Temple.
24 Ancient Three Grand Masters.
25 Entered Apprentice's Lodge.
26 Fellowcraft's Lodge.
27 Master Mason's Lodge.
28 Three Steps.
a Eight Emblems.
29 Pot of Incense.
30 Bee Hive.
31 Book of Constitution Guarded by Tyler's Sword.
32 Sword Pointing to Naked Heart and All-Seeing Eye.
33 Anchor and Ark.
b Forty-seventh problem.
35 The Hour-Glass.
36 The Scythe.
37 Emblems of Mortality.
38 Master Mason's Carpet.
39 Open Bible.
40 Clay Ground near Succoth and Zeradatha.
41 Bringing Logs to Joppa.
42 Workmen in the Quarries.

SECRET SOCIETY SLIDES—Continued.

Price per slide in round wood mounted style, colored.....$1.50
Price per slide in 3¼ x4 inch style, unmounted, colored..... 1.10

ROYAL ARCH CHAPTER.

1 Map of Country Between Jerusalem and Babylon.
2 The Tower of Babel.
3 Babylon.
4 Hanging Gardens, Babylon.
5 Handwriting on the Wall.
6 Babylon Taken by Cyrus.
7 River Euphrates.
8 Ruins of Anath.
9 Ruins of Rabba.
10 Country of Mesopotamia.
11 Sandy Desert.
12 City of Palmyra.
13 Ruins of Palmyra.
14 City of Damascus.
15 Ruins Near Damascus.
16 Forests of Lebanon.
17 Quarries of Zeredathah.
18 City of Jerusalem.
19 Jerusalem in Ruins.
20 Tabernacle of Zerubbabel.
21 Burning Bush, with Moses.
22 Burning Bush, without Moses.

COMMANDERY.

1 Angel at Sepulchre.
2 The Marys at Tomb.
3 Ascension of Christ.

PRELATE.

1 Valley of Dry Bones.
2 The Crucifixion.
3 Body of Christ in Tomb.
4 Resurrection of Christ.
5 The Cross.
6 The Pilgrim.
7 The Knight.
8 The Penitent.
9 Christ on the Cross.
10 Death on the Pale Horse.
(a) Skull.
12 John at Patmos.
(b) Faith.
14 Cross and Crown of Glory, with Motto.

KNIGHTS OF PYTHIAS.

First Rank.

1 Friends Damon and Pythias.
2 Damon Condemned to Die.
3 Pythias' Appeal to Dionysius.
4 The Flight of Damon to His Family.
5 Pythias Confined to Dungeon.
6 Pythias in Dungeon. Calantha's Appeal.
7 Damon's Farewell to His Family.
8 Pythias at Headsman's Block.
9 Pythias Saved by Damon's Arrival.
10 Heroes Honored by the King.
11 Beautiful Unknown Shore.

Third Rank—Monitor.

1 Unknown Sea.
2 Sunshine and Shadow.
3 Darkness and Death.
4 Budding Flowers and Sparkling Stream.
5 Majestic Mountains and Peaceful Homes.
6 The Sunset Glows with Rubies.
7 Stars Unutterably Bright.
8 Stars of Sympathy and Love.
9 Rays of Light from a Heaven of Peace.

PYTHAGORAS.

1 Ancient Egyptian Arts.
2 Science of Arabia.
3 The Philosopher.
4 The Flowery Plain.
5 The Mountain Side.
6 A Dark and Sullen Water Scene.
7 Within a Cavern Dark and Damp.
8 The Sunless Sea.
9 Where Hideous Creatures Climb.
10 The Hero.

SIXTH SENATOR.

1 The Battlefield.
2 Two Horsemen Meet in Deadly Conflict.
3 Unhorsed and Sorely Hurt.
4 Esquire in Course of Duty.
5 Brings Water in His Helmet.
6 The Champion and Defender.
7 The Emblem.

ORDER OF THE EASTERN STAR.

First Section.

Adah.

1 Jephthah Going to Battle.
2 Jephthah's Daughter Meeting Her Father.
3 Jephthah's Daughter and Her Companions.
4 Jephthah's Daughter Returns from the Mountains.
5 Emblem.
6 Motto and Biblical Reference.

Second Section.

Ruth.

7 Naomi and Her Daughters-in-Law.
8 City of Bethlehem.
9 Boaz and Ruth.
10 Boaz Favors Ruth.
11 Emblem.
12 Motto and Biblical Reference.

Third Section.

Esther.

13 Espousal of Esther by Ahasuerus.
14 Esther Seeks Ahasuerus.
15 Esther Imploring Ahasuerus.
16 Emblem.
17 Motto and Biblical Reference.

Fourth Section.

Martha.

18 Christ with Mary and Martha.
19 Martha Meeting Jesus.
20 Resurrection of Lazarus.

SECRET SOCIETY SLIDES—Continued.

Price per slide in round wood mounted style, colored.....$1.50
Price, per slide in 3¼ x 4 inch style, unmounted, colored..... 1.10

21 Marys at the Tomb.
22 Emblem.
23 Motto and Biblical Reference.

Fifth Section.

Electa.

24 Electa with Cross.
25 Benevolence.
26 Faith at the Cross.
27 Ascension.
28 Heaven.
29 Emblem.
30 Motto and Biblical Reference.

Hymn After Prayer.

31 The Angry Sea.
32 Rock of Ages.
33 Simply to Thy Cross I Cling.
34 Flight of the Soul.

Sixth Section.

35 The Signet.
36 Holy Bible, Bunch of Violets and Sword and Veil on the Blue Point of Star.
37 Sheaf of Wheat on the Yellow Point of Star, supported by the "Lilies of the Valley" and the Jessamine.
38 The Scepter and Crown on the White Point of Star with the Sun and Tiger Lilies.
39 A Broken Column on the Green Point of Star, the Lamb and a Spray of Fern Leaves.
40 The Golden Cup on the Red Point of Star with the Lion and the Rose.
41 Motto and Biblical References.

ODD FELLOWS.

A new and superior series, from new designs, for the new work of the Independent Order of Odd Fellows.

Initiatory Degree.

1 All-Seeing Eye.
2 Three Links.
3 Skull and Cross Bones.
4 The Scythe.
5 Motto—From Darkness to Light.

First Degree.

6 Bow and Arrow and Quiver.
7 The Bundle of Sticks.
8 Motto—In Friendship Forever.

Second Degree.

9 The Ax.
10 Heart and Hand.
11 The Globe.
12 The Ark.
13 The Serpent.
14 Motto—Brotherly Love the Bond of Unity.

Third Degree.

15 Scales and Sword.
16 The Bible.
17 The Hour Glass.
18 The Coffin.
19 Motto—Truth the Imperial Virtue.

Encampment.

20 The Three Pillars.
21 The Tent.
22 Pilgrim's Scrip, Sandals and Staff.
23 The Altar of Sacrifice.
24 Tables of Stone, Crescent and Cross.
25 Altar of Incense.

Additional I. O. O. F. Views.

Emblems of Initiatory, First, Second and Third Degrees on four separate slides.
Pines on the Mountain Side.
Trees Marking Water Course.
Narrow Defile.
Rainbow.
Good Samaritan (6 slides).
David and Goliath.
David with Goliath's Head.
David Before Saul.
David and Jonathan.
Saul Casting His Javelin at David.

DAUGHTERS OF REBECCA.

1 Rebecca at the Well.
2 Mother of Samson.
3 Hannah.
4 Esther Implores Ahasuerus.
5 Ruth.
6 Ruth and Naomi.
7 Sarah.
8 Miriam.
9 Queen Elizabeth.
10 Cleopatra.
11 Catharine de Medici.
12 Isabella.
13 Song of Deborah.
14 Moon and Seven Stars.
15 Beehive.
16 Dove.
17 Lily.
18 Arrival of Rebekah.
19 Jephthah Meeting Daughter.
20 Jephthah's Daughter and Companions.
22 Esther Espoused by the King.

KNIGHTS OF THE GOLDEN EAGLE.

1 Skeleton.
2 Monks Kneeling.
3 Angels.
4 Hell.

KNIGHTS AND LADIES OF HONOR.

Principles of the Order.

1 Charity.
2 Honor.
3 Virtue.
4 Love.
5 Justice.
6 Hope.
7 The Jewel of Our Order.

SECRET SOCIETY SLIDES—Continued.

Price per slide in round wood mounted style, colored.....$1.50
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Illustrating Odes.

8 "Lift Up the Glad, Triumphant Song."
9 "To Seek the Widow's Lowly Cot."
10 "To Take the Orphan by the Hand."
11 Protection.

BROTHERHOOD OF LOCOMOTIVE FIREMEN.

1 Home.
2 Round-House.
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9 Our Brotherhood.

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13 Deathbed Scene.
14 Unveiling of Monument.
15 Camp of Sovereign Woodcraft.
16 Dove with Olive Branch.
17 American Flag.
18 All-Seeing Eye.
19 Joseph Sold by His Brethren.
20 Stripped of Possessions.
21 Rescue from Danger.
22 Purity.
23 Funeral at the Grave.
24 Paying of Assessment by Sovereigns.
25 Paying of Certificate to Widow.
26 Portrait of J. C. Root.
27 Portrait of John T. Yates.
28 Unveiling Monument at Logan, Ohio, by Sovereign Camp.
29 Beehive.
30 Hour Glass.
31 Coffin.
32 Anchor and Ark.
33 Sword Pointing to Naked Heart.
34 Scythe.
35 Funeral Procession.
36 Motto—"In God We Trust."

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3 Landing of the Pilgrims.
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5 Battle of Bunker Hill.
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7 Washington Crossing the Delaware.
8 Washington at Prayer.
9 Battle of Bennington.
10 Battle of Saratoga.
11 Battle of Monmouth.
12 Battle of Stony Point.
13 Battle of Cowpens.
14 Battle of Eutaw Springs.
15 Surrender of Cornwallis.
16 Old Ironsides.
17 Battle of New Orleans.
18 Portrait of Lincoln.
19 Firing on Fort Sumter.
20 Rally of Troops.
21 Battle of Gettysburg.
22 Blue and Gray.
23 Destruction of the Maine.
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25 San Juan Hill.
26 Scene of Peace.
27 Public School House.
28 Goddess of Liberty.
29 "Stars and Stripes."

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The list follows the chronological order adopted by M. Tissot.

A. Our Lord Jesus Christ.
1. Zacharias and Elizabeth.
2. The Vision of Zacharias.
270 The Annunciation.
3. The Virgin Mary in Her Youth.
4. The Visitation of Elizabeth and Mary.
5. The Magnificat.
6. Joseph Seeks a Lodging in Bethlehem.
7. The Adoration of the Shepherds.
8. The Presentation of Jesus in the Temple.
9. The Wise Men Journeying to Bethlehem.
10. The Wise men and Herod.
11. The Wise Men Present Their Gifts.
12. The Massacre of the Innocents.
13. The Flight into Egypt.
14. The Sojourn in Egypt.
15. The Return from Egypt.
16. Jesus and His Mother at the Fountain.
17. Jesus Sitting in the Midst of the Doctors.
18. Jesus Found in the Temple.
19. The Youth of Jesus.
20. The Voice Crying in the Wilderness.
21. The Winnower.
22. John the Baptist and the Pharisees.
23. John the Baptist Sees Jesus from Afar.
24. The Baptism of Jesus.
25. Jesus Taken Up into a High Mountain.
26. The Temptation in the Wilderness.
27. St. John the Evangelist.
28. Angels Came and Ministered Unto Him.
29. The Calling of Andrew and John.
30. The Calling of Peter and Andrew.
31. The Calling of James and John.
32. Nathanael Under the Fig Tree.
33. The Betrothed of Cana.
34. The Marriage of Cana of Galilee.
35. Jesus Goes Up to Jerusalem.
36. Christ Talks with Nicodemus.
37. The Man with an Infirmity of Thirty and Eight Years.
38. An Angel Troubled the Waters.
39. Jesus and the Woman of Samaria at Jacob's Well.
40. And They Led Him Unto the Brow of the Hill.
41. Healing of Peter's Mother-in-law.
42. In the Villages the Sick were brought unto Him.
43. "Thou Fool! this Night Thy Soul Shall be Required of Thee."
44. Jesus Went Out Into a Desert Place.
45. Jesus Teaching in the Synagogue.
46. The Healing of the Ruler's Son.
227. Jesus Preaching from a Boat.
47. The First Miraculous Draught of Fishes.
48. Jesus Healing the Lame and the Blind on the Mountain.
49. The Healing of Leper at Capernaum.
50. Jesus Teaching the People by the Seashore.
51. The Calling of Matthew.
52. The Parable of the Piece of Silver.
273. Jesus Sat at Meat with Matthew.
53. Christ Healing the Withered Hand.
54. The Pharisees and Herodians Take Counsel Against Jesus.
55. The Ordaining of the Twelve Apostles.
56. The Two Women at the Mill.
57. "And When Ye Come Unto an House, Salute It."
58. Christ Sleeping During the Storm.
59. Christ Stilling the Tempest.
60. And All the City Gathered Together at the Door.
61. The Two Men Possessed with Unclean Spirits.
62. The Legion of Evil Spirits Drive the Swine into the Sea.
63. The Raising of Jairus' Daughter.
64. Jesus Preaching by the Seaside.
65. Christ Healing the Blind and Dumb Man.
66. She Only Touched the Hem of His Garment.
67. Lord, I Am Not Worthy.
68. The Man with an Unclean Spirit in the Synagogue.
69. Raising of the Widow's Son at Nain.
70. Healing of the Canaanite's Daughter.
71. The Sick Waiting for Jesus to Pass By.
72. The Sower.
73. Christ Eating in the House of the Pharisees.
74. Christ Bids His Disciples to Rest Awhile.
75. The Palsied Man Let Down Through the Roof.
76. The Sermon on the Mount.
77. Lazarus at the Rich Man's Door.
78. The Dumb Man Possessed of the Devil Healed at Capernaum.
79. Christ's Exhortation to the Twelve Apostles.
80. Herod.
81. The Miracle of the Loaves and the Fishes.
82. The People Seek Christ to Make Him King.

Tissot's Life of Christ—Continued

83. Christ Going Out Alone Into a Mountain to Pray.
84. Christ Walking on the Sea.
85. Peter Walks Upon the Sea.
86. "Ye Seek Me, Not Because Ye Saw the Miracles, but Because Ye Did Eat of the Loaves."
87. Christ Reproving the Pharisees.
88. The Pharisees and Sadducees Come to Tempt Jesus.
89. The Healing of the Crooked Woman, Ill for Eighteen Years.
90. The Transfiguration.
91. Healing of the Young Man, Possessed of a Devil, at Mount Tabor.
92. Christ Sending Out the Seventy Disciples, Two by Two.
93. "The First Shall be Last."
94. Jesus and the Little Child.
95. "Get Thee Behind Me, Satan."
96. Mary Magdalen Before Her Conversion.
97. Mary Magdalen Repentant.
98. Jesus Passing Through the Villages, on His Way to Jerusalem.
99. "The Rich Young Man Went Away Sorrowful."
100. The Healing of Ten Lepers.
101. Christ at Bethany, in the House of Martha.
102. Mary at the Feet of Jesus.
103. The Lord's Prayer.
104. But No Man Laid Hands on Him.
105. The Women Saken in Adultery, Jesus Writing Upon the Ground.
106. "And Jesus Was Left Alone , the Woman Standing in the Midst."
107. Christ Preaching Near the Treasury.
108. The Blind Man Washes in the Pool of Siloam.
109. The Blind Man Tells His Story to the Jews.
110. The Good Samaritan.
111. "Then Took They Up Stones to Cast at Him.
112. Jesus Walking on Solomon's Porch.
113. The Pharisee and the Publican.
114. The Wise Virgins.
115. The Foolish Virgins.
271. "Jesus Wept."
116. The Raising of Lazarus.
117. The Prodigal Son Asking Alms.
118. The Return of the Prodigal Son.
119. "Suffer Little Children to Come Unto Me."
120. Zaccheus in Sycamore Tree.
121 Healing of Two Blind Men at Jericho.
122. "The Ass Tied, and the Colt with Her."
123. Jerusalem from the Mount of Olives.
124. "And Beholding the City, He Wept Over It."
125. The Procession in the Streets of Jerusalem.
126. The Children's Hosannas in the Temple.
127. The Chief Priests Take Counsel Together.
128. Christ Driving Them Out that Sold and Bought from the Temple.
129. Jesus Forbids the Carrying of Loads in the Temple.
130. The Healing of the Lame in the Temple.
131. The Gentiles Ask to See Jesus.
132. The Voice from Heaven During Holy Week.
133. The Chief Priests Ask, "By What Authority Doest Thou These Things?"
134. Jesus Points to the Corner Stone.
135. The Tribute Money.
136. The Pharisees Question Jesus.
137. "Woe Unto You, Scribes and Pharisees!"
138. "Jerusalem! Jerusalem!"
139. The Widow's Mite.
140. "Master, See What Manner of Stones and What Buildings Are Here."
141. Christ Foretelling the Destruction of the Temple.
142. The Alabaster Box of Very Precious Ointment.
143. The Jews Conspire Together.
144. Judas Goes to the Chief Priests and Betrays His Master.
145. The Man Bearing a Pitcher.
146. The Jews' Passover.
147. Judas Dipping His Hand in the Dish.
148. Jesus Washing His Disciples' Feet.
149. The Communion of the Apostles.
150. The Last Discourse of Our Lord.
151. But Peter Said Unto Him: "Although All Shall Be Offended, Yet Will Not I."
152. "My Soul Is Exceeding Sorrowful Unto Death."
153. The Agony in the Garden.
154. "Could Ye Not Watch with Me One Hour?"
155. Judas, and with Him a Great Multitude with Swords and Staves.
156. The Judas Kiss.
157. They Went Backward and Fell to the Ground."
158. Christ Healing the Ear of Malchus.
159. The False Witnesses.
160. The First Denial of Peter.
161. The Second Denial of Peter.
162. Annas and Caiaphas.
163. The High Priest Rends His Clothes. Jesus Is Condemned to Death.
164. Jesus Turned and Looked at Peter.
165. Peter Went Out and Wept Bitterly.
166. Christ Buffeted and Mocked in the House of Caiaphas.
167. Jesus in Prison.
168. The Morning Judgment of Jesus.
169. Judas Repents and Returns the Money.
170. Jesus Led from Caiaphas to Pilate.
171. Pilate Questions Jesus.
172. The Message of Pilate's Wife.
173. Jesus Led Back from Herod to Pilate.
174. The Scourging.
175. The Scourging on the Back.
176. The Crown of Thorns.
177. "Ecce Homo!"
178. "Let Him Be Crucified!"
179. Pilate Washes His Hands.
180. The Holy Star.
181. The Forum; Site of the Gabbatha. Jesus Hears His Death Sentence.
182. The Judgment on the Gabbatha.
183. The Inscription on the Cross.
184. "And They Put Him On His Own Raiment."
185. Christ Bearing the Cross.
186. Christ Falls Beneath the Cross.
187. Simon the Cyrenian Compelled to Bear the Cross with Jesus.
188. The Procession Nearing Calvary.
189. The Holy Women Stand Afar Off.
190. Jesus Stripped of His Raiment.
191. The Wine Mixed with Myrrh.
192. The First Nail.
193. Nailing of the Feet.
194. The Raising of the Cross.
195. The Wedging of the Cross.
196. Head of Jesus on the Cross.
197. The Pardon of the Penitent Thief.
198. "And They Parted His Raiment and Cast Lots."
199. "And Sitting Down, They Watched Him There."
200. What Our Saviour Saw from the Cross.
201. The Weeping Mother at the Cross.
202. "Eloi, Eloi, lama Sabacthani."
203. "I Thirst!" The Vinegar to Jesus.
204. "It Is Finished."

Tissot's Life of Christ—Continued

205. The Death of Jesus.
206. The Crowd Leave Calvary, Smiting Their Breasts.
207. The Earthquake at the Crucifixion.
208. Confession of the Centurion.
209. "One of the Soldiers with a Spear Pierced His Side."
210. The Pagan Temple Built by Hadrian on the Site of Calvary.
211. Jesus Alone on the Cross.
212. Joseph of Arimathea Begs the Body of Christ from Pilate.
213. The Body Taken from the Cross.
214. The Anointing Stone.
215. Jesus Carried to the Tomb.
216. The Resurrection.
217. Mary Magdalen and the Women at the Tomb.
218. Mary Magdalen Tells the Disciples that the Body of Christ is No Longer in the Tomb.
219. Peter and John Run to the Tomb.
220. Christ Appears to Mary Magdalen.
221. Christ appears to Peter.
222. Christ Appears to the Holy Women.
223. Jesus Joins the Disciples on the Road to Emmaus.
224. He Appeared to the Eleven as They Sat at Meat.
225. Christ Appears to the Disciples on the Edge of the Sea.
226. Peter Casts Himself Into the Sea.
227. The Second Miraculous Draught of Fishes.
228. Christ Eating With His Disciples After the Resurrection.
229. "Feed My Lambs."
230. The Ascension from the Mount of Olives.
231. The Ascension.

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6. Christ—¾ figure.
7. Christ—Full figure.
8. Christ—Full figure. Arm uplifted.
9. Mary, Mother of Jesus. Bust. Anna Flunger.
10. Mary, Mother of Jesus, ¾ figure.
11. Mary, Mother of Jesus, full figure.
12. Martha. Maria Schwalb.
13. Mary Magdalene. Full figure. Bertha Wolf.
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35. Veronica.
36. Simon, of Cyrene.
37. Joseph, of Arimathea. Andreas Braun.
38. Annas. Martin Oppenreider.
29. Barabbas.
40. Nathanael. George Breitsamter.
41. Pilate. Sebastian Bauer.
42. Caiaphas. Sebastian Lang.
43. Herod. Rochus Lang.
44. Moses. Tobias Zwink.
45. Nicodemus. Wilhelm Rutz.
46. Oziel. Dom Klammer.
47. Prologus. Joseph Mayer.
48. Tableau—Farewell of Tobias.
49. The Farewell at Bethany.
50. Christ and Mary.
51. Simon, of Bethany. Franz Steinbacker.
52. Christ Riding on the Ass, John Leading.
53. Christ on the Mount of Olives.
54. Christ and Mary Magdalene.
55. Christ Blessing His Disciples.
56. Preparing for the Last Supper.
57. The Last Supper. Christ Sitting.
58. The Last Supper. Christ Standing and Blessing the Cup.
59. Tableau—Joseph Sold by His Brethren.
60. Judas Before the Great Council, Receiving the Blood Money.
61. Entry Into Jerusalem, and the Dispersing of the Dealers.
62. Christ in the Garden of Gethsemane.
63. Christ and Judas.
64. Judas Betraying Christ with a Kiss.
65. Christ Before Caiaphas.
66. Tableau—Samson Mocked by the King of the Philistines.
67. Christ Before Herod.
68. Christ Before Pilate.
69. Christ Condemned.
70. The Scourging.
71. Christ at the Scourging Pillar. Anton Lang.
72. Christ Mocked by the Soldiers.
73. Christ Crowned with Thorns.
74. Ecce Homo. Anton Lang.
75. Bearing the Cross.
76. Tableau—Moses Elevating the Brazen Serpent.
77. Mary Magdalene Anointing Christ.
78. Peter Denies Christ.
79. The Crucifixion.
80. "It Is Finished."
81. Tableau—Cain's Remorse.
82. Judas and the Dealers.
83. The Descent from the Cross.
84. Christ in the Lap of Mary.
85. Pieta.
86. The entombment.
87. The Resurrection.
88. Tableau—Adam Earning His Bread.
89. Apotheosis. Ascension.
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16 From Greenland's Icy Mountains.—Statue of Heber in Calcutta Cathedral.
17 God be With You, Till We Meet Again.- The Supper at Emmaus. By L'Hermitte.
18 God Calling Yet. Shall I Not Hear?—Ruth Deciding.
19 God Moves in a Mysterious Way.—The Sea is His.
20 Hail the Day That Sees Him Rise.—Christ's Ascension. By Bierman.
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37 Jesus Keep Me Near the Cross.—Mary at the Cross. By Delaroche.
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49 My Jesus, as Thou Wilt.—Jesus in Gethsemane. By Jalabert.

50 My Jesus, I Love Thee.—"Ecce Homo." By Guido Reni.

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52 Nearer, My God, to Thee.—Jacob's Dream. By Murillo.

53 Not All the Blood of Beasts.—The Scape-Goat.

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28 The Parable of the Lilies.
29 Christ the outcast of the people.
30 Christ's entry into Jerusalem.
31 The Poor Widow's two mites.
32 Christ, the Good Shepherd.
33 Christ Weeping over Jerusalem.
34 The Last Supper.
35 The Agony in the Garden.
36 Christ Rejected.
37 Christ bearing the Cross.
38 Christ arriving at Mt. Calvary.
39 The Crucifixion.
40 Golgotha, "It is finished."
41 The Descent from the Cross.
42 The Body of Christ laid in Tomb.
43 First Easter Dawn.
44 The Resurrection of Christ.
45 The Marys at the Tomb.
46 Easter Morning.
47 The Journey to Emmaus.
48 The Ascension of Christ.

Life of Jesus.

By Hofmann, the Celebrated German Painter.

Price, per Set of 28 Slides without Lecture, uncolored, $11.00; colored, $27.00.

1 Christ's Appeal: "Come Unto Me."
2 The Annunciation.
3 The Nativity.
4 The Wise Men, Beholding the Infant Saviour.
5 The Flight into Egypt.
6 The Childhood of Jesus—in Workshop of Joseph.
7 The Youth of Jesus—in the Temple with the Doctors of the Law.
8 Christ and the Woman of Samaria.
9 Christ Healing the Sick.
10 Christ Raising Widow's Son.
11 Christ Blessing Children.
12 Christ Raising the Daughter of Jairus.
13 Christ Driving Out the Money Changers.
14 Christ and the Adulterous Woman.
15 Mary Anointing the Feet of Christ.
16 Christ in the House of Mary and Martha.
17 The Holy Supper.
18 Christ at Gethsemane.
19 Christ Before Pilate.
20 Christ on Way to Golgotha.
21 The Crucifixion.
22 The Burial.
23 The Marys at the Sepulcher.
24 The Resurrection.
25 Christ Appearing to the Disciples on the Way to Emmaus.
26 "At the Door."
27 "Where Two or Three Are Met Together."
28 The Ascension.

TRAVEL LECTURE SETS.

The following are particularly fine sets of views, all of them made from original negatives which were taken at considerable expense. The quality of the slides is the best that can be made, and if ordered colored will be finished in the finest style. Each of them is accompanied by a lecture, specially written for the slides.

Mr. Burton Holmes, one of the best-known lecturers of the day, and other exhibitors who rank very highly in the profession, have adopted the method of showing lantern slides on certain subjects and then following these up with moving picture films that have a bearing on the same topic. This method has been very successful and we recommend it highly to our customers.

THE LIGHTS AND SHADOWS OF A GREAT CITY: NEW YORK.

A lecture set of 61 slides, finest quality, with lecture by Rev. W. T. Elsing City Missionary. Price, uncolored, $24.00. Any of these slides will be colored in the finest style at an addition of 60 cents each to the price.

1 The Baby's Playground.
2 A Charitable Institution, Little Waifs at Supper.
3 A Charitable Institution, Children at Prayer.
4 A Charitable Institution. Children in Bed.
5 A Trio of Little Street Arabs.
6 A Group of Street Arabs.
7 A Tenement House District.
8 An Alley of Tenements.
9 The First Development of Character.
10 Wharf Rats.
11 A Typical Tough.
12 Pool Playing.
13 Card Playing.
14 Ten Cent Lodging House.
15 The Growler Gang.
16 Arrest for Thieving.
17 The Tombs, Exterior.
18 The Court Room.
19 Prisoner Behind the Bars.
20 Sunday Service, The Tombs.
21 Betting at the Race Track.
22 The Finish of the Race.
23 A Fashionable Barroom.
24 The Pawn Shop.
25 A Corner Saloon.
26 The Drunkard's Pillow.
27 Arrest for Drunkenness.
28 The Prison Van.
29 Blackwell's Island.
30 Blackwell's sIland, Prisoners Marching to Dinner.
31 Labor Agitators.
32 Murder.
33 Sing Sing Prison.
34 The Convict's Burial.
35 Anatomical Diagram; The Stomach of a Drunkard.
36 Anatomical Diagram; The Stomach of a Temperate Man.
37 The Drunkard's Widow.
38 The Drunkard's Child at Prayer.
39 The Little Beggar Girl.
40 The East River by Moonlight.
41 The Harbor Police Boat.
42 Interior of the Morgue.
43 The Potter's Field.
44 The Young Bootblack.
45 The Bootblack Brigade.
46 The Oyster Stand.
47 Street Preaching.
48 Jerry McAuley's Mission.
49 The Newsboys' Home.
50 The Public School House.
51 Holiday in the Country.
52 Central Park.
53 Trade School, The Carpentry Class.
54 The Free Reading Room.
55 An Improved Tenement.
56 The Factory.
57 A Block of Residences.
58 A Happy Home.
59 The Picture Gallery.
60 The Church.
61 The Sheaf of Wheat.

MOVING PICTURE FILM.

The new film, **"Round About New York in 15 Minutes,"** is an excellent companion piece for this lecture. See description at end of catalogue. Length, 950 feet.
Price $114.00

A Trip Across the Continent.

Washington to San Francisco.

Since tourists and the American public generally are beginning to appreciate the beauty and grandeur of our matchless scenery at home, the demand for lantern slides pertaining to the Rocky Mountains and the Pacific Coast has increased so rapidly that we have collected the following set of views. These slides are made from original negatives in the finest style and the complete set is accompanied by lecture reading. Price per set of 60 views, uncolored, $24.00; colored, $60.00.

1 Capitol, Washington.
2 White House.
3 The Washington Monument.
4 Pennsylvania Limited.
5 Horseshoe Curve.
6 Track Tanks.
7 Signal Towers.
8 Allegheny Foothills.
9 Four Highways.
10 Pack Saddle.
11 Old Canal.
12 Union Depot, Chicago.
13 Suburban Station.
14 Burlington Flyer.
15 Interior of Dining Car.
16 Interior Library Car.
17 Burlington Depot, Omaha.
18 Sheep Ranch.
19 Farm Scene in Nebraska.
20 Tilling the Soil.
21 Denver, Col.
22 Gateway, Garden of the Gods.
23 Balance Rock.
24 Pike's Peak.
25 Royal Gorge.
26 Iron Bridge, Royal Gorge.
27 Tower of Gilman.
28 Canon of the Grande.
29 Ascending Marshall Pass.
30 Descent of Marshall Pass.
31 Curricanti Needle.
32 Cliff Dwellers.
33 Castle Gate.
34 Salt Lake City.
35 Main Street, Salt Lake City.
36 Brigham Young's Monument.
37 Eagle Gate.
38 Amelia's Palace.
39 Mormon Temple.
40 Mormon Tabernacle.
41 Interior Tabernacle.
42 Saltair Beach.
43 Oakland Ferry.
44 Market Street.
45 Mariposa Grove.
46 Yosemite Valley.
47 Bridal Veil Falls.
48 Yosemite Falls.
49 Vernal Falls.
50 Glacier Point.
51 Pasadena, Baldwin's Ranch.
52 Los Angeles; The Plaza.
53 Santa Barbara Mission.
54 Hotel Del Monte.
55 Rose Garden, Del Monte.
56 Mount Shasta.
57 Chinatown, San Francisco.
58 Golden Gate Park.
59 Cliff House.
60 Golden Gate.

Tour of the World.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 60 slides uncolored, $24.00, price per set colored, $60.00.

1 Philadelphia Independence Hall, Interior.
2 Broad Street Station—Train Leaving.
3 Washington—The Capitol.
4 Washington—White House, South Front.
5 Washington—The Monument.
6 Niagara Falls.
7 Chicago. The Auditorium.
8 St. Louis. The Great Bridge.
9 Pullman Dining Car.
10 Gateway to Garden of the Gods, Pike's Peak.
11 Panorama, Santa Fe.
12 Canon of the Colorado.
13 Salt Lake City.
14 Salt Lake City, Mormon Tabernacle.
15 Yellowstone Canon.
16 Yellowstone Geyser.
17 Yosemite Big Tree.
18 Yosemite Falls.
19 San Francisco—Grand Palace Hotel.
20 Sandwich Islands.—King's Palace.
21 Japan.—Yokohama.
22 Japan.—Mikado's Palace, Kiota.
23 Japan.—Statue of Buddha, Kamakura.
24 China.—Harbor of Hong Kong.
25 India.—Calcutta.
26 India.—Darjeeling.
27 India.—Elephanta Caves.
28 Panorama of Aden.
29 Suez Canal.
30 Cairo, looking toward Pyramids.
31 Pyramid and Sphynx.
32 Alexandria.—Pompey's Pillar.
33 Jerusalem.
34 Jerusalem, Mosque of Omar.
35 The Dead Sea.
36 Joppa.
37 Constantinople.
38 The Golden Horn.
39 Athens from the Acropolis.
40 Naples, panorama.
41 Rome.
42 Venice.
43 Milan Cathedral.
44 St. Gotthard's Tunnel, Switzerland.
45 Axenstrasse, Lake Lucerne.
46 Mer de Glace.
47 Chamonix, Mt. Blanc.
48 Geneva and the Rhone.
49 Berlin.
50 Amsterdam, Holland.
51 Rue Royale, Brussels, Belgium.
52 Paris, panorama.
53 Paris, Grand Opera.
54 Paris, Column Vendome.
55 England, London Bridge.
56 England, Thames Embankment.
57 Ireland, Lakes of Killarney.
58 Steamer in dock, New York.
59 Brooklyn Bridge, New York.
60 Liberty Statue, New York.

With Stoddard in Mexico.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 60 slides, uncolored, $24.00; price per set, colored, $60.00.

1 Alamo Plaza, San Antonio, Texas.
2 Mexican Desert.
3 Zacatecas and the Bufa.
4 Plaza Showing Bufa Zacatecas.
5 Bathing Trench, Aguas Calientes.
6 Street Peddlers, Aguas Calientes.
7 Hacienda at San Luis Potosi.
8 "Coronet" and Trollies at Las Canoas.
9 Tunnel No. 7 and Devil's Backbone, Temasopo Canon.
10 Falls of Micas, Temasopo Canon.
11 Railway through Coffee Forest near Choy Cave.
12 Village of Zacata.
13 Grand Hotel Redon, Silao.
14 Water Carriers, Guanahuato.
15 Street View, Guanahuato.
16 Citadel, Guanahuato.
17 Interior of a Mill Reduction Works, Guanahuato.
18 Stoddard Under a White Umbrella, Guanahuato.
19 Catacombs, Guanahuato.
20 Falls of Juanacatlan.
21 Law Building, Guadalajara.
22 Private Residence, Guadalajara.
23 Prisoners, Guadalajara.
24 Flower Market, Guadalajara.
25 Plaza, Queretaro.
26 Place of Maximilian's Execution, Queretaro.
27 Maximilian's Coffin, Government Building, Queretaro.
28 Marble Fountain, Old Spanish Convent, Queretaro.
29 Tajos Nochistongo.
30 Jockey Club House and Calla de San Francisco, City of Mexico.
31 Interior of Jockey Club House, City of Mexico.
32 On the Zocola, City of Mexico.
33 Cathedral, City of Mexico.
34 Interior of Cathedral, City of Mexico.
35 National Palace, City of Mexico.
36 Interior of National Museum, City of Mexico.
37 Standard of Cortez, National Museum, City of Mexico.
38 Funeral Car, City of Mexico.
39 Tomb of Juarez, Cemetery of San Fernando, City of Mexico.
40 On the Chinampas.
41 Sheep's Head Vendor, City of Mexico.
42 Statue of Guitlahuac, Paseo de la Reforma, City of Mexico.
43 Gateway to the Castle of Chapultepec, City of Mexico.
44 Cathedral of Guadalupe and Hill of Tepyac, City of Mexico.
45 Early Morning on La Viga Canal.
46 San Bartilito.
47 Toluca Valley near Chima.
48 Ocoyocac.
49 Toluca Valley near Mt. Nevado.
50 Valley of Maltrada, Vera Cruz Railroad.
51 Maltrada.
52 Street View Showing Peak of Orizaba.
53 In the Alameda, Orizaba.
54 Farmer Boys in Orizaba.
55 Up Heavy Grade on the Vera Cruz Railway.
56 Fields of Appam and Mount Malinche.
57 Peon Sucking Pulque from the Maguey Plant, Atoto.
58 Market Place, Puebla.
59 Balcony, Puebla.
60 Popocatepetl, from Cholula.

Switzerland.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00.; price per set, colored, $50.00.

1 Panorama of Basel.
2 Zurich, from the Quaibrucke.
3 Zurich.—The Bridge and Lake.
4 Village of Schwytz.
5 Lucerne.—Old Lantern Tower and Bridge.
6 Lucerne.—Lake Front.
7 Lucerne.—Lion.—Thorwaldsen.
8 Lake Lucerne.—Hotel on Rigi Kulm.
9 Lake Lucerne.—Old Cottages, Gersau.
10 Lake Lucerne.—Axenstrasse and the Alps.
11 Lake Lucerne.—Gallery of Axenstrasse.
12 Lake Lucerne.—Picturesque Fluelen.
13 St. Gotthard Pass.
14 Great St. Gotthard Tunnel.
15 St. Gotthard Pass, Devil's Bridge.
16 Hospenthal.
17 Hospenthal and Andermatt.
18 Bern.
19 Bern.—Street of Justice and Clock Tower.
20 Bern.—Hotel de Ville.
21 Fribourg panorama.
22 Fribourg.—The Old Fountain.
23 Geneva from the Island of Rousseau.
24 Geneva, New Bridge.
25 Lake Geneva, Nyon and Chateau.
26 Lake Geneva, Cathedral of Lausanne.
27 Lake Geneva, Market place, Vevey.
28 Lake Geneva, Inclined R. R., Territet Glion.
29 Lake Geneva, Castle of Chillon.
30 Interlaken and the Jungfrau.
31 Valley of Lauterbrunnen.
32 The Wetterhorn from Grindelwald.
33 Glacier of Grindelwald.
34 Tunnel in Glacier of Grindelwald.
35 Entrance to Via Mala.
36 Johannisburg, Via Mala.
37 Splugen.
38 Entrance to Stelvio Pass.
39 Schloss Stockalper and Rhone Valley.
40 Schloss Stockalper, Brieg.
41 Swiss chalet, Naters.
42 Morteratch Glacier.
43 Gorner Glacier.
44 Hospices of St. Bernard and Mont Velan.
45 Chamonix and Mont Blanc.
46 Chamonix.—The Diligence.
47 Mer de Glace.
48 Glacier des Bossons.
49 Murren.
50 Mont Blanc.

Washington.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00.; price per set, colored, $50.00.

1 Baltimore and Potomac R. R. Station.
2 Pennsylvania Avenue from the Treasury.
3 United States Capitol.
4 United States Capitol, distant view.
5 Senate Wing.
6 Rogers' Bronze Doors.
7 Supreme Court Room.
8 Senate Bronze Doors.
9 Senate Chamber.
10 President's Room.
11 House of Representatives.
12 Statue of Civilization.
13 Naval Monument.
14 Emancipation Monument.
15 Botanic Gardens.
16 Smithsonian Institution.
17 National Museum, interior.
18 Agricultural Department Grounds.
19 Washington Monument.
20 White House.
21 White House, East Room.
22 Treasury.
23 Corner of the Treasury.
24 Jackson Statue.
25 State, War and Navy Departments.
26 Corcoran Gallery of Art.
27 Farragut Statue.
28 Albaugh's Opera House.
29 Thomas Statue.
30 Post Office Department.
31 Patent Office.
32 Ford's Theater.—Medical Museum.
33 Star showing where Garfield was shot.
34 Naval Observatory.
35 Equestrian Statue of Washington.
36 Residence of James G. Blaine.
37 Soldiers' Home.
38 Statue of General Scott.
39 Monument of John Howard Payne.
40 Bridge and College at Georgetown.
41 Gateway at Arlington.
42 Drive and Arlington House.
43 Monument to Unknown Dead.
44 Panorama from Arlington.
45 Long Bridge.
46 Walk on the Banks of the Potomac.—Mount Vernon.
47 Washington's Home.
48 View from Washington's chamber window.
49 Washington's Barn.
50 Washington's Tomb.

Picturesque Mexico.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00; price per set, colored, $50.00.

1 Vera Cruz Harbor.
2 Street in Vera Cruz, showing Cathedral.
3 Plaza in Vera Cruz.
4 Patio of the Hotel Universal, Vera Cruz.
5 Peak of Orizaba from the Vera Cruz Railroad.
6 A street corner in Cordova.
7 Scene in the Tropics, Cordova.
8 A Hilly Street in Cordova.
9 Street and Mountain in Cordova.
10 Picturesque Street in Orizaba.
11 Street and Cathedral in Orizaba.
12 Tropical Scenery, Orizaba.
13 Scenery about Orizaba from Hotel De la Borda.
14 Mexican Kitchen.
15 Old Bridge at Acambaro.
16 Puebla, showing Popocatepetl.
17 Puebla, showing Iztaccihuatl.
18 Street in Puebla, showing Cathedral.
19 Street in Puebla, with Church of San Christobal.
20 Aztec Pyramid, Cholula.
21 Panorama of City of Mexico.
22 Cathedral, City of Mexico.
23 Aztec Calendar Stone in Cathedral, City of Mexico.
24 Plaza Guadaloupe, City of Mexico
25 Market Day, City of Mexico.
26 Street Market Scene, City of Mexico.
27 Water Carrier, City of Mexico.
28 La Viga Canal, City of Mexico.
29 La Viga Canal, Vegetable Boats.
30 La Viga Canal, Shipping pulque.
31 Bull Fight.
32 Mexican Saloon.
33 Chapultepec.—Garden of Maximilian's Palace.
34 Chapultepec.—The Terrace.
35 Chapultepec.—In the Hanging Gardens.
36 Old Spanish Castle and Street, Morelia.
37 Panorama of Guanahuata.
38 Fountain of Guanahuata.
39 Cathedral and Plaza, Guanahuata.
40 Ox Team at Guadalajara.
41 Cathedral, Guadalajara.
42 Church and Plaza, Celaya.
43 Alameda, Celaya.
44 Church of Our Lady Carmen, Celaya.
45 Panorama of Zacatecas.
46 Cathedral, Chihuahua.
47 Mexican Burro.
48 Governor General's Palace, Merida, Yucatan.
49 Interior of a Residence, Progresso, Yucatan.
50 Street Scene in Progresso, Yucatan.

Egypt.

A set of stereopticon views with lecture, photographically of the finest style, standard size 3¼x4 inches. Price per set of 50 slides, uncolored, $20.00.; price per set, colored, $50.00.

1 Port Said and Entrance to Suez Canal.
2 Suez Canal.
3 Harbor of Alexandria.
4 Pompey's Pillar, Alexandria.
5 Mahmoudieh Canal, Alexandria.
6 Street in Cairo.
7 Shoubra Palace.
8 Interior of an Arabic Palace, Cairo.
9 Masharabeah (latticed window), Cairo.
10 Fountain of Ablution, Mosque of Hassan.
11 Bazar of Antiques, Cairo.
12 Interior of Gezeereh Palace, Cairo.
13 Citadel and Mosque of Mohammed Ali.
14 Arab Cemetery in the Desert.
15 Tombs of the Caliphs, Cairo.
16 Water Carriers.
17 Ra-em-ke. Oldest Wooden Statue (Bulak).
18 Mummy of Rameses II.
19 The Mahmal Leaving for Mecca.
20 Group of Great Pyramids.
21 Temple Sphinx and Great Pyramid.
22 The Sphinx Excavated.
23 Pyramid of Sakkarah.
24 Siut, from the Nile.
25 Colonnade, Temple of Denderah.
26 Trading Boat on the Nile.
27 Grand Temple of Luxor.
28 General View of Luxor.
29 A Mummy Dealer.
30 Avenue of Sphinxes and Propylon, Karnak.
31 Great Hall of Columns, Karnak.
32 General View of Great Temple, Karnak.
33 Colossi of Thebes.
34 Great Court, Medinet Aboo.
35 The Rameseum Grand Hall, Thebes.
36 Valley of the Tombs of the Kings, Thebes.
37 Pylon of the Temple at Edfoo, Thebes.
38 The Harbor of Assouan.
39 First Cataract of the Nile.
40 Philae from the Cataract.
41 Ruins of Philae.
42 Ruins of the Mosque Mishchod.
43 Shadoof and Sakkieh.
44 Gertasse.
45 Nubian Boy Riding Buffalo.
46 Kirscheh.
47 Temple and Desert Wady, Saboah.
48 Great Temple, Aboo Simbel.
49 Interior of Great Temple.
50 Second Cataract of the Nile.

If the recipient of this catalogue contemplates the purchase of a stereopticon, magic lantern, or moving picture machine, and remains in doubt either because he lacks confidence in his judgment or hesitates in making a choice between our machines and those of some other make, we will be pleased to have him write us, stating his views and we will give any information or advice in our power.

If in Doubt, Write Us.

We recognize that it is at times difficult for the purchaser of a stereopticon or magic lantern to decide which is the best of the various makes, as printers' ink is patient and the poorest instruments are often described by dealers as the finest with superlative excellences. Attractive illustrations can be drawn from apparatus which is made of cheap and defective material; and no illustration in a catalogue can show the difference between the finest and the poorest quality of lenses.

The customer should be guided by the fact that no legitimate business house can afford to sell at a loss, or at cost of material; and any offers of this nature should be viewed with suspicion. It need not be pointed out to an intelligent buyer that no dealer can afford to sell a $100.00 article for $25.00.

The safest course for the buyer of projecting instruments and supplies is to deal with a firm of recognized standing, known specialists in this line, who have both the facilities and the knowledge requisite for the production of up-to-date meritorious goods.

No exhibitor can do first-class work with a third-rate magic lantern, stereopticon, moving picture machine, slides, or films. If the purchaser is not willing or able to invest sufficient money in an apparatus that will perform his work satisfactorily, according to his requirements, it is wiser to avoid the exhibition business entirely than to purchase an outfit that is bound to disappoint his audience, himself, and end in loss, as well as to create prejudice against the exhibition business.

Good Work Requires Good Apparatus.

It does not follow that all outfits must be expensive, we repeat, the quality depends upon the work required.

We have no special "bargain lists" to offer except the regular catalogue and other printed matter which describe new articles and quote reasonable prices. Our efforts are directed constantly toward improving both the material and the design of what we have to sell without raising prices, rather than toward reducing manufacturing cost by snipping off a bit of brass here, giving a rougher finish there, to allow of a reduction in price.

No Second-Hand Goods.

The strongest guarantee that a dealer can offer both as to the quality and the price of his merchandise, is the customer whose patronage and good will he retains year after year. The experienced exhibitor and the expert moving picture man are our favorite customers; the more they know about the business, the more easily will they recognize merit in instruments and views. Not that they always indorse our judgment; not by any means. The old lanternist is the most self-opinionated person on earth, and no two of them ever agreed entirely with each other; but not a few improvements are due to the persistent nagging of the old-time exhibitor.

Experienced Exhibitors.

It is a peculiar fact that discussions about prices are maintained almost entirely by the amateur. The lecturer who shows six nights per week, forty weeks per year, knows the difference between a high grade stereopticon at $15.00 and another at $175.00. He knows that a one inch plug will not fill a six inch hole and is well aware that an eagle cannot fly with the wings of a sparrow. The moving picture man who has been at it since 1896 buys the most expensive films, and cannot get them too fresh and new; he figuratively waits at the door for new subjects. The amateur frequently spends his time shopping for second hand goods and lands as prizes films which are obsolete and discarded.

One-inch Plugs in 6-inch Holes.

We ask of the man who is using ink, paper, stamps and time in a search for the unattainable at second hand: Why do the wise men who know the show and lecture business from the ground up buy the highest priced goods? They are not philanthropists, seeking to enrich the dealer. Why do the concerns whose goods are notoriously cheap sell only to the beginner, whom they term in poetic language a "farmer," never a second time, and rarely to the experienced showman?

The Unattainable.

When exhibitors of moving pictures employ an inadequate and cheap outfit, they enter into competition with a host of other exhibitors who also have inefficient machines and films; there are many of these on the market and there is nothing to distinguish the one from the other; which lessens the exhibitor's chances of success enormously.

The Cheaper the Outfit, the Harder the Competition for the Exhibitor.

An exhibitor who employs a good machine and high grade films at once places himself above the competition of the cheaper class. He will easily obtain a hearing in trying to make first-class dates; he will attract audiences. The man with the poor outfit has to overcome prejudice and often meets with no consideration; while the former has won from the beginning, because of the known solid merits of the instrument and views.

To the traveling exhibitor with stereopticon or moving picture machine, the question of advertising his business is an all important one. It is not sufficient to purchase a first-class outfit. Success, both financial and artistic, depends upon a liberal attendance at the lectures. To procure this should be the constant effort of the entertainer.

The Exhibitor Should Advertise Thoroughly.

How to obtain large audiences, the methods to be employed, are problems that must be variously solved, according to the kind of audiences that it is desired to attract, the views that are to be shown, etc.

Primarily, the one form of advertising that is always apropos is the use of posters. These are large sheets, preferably containing an illustration of some scene in the lecture. We have adopted as a standard size 18x24 inches, which will arrest attention, particularly when it shows boldly a view that illustrates the lecture. They should be hung in store windows, fastened to fences, telegraph poles, etc., whenever opportunity offers, and where the public will see them.

In addition to these, liberal use of handbills distributed at people's houses or places of public congregation, will be helpful.

Other methods of attracting attention will occur to men of originality. They are many and various. The indorsement of leading men and women in any given locality can usually be obtained for a meritorious outfit, and is valuable. An attractive program should be issued, and if distributed before the lecture will arouse interest.

Music when added to a magic lantern lecture increases its attractiveness. The Phonograph with a dozen or two records has made this part of an entertainment simple. It is of great value before opening, during an intermission, and after a lecture.

The newspapers should announce the coming of the lecturer. He should procure notices free if possible, pay for them if he must, but get them in any case. A few notices in the "local" column of the papers will be of greater value than a large "display" advertisement.

Correspondents occasionally make propositions to us looking toward our furnishing an outfit with either stereopticon views or moving pictures to be used by them and the profits to be divided between themselves and this company. We never enter into arrangements of this sort for obvious reasons. It would be impossible for us to follow up outfits sent out in this way, which would necessarily be scattered over a wide extent of territory.

For similar reasons we cannot ship outfits on consignment to be tried on the road for a lengthy period and subject to return.

An investigator considering the business chances before going into the exhibition business frequently asks what assurance of success we can give him. In answer to this question, it can only be said that the exhibition business must be conducted along business lines and much depends upon the personality of the man that purchases the outfit. The exhibition business requires energy, tact, and readiness to seize opportunities such as would be called for in any other venture. An intelligent man with these characteristics undoubtedly has excellent chances of a successful career as an exhibitor.

SUPPLEMENTARY LIST OF ECONOMIC LANTERN SLIDES

STANDARD SIZE, 3¼ X 4 INCHES

PLAIN, 25 CENTS. COLORED, 50 CENTS

KLEINE OPTICAL CO.

CHICAGO, ILL.

MANUFACTURERS AND DEALERS IN

Stereopticons, Magic Lanterns, Views,
Moving Picture Machines
and Films

"All of the slides contained in the following supplement of Economic slides, pages 3 to 28, are made from original negatives, and are not to be classed with the many cheap slides that are on the market, which are duplicated from these originals.

"Duplicated or copied slides are photographed from these originals and are inferior in quality."

ECONOMIC SERIES

OLD TESTAMENT HISTORY.

24 Views with Descriptive Reading.

1 Adam and Eve in Paradise. *Gosse.*
2 The Sacrifice of Noah. *Maclise.*
3 Rebecca at the Well. *Schopin.*
4 Eleazar in the House of Bathuel. *Schopin.*
5 Arrival of Rebecca. *Schopin.*
6 Jacob's Dream. *Terry.*
7 Jacob Waters the Flocks of Rachel *Glaize.*
8 Joseph Sold by his Brothers. *Schopin.*
9 Joseph's Bloody Coat Brought to Jacob. *Schopin.*
10 Joseph Meets his Father in Goshen. *Schopin.*
11 Moses Saved by Pharaoh's Daughter. *Schopin.*
12 Moses assisting the Daughters of Jethro. *Schopin.*
13 Pharaoh's Host Drowned in the Red Sea. *Schopin.*
14 Jephthah's Daughter Meeting her Father. *Glaize.*
15 Samson Betrayed by Delilah. *Schopin.*
16 David Returns Conqueror of Goliath. *Schopin.*
17 David in Camp of Saul. *Schopin.*
18 Saul and the Witch of Endor. *Alston.*
19 The Judgment of King Solomon. *Schopin.*
20 Solomon's Reception of Queen of Sheba. *Schopin.*
21 Espousal of Esther by Ahasuerus. *Schopin.*
22 Esther implores Ahasuerus. *Schopin.*
23 The Feast of Belshazzar. *Schopin.*
24 Daniel in the Lions' Den. *Zeigler.*

OLD TESTAMENT.

Additional Views.

By Beale unless otherwise stated.

Earth without Form.
Creation of Light. *Dorê.*
Creation of Dry Land.
Creation of Grass and Trees.
Creation of Sun, Moon and Stars.
Creation of Fowls and Fishes.
Creation of Creeping Things and Beasts.
Creation of Adam.
Creation of Eve. *Dorê.*
Temptation of Eve.
Temptation of Adam. *Dubufe.*
Adam and Eve Hear Voice of God. *Tassaert.*
Expulsion from Eden.
Fall of Man. *Dubufe.*
First Human Family.
Cain Kills his Brother Abel.
Adam and Eve Lamenting Death of Abel. *Vanderwerf.*
Curse of Cain.
Cain Builds the First City.
Three Tribes Descended from Cain.
Wickedness of Man Before the Flood.
Noah Building the Ark.
Noah Entering the Ark.
Flood Destroying Man and Beast.
Noah's Ark on the Waters.
Interior of the Ark.
Return of the Dove.
Noah Coming Out of the Ark.
Tower of Babel. *Dorê.*
Abraham and Three Angels.
Sarah and Angels.
Lot's Flight.
Hagar Presented to Abraham. *Steuben.*
Abraham sends Hagar Away. *Vernet.*
Hagar and Ishmael in the Wilderness. *Murat.*
Abraham's Sacrifice.
Isaac Blesses Jacob.
Jacob Wrestling with the Angel.
Jacob in the House of Laban. *Leloir.*
Joseph Tending his Father's Flocks.
Dreams of Joseph.
Joseph Thrown in a Well.
Joseph's Brothers Dipping the Coat in Goat's Blood. *Vernet.*
Joseph Interprets the Dreams of the Butler and Baker.
Joseph Interprets Pharaoh's Dream. *Deveria.*
Joseph Raised to Honor by Pharaoh. *Deveria.*
Cup found in Benjamin's Sack.
Joseph Orders Simeon Detained.
Joseph Makes Himself known to his Brethren.
Moses Exposed. *Dorê.*
Moses Hidden by his Mother. *Dusseidorf.*
Moses and the Angel in the Flaming Bush.
Israelites in Egypt.
Death of the First Born of Egypt. *Dorê.*
Angel of the Passover.
Pharaoh and Bearers of Evil Tidings. *Du Nony.*
Pharaoh Entreats Moses to Leave Egypt. *Dorê.*
Song of Miriam.
Israelites Receiving Manna.
Moses Receiving the Tables of the Law.
Moses Delivering the Tables of the Law.
Israelites Worshiping the Golden Calf.
Nadab and Abihu.
Journeying to Canaan.
Report of the Spies.
Moses Striking the Rock. *Murillo.*
Israelites Plagued by Serpents. *Dorê.*
Moses and Brazen Serpent.
Balaam Stopped by an Angel
New Home in Canaan.
Israelites Crossing the Jordan.
Fall of Jericho.
Joshua Commands the Sun to Stand Still. *Dorê.*
Caleb's Reward.
Cities of Refuge.
Joshua Renewing the Covenant.
Time of the Judges.
Jael and Sisera. *Northcote.*
Song of Deborah. *Dorê.*
Triumph of Gideon.
Jephthah's Daughter and her Companions. *O'Neil.*
Mother of Samson.
Samson and the Lion.
Samson Slaying the Philistines.
Samson in Prison.
Samson Pulling Down the Temple.
Ruth in the Fields of Boaz *Schopin.*
Ruth and Naomi.
Hannah with Samuel.
Child Samuel.
Samuel and Eli. *Copley.*
Samuel the Judge.
Saul Chosen King.
Saul Rejected.
David Annointed King.
David Before Saul. *Schopin*
David and Goliath.
David with Head of Goliath *Dorê.*
David and Jonathan.
Saul Casting his Javelin at David. *Dorê.*
David's Escape. *Dorê.*
Death of Saul. *Dorê.*
David Bringing the Ark from Kirjath.
Death of Absalom.
David Mourning over Absalom. *Dorê.*
Rispah Protecting the Bodies of her Children.
Elijah Fed by Ravens.
Elijah Raising Widow's Son *West.*
The Captives in Babylon.
Elijah Ascending to Heaven.
Naaman healed of his Leprosy.
Rebuilding Temple.
Esther Confounds Haaman. *Leloir.*
Intemperance Woes.
Jeremiah Weeping over Jerusalem. *Bendeman.*
Three Children in the Fiery Furnace.
Job and his Three Friends.
Capture of Babylon.
Daniel in the Lion's Den. *Riviere.*
Jonah and Whale.
Judith Going to Camp of Holofernes. *Steuben.*
The Toilet of Judith. *Schopin.*
Judith in Tent of Holofernes *Vernet.*
Judith Showing Head of Holofernes. *Glaize.*

Open Bible.—Psalm XIX

ECONOMIC SERIES

LIFE OF OUR SAVIOUR.

48 Views with Descriptive Reading.

1 The Annunciation to the Virgin. *Jalabert.*
2 The Angel Appearing to the Shepherds. *White.*
3 The Babe of Bethlehem. *Dobson.*
4 The Magi Guided by the Star. *Portaels.*
5 The Adoration of Magi. *Veronese.*
6 The Presentation in the Temple. *Dowling.*
7 The Flight into Egypt. *Bouguereau.*
8 The Shadow of the Cross. *Morris.*
9 The Return to Nazareth. *Dobson.*
10 Jesus Disputing with the Doctors. *Dobson.*
11 St. John Preaching in the Wilderness. *Schopin.*
12 The Baptism of Christ. *Wood.*
13 Christ Tempted by the Devil. *Scheffer.*
14 Christ and the Samaritan Woman. *Herbert.*
15 Christ Preaching on the Sea of Galilee. *Jalabert*
16 The Sermon on the Mount. *Dubufe.*
17 Christ Healing the Sick. *West.*
18 Christ Raising the Daughter of Jairus. *Richter.*
19 Christ Walking on the Waters. *Richter.*
20 The Miracle of the Loaves and Fishes. *Dubufe.*
21 The Transfiguration. *Raphael.*
22 Parable of Prodigal Son—Carousel. *Dubufe.*
23 Parable of Prodigal Son—Swineherd. *Dubufe.*
24 Parable of Prodigal Son—Return. *Dubufe.*
25 Christ Blessing the Little Children. *Lejeune.*
26 Mary Magdalen Washing Feet of Jesus. *Barrias.*
27 Christ and the Rich Young Man. *Lejeune.*
28 The Parable of the Lilies. *Lejeune.*
29 Christ the Outcast of the People. *Herbert.*
30 Christ's Entry into Jerusalem. *Dubufe.*
31 The Poor Widow's Two Mites. *Barrias.*
32 Christ the Good Shepherd. *Dobson.*
33 Christ Weeping over Jerusalem. *Eastlake.*
34 The Last Supper. *Da Vinci.*
35 The Agony in the Garden. *Van Arnim.*
36 Christ Rejected. *Leullier.*
37 Christ Bearing the Cross. *Veron se.*
38 Christ Arriving at Mount Calvary *Steuben.*
39 The Crucifixion. *Hilton.*
40 Golgotha, "It is finished." *Gerome.*
41 The Descent from the Cross *Reubens.*
42 The Body of Christ Laid in Tomb. *Jalabert.*
43 First Easter Dawn. *Thomson.*
44 The Resurrection of Christ. *Van Arnim.*
45 The Marys at the Tomb. *Plockhorst.*
46 Easter Morning. *Plockhorst.*
47 The Journey to Emmaus. *Roberts.*
48 The Ascension of Christ. *Gleyre.*

LIFE OF JESUS.

By Hofmann the Celebrated German Painter.

1 Christ's Appeal: "Come unto Me."
2 The Annunciation.
3 The Nativity.
4 The Wise Men Beholding the Infant Saviour.
5 The Flight into Egypt.
6 The Childhood of Jesus—In Workshop of Joseph.
7 The Youth of Jesus—in the Temple with the Doctors of the Law.
8 Christ and the Woman of Samaria.
9 Christ Healing the Sick.
10 Christ Raising Widow's Son.
11 Christ Blessing Children.
12 Christ Raising the Daughter of Jairus.
13 Christ Driving out the Money Changers.
14 Christ and the Adulterous Woman.
15 Mary Annointing the Feet of Christ.
16 Christ in the House of Mary and Martha.
17 The Holy Supper.
18 Christ at Gethsemane.
19 Christ Before Pilate.
20 Christ on Way to Golgotha.
21 The Crucifixion.
22 The Burial.
23 The Marys at the Sepulchre.
24 The Resurrection.
25 Christ Appearing to the Disciples on the Way to Emmaus.
26 "At the Door."
27 "Where two or three are met together."
28 The Ascension.

LIFE OF CHRIST.

Additional Views.

By Beale unless otherwise stated.

Zacharias and the Angel.
Immaculate Conception. *Muller.*
Mary's Visit to Elizabeth *Bouguereau.*
Naming of John the Baptist.
Dream of Saint Joseph. *Landelle.*
Angel appearing to the Shepherds. *Plockhorst.*
Song of the Angels. *Moran.*
First Christmas Night. *Pierrey.*
Holy Night. *Correggio.*
Holy Night. *Muller.*
Mary and Elizabeth. *Muller.*
Wise Men Consulting with Herod.
Three Magi Guided by the Star.
Flight into Egypt. *Portaels*
Anno Domini. *Long.*
Repose in Egypt. *Merson.*
Repose in Egypt. *Plockhorst*
Slaughter of Innocents. *Dorê.*
Jesus in Workshop of Joseph.
Jesus Going to Jerusalem. *Mengelberg.*
Christ Disputing with the Doctors. *Hofmann.*
Finding of Saviour in Temple *Hunt.*
Baptism of Christ. *Lewis.*
Temptation of Christ on Pinnacle of Temple.
Wedding at Cana. *Veronese.*
Wedding at Cana.
Christ Clearing the Temple. *Juvenet.*
Christ and Nicodemus.
Jesus Preaching First Sermon at Nazareth.
Healing of Peter's Wife's Mother.
Christ Casting out Devils. *Ross.*
Healing the Paralytic.
Miraculous Draught of Fishes.
"Depart from me for I am a Sinful Man." *Handler.*
Calling of Matthew.
Pool of Bethesda. *Long.*
"Wilt thou be made whole?"
Apostles Collecting Grain on Sabbath. *Dorê.*
Jesus Restores a Withered Hand. *Bida.*
Prayer in Secret. *Bida.*
Healing Centurion's Servant
Christ Preaching on Sea of Galilee. *Hofmann.*
Christ Stilling Storm. *Dietrich.*
Demoniac of Gadara.
Jesus Curseth the Fig Tree.
Christ Sending out His Twelve Disciples.
Beheading of John the Baptist *Bida.*
Daughter of Herodias.
Miracle of Loaves and Fishes *Murillo.*
Christ Walking on the Sea. *Jalabert.*
Christ the Bread of Life.
Syrophœnician Woman. *Bida.*
Healing the Deaf and Dumb Man. *Bida.*
"Blessed art thou, Simon." *Bida.*
The Great Confession.

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Life of Christ—Continued.

The Transfiguration.
"They saw no one any more save Jesus only."
Healing of Lunatic. *Doré.*
"Peace be to this House." *Dobson.*
Christ Healing the Lepers.
Christ and the Adulteress. *Plockhorst.*
Christ and Man Born Blind.
Good Shepherd. *Plockhorst.*
Christ Blessing Children. *Plockhorst.*
Christ and Rich Young Man. *Hofmann.*
The Needle's Eye.
"Woman thou art loosed from thine infirmity." *Bida.*
Jesus Eating with Publicans and Sinners.
"Except Ye become as a little child." *Eastlake.*
Lazarus Sick at Bethany.
Raising of Lazarus. *Bida.*
Raising of Lazarus. *Rubens.*
Blind Bartimaeus.
Zaccheus the Publican.
Christ taking Leave of His Mother. *Plockhorst.*
"What do ye, loosing the Colt?" *Bida.*
Christ Entering Jerusalem. *Doré.*
Christ Entering Jerusalem. *Plockhorst.*
Christ Clearing Temple. *Kirchbach.*
Tribute Money. *Dietrich.*
Tribute Money. *Titian.*
House of Caiaphas. *Doré.*
Jesus at House of Simon. *Veronese.*
Judas and the Priests. *Knille.*
Christ Washing Apostles' Feet.
Last Supper. *Gebhardt.*
Christ and St. John. *Scheffer.*
Christ in Garden of Gethsemane. *Hofmann.*
Agony in the Garden. *Scheffer.*
Jesus at Gethsemane. *Jalabert.*
Kiss of Judas.
Christ Led to Judgment. *Hofmann.*
Christ Before High Priest. *West.*
Peter Denies Christ. *Harrach.*
Peter's Denial of Christ.
Peter's Repentance. *Bida.*
Remorse of Judas. *Franck.*
Christ Before Pilate. *Munkacsy.*
Pilate's Wife's Dream. *Doré.*
Christ Scourged. *Doré.*
Flagellation. *Bouguereau.*
Christ Crowned with Thorns. *Doré.*
Ecce Homo. *Doré.*
Denial of Peter. *Dietrich.*
Christ Coming from Prætorium. *Doré.*
Christ Bearing Cross. *Raphael.*
Christ Before House of Ahasuerus. *Thiele.*
On the Road to Calvary. *Laville.*
Elevation of the Cross. *Rubens.*
Christ on Calvary. *Echena.*
Christ on Calvary. *Munkacsy.*
Christ Expiring on Cross. *Vandyke.*
"It is finished." *Durer.*
Christ on Cross. *Bonnat.*
Virgin at Foot of Cross. *Delaroche.*
"Woman, behold thy son." *Glotzle.*
Stabat Mater. *Lazerges.*
Descent from Cross. *Juvenet.*
Descent from Cross. *Volterra.*
Enshroudment of Christ. *Delaroche.*
Virgin and St. John. *Plockhorst.*
Virgin and St. John. *Dobson.*
Return from Calvary. *Laville.*
Return to Home of Virgin. *Delaroche.*
Virgin Fainting. *Delaroche.*
Virgin in Contemplation. *Delaroche.*
Good Friday. *Delaroche.*
Night of Crucifixion. *Doré.*
Resurrection.
Three Marys at Tomb.
"He is risen."
The Marys Weeping at the Tomb. *Schleh.*
Journey to Emmaus. *Plockhorst.*
Supper at Emmaus. *Muller.*
Incredulity of Thomas.
Peter and Risen Lord.
Christ's Charge to Peter. *Raphael.*
Saviour's Parting Words.
The Ascension of Christ.
Christ Ascending. *Doré.*

PARABLES OF CHRIST.

By Beale unless otherwise stated.

1 The Wheat and the Tares.
2 The Hidden Treasure.
3 The Pearl of Great Price.
4 The Net Cast Into the Sea.
5 The Unmerciful Servant.
6 The Laborers in the Vineyard.
7 The Two Sons.
8 The Marriage of King's Son.
9 The Wise and Foolish Virgins. *Piloty.*
9a "And the door was shut."
10 The Talents.
11 The Sheep and the Goats.
12 The Seed Growing Secretly.
13 The Householder—Watchfulness.
14 The Two Debtors.
15 The Good Samaritan. *Plockhorst.*
16 The Importunate Friend.
17 The Rich Fool.
17a Death of Rich Fool.
18 Servants Watching—Return from Wedding.
19 The Wise Steward.
20 The Barren Fig Tree.
21 The Great Supper. "Come for all things are now ready."
21a "The poor and maimed and blind and lame."
22 Tower—King Going to War.
23 The Lost Piece of Money.
24 The Prodigal Son.
25 The Unjust Steward.
26 The Rich Man and Lazarus.
26a "Between us and you is a great gulf."
27 Unprofitable Servants.
28 The Unjust Judge.
29 The Pharisee and Publican.
30 The Pounds.
31 House on Rock and on Sand.
32 The Leaven.
33 The Lost Sheep.
34 Candle Under a Bushel.
35 New Cloth on Old Garment.
36 New Wine in Old Bottles.
37 The Sower. *Roberts.*
38 The Mustard Seed.
39 The Wicked Husbandman.
40 The Fig Tree and All Trees.

PARABLES OF CHRIST.

The Good Samaritan.

1 He Fell Among Thieves.
2 The Priest Passes By.
3 The Levite Looks and Passes.
4 The Samaritan has Compassion on him.
5 He Places him on his Ass.
6 Pays for him at the Inn.

The Prodigal Son.

(With descriptive reading.)

1 He Journeys to a Far Country.
2 And there Wastes his Substance.
3 He Lives Riotously.
4 Until he has Spent All.
5 He is Sent into the Fields to Feed Swine.
6 He Would Fain Fill himself with Swine Husks.
7 He Returns to his Father's House.
8 His Father has Compassion upon him.
9 His return celebrated with feast and merry making.
10 The Elder Brother remonstrates with his Father.

The Sower.

1 "A sower went forth to sow."
2 "Some fell by the wayside."
3 "Some fell on stony places."
4 "Some fell among thorns."
5 "Other fell in good ground."
6 "And brought forth fruit, etc."

ECONOMIC SERIES

ACTS OF APOSTLES.

Pentecost. *Beale.*
Apostles Preaching the Gospel. *Dorê.*
Peter and John at the Beautiful Gate. *Raphael.*
Peter and John Healing the Lame Man. *Dorê.*
Death of Ananias. *Raphael.*
Peter in House of Cornelius. *Dorê.*
Peter Released from Prison. *Hilton.*
Peter's Vision. *Beale.*
Philip and the Eunuch. *Beale.*
Child Timothy Learning the Scriptures. *Lejeune.*
John at Patmos.
Death on the Pale Horse. *Dorê.*
Opening of the Sixth Seal. *Danby.*
Last Judgment. *Martin.*
Angel Shows Jerusalem to John. *Beale.*

LIFE OF ST. PAUL.

1 Tarsus.
2 Jerusalem.
3 Martyrdom of Stephen. *Dorê.*
4 Nablous.
5 Conversion of Saul. *Beale.*
6 Damascus.
7 Map of First Journey.
8 Antioch.
9 Elymas Struck with Blindness. *Raphael.*
10 Antioch in Pisidia.
11 Paul and Barnabas at Lystra. *Raphael.*
12 Map of Second Journey.
13 Troas.
14 Philippi.
15 The Philippian Jailor.
16 Paul at Thessalonica. *Dorê.*
17 Athens.
18 Paul at Athens.
19 Corinth.
20 Cenchrea.
21 Ephesus.
22 Map of Third Journey.
23 Paul at Temple of Ephesus. *Piersch.*
24 Paul at Ephesus, Burning the Books. *Dorê.*
25 Mitylene.
26 Miletus.
27 Rhodes.
28 Paul Threatened by the Jews. *Dorê.*
29 Map of Ancient Rome.
30 Paul Before Felix. *Beale.*
31 Paul Landing at Malta. *Beale.*
32 Paul at Malta, Destroying the Viper.
33 Straits of Messine.
34 Puteoli.
35 Paul in Prison. *Rembrandt.*

MISCELLANEOUS BIBLE SUBJECTS.

Bread of Heaven. *Holfield.*
Christianity Overcoming Paganism. *Dorê.*
Christus Consolator. *Scheffer.*
Christ the Consoler. *Plockhorst.*
Christ the Sower. *Dietrich.*
Christus Remunerator. *Scheffer.*
Death of St. Joseph. *Landelle.*
Door of the Fold. *Parker.*
Ecce Homo. *Guido.*
Handkerchief of St. Veronica.
Holy Family. *Knaus.*
Holy Family. *Muller.*
Holy Family. *Ittenbach.*
Immaculate Conception. *Murillo.*
Light of the World. *Hunt.*
"Lord is my Shepherd." *Paton.*
Lord, have mercy upon us. *Dietrich.*
Madonna. *Bodenhausen.*
Madonna of the Chair. *Raphael.*
Madonna St. Sixtus. *Raphael.*
Mater Dolorosa. *Dolci.*
Sacred Heart of Jesus. *Massard.*
Sacred Heart of Mary. *Massard.*
Satan Watching the Sleeping Christ. *Paton.*
Shadow of Death. *Hunt.*
Shepherd of Jerusalem. *Morris.*
"Two women grinding corn."
Vale of Tears. *Dorê*
Virgin and Angels. *Bouguereau.*
Water of Life. *Murillo.*
"Whereon they crucified Him. *Morris.*
"We give thanks to thee." *Torjetti.*
"We worship thee." *Torjetti.*

STATIONS OF THE CROSS.

1 Jesus Condemned to Death.
2 Jesus Laden with the Cross.
3 Jesus Falls First Time Under Weight of the Cross.
4 Jesus Meets His Mother.
5 Jesus is helped by the Cyrenean to Carry Cross.
6 Veronica Wipes the Face of Jesus.
7 Jesus Falls Beneath His Cross the Second Time.
8 Jesus Consoles the Women of Jerusalem.
9 Jesus Falls Beneath His Cross the Third Time.
10 Jesus is Stripped of His Garments.
11 Jesus is Nailed to the Cross.
12 Jesus is Raised on the Cross.
13 Jesus Taken Down from the Cross.
14 Jesus Laid in Sepulchre.

THE TEN COMMANDMENTS.

1 "Thou shalt have no other Gods before Me."
2 "Thou shalt not make unto thee any graven image."
3 "Thou shalt not take the name of the Lord."
4 "Remember the Sabbath."
5 "Honor thy father and thy mother."
6 "Thou shalt not kill."
7 "Thou shalt not commit adultery."
8 "Thou shalt not steal."
9 "Thou shalt not bear false witness."
10 "Thou shalt not covet."

THE LORD'S PRAYER.

1 "Our Father Who art in Heaven."
2 "Thy will be done."
3 "Give us this day our daily bread."
4 "Forgive us our debts."
5 "Lead us not into temptation."
6 "Deliver us from evil."
7 "Thine is the kingdom."

BUNYAN'S PILGRIM'S PROGRESS.

(With descriptive reading.)

1 Pilgrim and his Burden.
2 Pilgrim Parting from his Family.
3 Evangelist Shows the Shining Light.
4 Pliable and Obstinate.
5 The Slough of Despond.
6 Worldly Wiseman.
7 Pilgrim Knocking at the Gate.
8 Passion and Patience.
9 The Three Shining Ones.
10 Christian Climbing the Hill Difficulty.
11 Christian and the Lions.
12 Christian Armed.
13 The Fight with Apollyon.
14 The Valley of Shadow of Death.
15 Faithful Lifts Christian.
16 Vanity Fair.
17 Death of Faithful.
18 River of Water of Life.
19 Pilgrims Found Sleeping.
20 The Escape from Dungeon.
21 Pilgrims and the Shepherds.
22 View of the Celestial City.
23 Passing Through the Waters.
24 Ignorance Thrust into Hell.

ECONOMIC SERIES

PARADISE LOST.

From Illustrations by Doré.

1 The Infernal Serpent and his Host of Rebel Angels.
2 The Arch Fiend Chained on the Burning Lake.
3 Satan at Gates of Hell.
4 Satan Viewing Paradise.
5 Adam and Eve Refreshing Themselves.
6 Raphael's Interview with Adam and Eve.
7 First Fight of Michael and Gabriel Against Satan.
8 God Creates Fishes and Fowls.
9 Satan Re-enters Paradise at Night Involved in a Mist.
10 Satan Finds the Serpent Asleep.
11 The Serpent has Beguiled Eve to Eat of the Forbidden Fruit.
12 Sin and Death Going on their Mission to Destroy.

THE TABERNACLE IN THE WILDERNESS.

1 Tabernacle and Camp.
2 Holy Place and Most Holy.
3 High Priest in Linen Robes.
4 High Priest in "Garments of Beauty and Glory."
5 Altar and Covering.
6 Candlestick and Covering.
7 Ark and Covering.
8 Altar of Incense.
9 Brazen Laver.
10 Table of Shew Bread.

WAY OF SALVATION.

1 The Repentant Sinner.
2 Knocking at the Gate.
3 Led by Jesus Through the Dark Valley.
4 Welcome to the Shores of the Beautiful River.

VOYAGE OF LIFE.

Life is represented under the similitude of a Boat over which a Guardian Angel constantly hovers.

1 Childhood.
2 Youth.
3 Manhood.
4 Old Age.

DIANA OR CHRIST.

1 A Grecian Maiden Accepts Christianity and Refuses to Worship Diana.
2 Her Martyrdom. Cast into a Den of Wild Beasts
3 Removal of her Body by Friends.
4 The Martyr Borne by Angels.

A CHRISTMAS HYMN.

(With Poem.)

1 "Had Rome been growing up to might."
2 "The Senator of haughty Rome."
3 "Within that province far away."
4 "How calm a moment may precede."
5 "A thousand bells ring out."
6 "For in that stable lay."

LEAD, KINDLY LIGHT.

1 "The night is dark, and I am far from home."
2 "I loved to choose and see my path."
3 "O'er moor and fen, o'er crag and torrent."
4 "And with the morn those angel faces smile."

PSALM XXIII.

1 "The Lord is my Shepherd, I shall not want."
2 "He maketh me to lie down in green pastures."
3 "He restoreth my soul."
4 "Yea, though I walk through the valley of the shadow of death."
5 "Thou preparest a table before me."
6 "Surely goodness and mercy shall follow me."

THROW OUT THE LIFE-LINE.

1 "Throw out the life-line across the dark wave."
2 *Chorus*—"Throw out the life-line!"
3 "See! he is sinking! oh hasten to-day."
4 "Winds of temptation and billows of woe."
5 "Haste then, my brother, no time for delay."

THE BOTTLE.

(With descriptive reading.)

(*From Cruikshanks' Celebrated Designs.*)

1 The bottle is brought out for the first time. The husband induces his wife "just to take a drop."
2 He is discharged from his employment for drunkenness. "They pawn their clothes to supply the bottle."
3 An execution sweeps off their furniture. "They comfort themselves with the bottle."
4 Unable to obtain employment, they are driven by poverty into the streets to beg.
5 Cold, misery and want destroy their youngest child. "They console themselves with the bottle."
6 Fearful quarrels and brutal violence are the natural consequences.
7 The husband in a state of furious drunkenness kills his wife with the instrument of all their misery.
8 The bottle has done its work—it has destroyed the infant and the mother; it has brought the son and daughter to vice and to the streets, and has left the father a hopeless maniac.

THE STOMACH OF THE DRUNKARD.

(With descriptive reading.)

1 Stomach of a Temperance Man.
2 Stomach of the Moderate Drinker.
3 Stomach of the Drunkard.
4 Stomach after a Debauch.
5 Stomach of a hard Drinker.
6 Stomach of a habitual Drunkard.
7 Stomach of a Drunkard on the verge of the grave.
8 Stomach during Delirium Tremens.

WILLIAM JACKSON'S TREAT.

(With Poem.)

1 More Champagne! remarked William Jackson.
Foreign stuff, with a genuine tax on.
2 Bourbon again—and oh, I say, I'm Will Jackson.
Hang it up till Saturday.
3 Don't you go to thinkin' I'm bust.
I'm Bill Jackson, Guv, can't you trust?
4 Bill goes out, and the next you hear
Of his last treat, off the end of a pier.

ECONOMIC SERIES

"FATHER, DEAR FATHER, COME HOME WITH ME NOW."

(With Poem.)

1 "Father, dear father, come home with me now,
The clock in the steeple Strikes one."
2 "With poor brother Bennie so sick in her arms,
And no one to help her but me."
3 "Father, dear father, come home with me now,
The clock in the steeple strikes two."
4 "The night has grown colder, and Bennie is worse,
And he has been calling for you."
5 "Father, dear father, come home with me now,
The clock in the steeple strikes three."
6 "We are alone—for poor Bennie is dead,
And gone with the angels of light."

THE DRUNKARD'S CAREER.

(With descriptive reading.)

1 Domestic happiness—the greatest of earthly blessings.
2 Temptation. "Lead me not into temptation."
3 Introduction of sorrow. A loving heart made sad.
4 The rum-hole a substitute for home.
5 Rum instead of reason.
6 Degraded humanity.
7 The cold shoulder by old friends.
8 Rumseller's gratitude—rejection instead of injection.
9 Poverty and want.
10 Robbery and murder the results of drunkenness.
11 *Mania a potu*, the horror of horrors.
12 The death that precedes eternal death.

THE DRUNKARD'S REFORM.

(With descriptive reading.)

1 He squanders his hard-earned money in drink.
2 His child's clothes are ridiculed; his pride is touched.
3 He forms a resolution and leaves the tavern.
4 He informs his wife of his resolve.
5 His sobriety raises him to the position of foreman.
6 The Happy Home of the Reformed Man.

TEN NIGHTS IN A BAR ROOM.

(With descriptive reading.)

1 The arrival at the "Sickle and Sheaf."
2 Joe Morgan's Little Mary begs him to come home.
3 Slade throws a glass at Joe Morgan and hits Mary.
4 Joe Morgan suffering the horrors of Delirium Tremens.
5 Death of Joe Morgan's Little Mary.
6 Frank Slade and Tom Wilkins on a spree.
7 Willie Hammond induced to gamble.
8 Harvey Green stabs Willie Hammond to death.
9 Quarrel between Slade and his son Frank.
10 Frank Slade kills his father with a bottle.
11 Meeting of the Citizens in the Bar Room.
12 The departure from the "Sickle and Sheaf."

THE DRUNKARD'S DAUGHTER.

(With descriptive reading.)

1 Her mother dying, she is left alone in the world.
2 She endeavors to support herself by sewing shirts.
3 Payment for her work is refused for alleged imperfections.
4 Unable to pay the rent she is turned into the street.
5 In a moment of despair she plunges into eternity.
6 "Take her up tenderly, lift her with care."

THE GAMBLER'S CAREER.

(With descriptive reading.)

1 The first seed of the passion planted in the young mind.
2 The development of passion—higher stakes.
3 Finding himself the loser, resorts to false play.
4 He is detected and roughly handled.
5 Having lost his all, he leaves the gambling house in despair.
6 He ends his life in a madhouse, still occupied with his ruling passion.

THE TWO PATHS OF VIRTUE AND VICE.

1 Childhood.
2 Youth.
3 Manhood.
4 Old Age.

LIFE OF A COUNTRY BOY.

1 Leaving Home.
2 Temptation and Fall.
3 Farther on—Gambling.
4 At last—The Forged Check.

THE ROAD TO RUIN.

1 College Card Party.
2 Betting at the Races.
3 The Arrest for Forgery.
4 A Struggle for Existence.
5 The End at Hand.

THE ILL-FATED SHIP.

(With descriptive reading.)

1 Ship leaving Port.
2 A Fair Wind.
3 Among the Icebergs.
4 On a Lee Shore.
5 On Fire.
6 Crew Saved in Boats.

TAM O'SHANTER.

(Rob't Burns.)

1 Tam's wife "nursing her wrath."
2 Tam carousing with Souter-Johnny.
3 Tam mounts "gray mare Meg."
4 The witches' dance at Alloway Kirk.
5 "Out the hellish legion sallied."
6 Tam's gray mare Meg loses her tail.

ECONOMIC SERIES

COTTER'S SATURDAY NIGHT.

(Rob't Burns.)

1 "The toil-worn cotter" returning from his labor.
2 His little children meet him with noise and glee.
3 "Their eldest hope, their Jenny, woman grown."
4 Jenny's lover—"a strapping youth."
5 Youth's tender tale of love.
6 Family worship.

HOME, SWEET HOME.

1 "'Mid pleasures and palaces though we may roam."
2 "A charm from the skies seems to hallow us there."
3 *1st Chorus*—"Home, home, sweet, sweet home."
4 "An exile from home, splendor dazzles in vain."
5 "The birds singing gaily, that came at my call."
6 *2d Chorus*—"Home, home, sweet, sweet home."
7 "How sweet 'tis to sit 'neath a fond father's smile."
8 "Let others delight 'mid new pleasures to roam."
9 *3d Chorus*—"Home, home, sweet, sweet home."
10 'To thee I'll return, overburdened with care."
11 "No more from that cottage again will I roam."
12 *4th Chorus*—"Home, home, sweet, sweet home."

UNCLE TOM'S CABIN.

(With descriptive reading.)

1 George Harris taking leave of his wife.
2 An evening in Uncle Tom's Cabin.
3 Eliza and Child on the Ice.
4 Uncle Tom Sold to Haley.
5 Eva makes a friend of Uncle Tom.
6 Uncle Tom saves Eva from drowning.
7 George Harris resists the Slave Hunters.
8 Eva and Topsy.
9 Eva Reading to Uncle Tom.
10 Eva's Dying Farewell.
11 Legree's cruelty to Uncle Tom.
12 Death of Uncle Tom.

VISIT OF SAINT NICHOLAS.

(With Poem.)

1 The Children were Nestled all Snug in Their Beds.
2 Away to the Window I Flew Like a Flash.
3 A Miniature Sleigh and Eight Tiny Reindeer.
4 Down the Chimney St. Nicholas Came with a Bound.
5 And He Looked Like a Peddler Just Opening His Pack.
6 Merry Christmas to All, and to All a Good Night.

IRVING'S RIP VAN WINKLE.

(With descriptive reading.)

1 Rip Playing with the Children.
2 Rip at the Village Inn.
3 His Scolding Wife.
4 Rip on the Mountains.
5 Rip Returns Home.
6 Rip Relating his Story.

"HOW PERSIMMON'S TOOK CAH OB DER BABY."

(With Poem.)

1 Persimmons and der Baby.
2 Persimmons' Granny.
3 Persimmons on the Raft.
4 The Mother Finds her Baby.

THE VILLAGE BLACKSMITH.

(With Poem.)

1 "Under a spreading chestnut tree
The village smithy stands."
2 "You can hear him swing his heavy sledge,
With measured beat and slow."
3 "And children coming home from school
Look in at the open door."
4 "He goes on Sunday to the church,
And sits among the boys."
5 "And with his hard, rough hand he wipes
A tear out of his eyes."
6 "Each morning sees some task begin
Each evening sees it close."

"SWANEE RIBBER."

(With Poem.)

1 Way down upon de Swanee Ribber.
2 Dere's where my heart is turning ebber.
3 All up and down de whole creation.
4 *Chorus*—All de world am sad and dreary.
5 All round de little farm I wandered.
6 When I was playing wid my brudder.
7 One little hut among de bushes.
8 When will I see de bees a-humming.

"ROBINSON CRUSOE."

1 His father entreats him to stay home.
2 He holds fast to a piece of wreck.
3 He loads his raft.
4 He begins to be ill.
5 He sails around his island.
6 He starts to explore the interior of the island.
7 He discovers human bones.
8 He gets a view of the wreck.
9 He delivers Friday from the savages.
10 Crusoe and Friday in cave.
11 Fierce fight between the Spaniard and a savage.
12 Crusoe is overcome by the prospect of deliverance.

"HOME AGAIN."

1 Home again, home again,
From a foreign shore.
2 Happy hearts, happy hearts
With mine have laughed in glee.
3 Then give me but my homestead roof,
I'll ask no palace dome.

"THE RAVEN."

(With Poem.)

1 "While I nodded, nearly napping."
2 "Here I opened wide the door."
3 "In there stepped a stately Raven."
4 "Tell me what thy lordly name is."
5 "Straight I wheeled a cushioned seat."
6 "But whose velvet violet lining."
7 "Then methought the air grew denser."
8 "On this home by horror haunted."
9 "Prophet! said I, thing of evil—"
10 "It shall clasp a sainted maiden."
11 "Be that word our sign of parting."
12 "And my soul from out that shadow."

ECONOMIC SERIES

THE WRECK OF THE HESPERUS.

(With Poem by LONGFELLOW.)

1 It was the schooner Hesperus.
2 Blue were her eyes as the fairy flax.
3 The skipper, he stood beside the helm.
4 Then up and spake an old sailor.
5 Last night the moon had a golden ring.
6 The snow fell hissing in the brine.
7 He wrapt her in his seaman's coat.
8 And bound her to the mast.
9 Like a sheeted ghost the vessel swept.
10 A fisherman stood aghast.

MAUD MULLER.

(With Poem by WHITTIER.)

1 Maud Muller on a Summer's day,
Raked the meadow sweet with hay.
2 And blushed as she gave it, looking down,
On her feet so bare, and her tattered gown.
3 The Judge looked back as he climbed the hill,
And saw Maud Muller standing still.
4 Oft when the wine in his glass was red,
He longed for the wayside well instead.
5 She wedded a man unlearned and poor,
And many children played around her door.
6 Alas for the maiden, alas for the Judge,
The rich repiner and household drudge.

THE COURTIN'.

(With Poem by JAMES RUSSELL LOWELL.)

1 Zekle crep' up quite unbeknown,
An' peeked in thru' the winder.
2 An' there sot Huldy all alone,
'ith no one nigh to hender.
3 She thought no v'ice had such a swing
Ez his'n in the choir.
4 He stood a spell on one foot first,
Then stood a spell on t'other.
5 That last word pricked him like a pin,
An'——Wal, he up and kist her.
6 Tell mother see how matters stood,
An' gin 'em both her blessin'.

CURFEW SHALL NOT RING TO-NIGHT.

(With Poem by ROSE HARTWICK THORPE.)

1 He with bowed head, sad and thoughtful, she with lips all cold and white.
2 "I've a lover in that prison."
3 "Bessie," calmly spoke the sexton.
4 She had listened while the Judges read.
5 She with quick steps bounded forward.
6 She has reached the topmost ladder.
7 Out she swung, far out, the city seemed a speck of light below.
8 Firmly on the dark old ladder.
9 At his feet she tells her story.
10 Kneeling on the turf beside him.

OLD KENTUCKY HOME.

1 "The sun shines bright in the old Kentucky home."
2 *Chorus*—"Weep no more my lady."
3 "They sing no more by the glimmer of the moon."
4 "The time have come when darkies have to part."
5 "A few more days and the trouble all will end."
6 "A few more days till we todder on the road."

A LEAP FOR LIFE.

(With Poem.)

1 "Old Ironsides at anchor lay."
2 "There stood the boy with dizzy brain."
3 "A rifle grasped
And aimed it at his son."
4 "That only chance your life can save;
Jump, jump, boy!"
5 "He sank—he rose—he lived—he moved—."
6 "His father drew in silent joy
Those wet arms around his neck."

FAUST.

1 Faust in his study.
2 Vision of Marguerite.
3 Marguerite at the church.
4 Faust and Mephistopheles visit the garden.
5 Faust and Marguerite in the garden.
6 Marguerite spinning.
7 Marguerite sorrowing.
8 Death of Valentine.
9 Marguerite going to prison.
10 Marguerite in prison.

ABIDE WITH ME.

1 Abide with me, fast falls the eventide.
2 When other helpers fail, and comforts flee.
3 Swift to its close ebbs out life's little day.
4 Change and decay in all around I see.
5 I need Thy presence every passing hour.
6 Who, like Thyself, my guide and stay can be?
7 I fear no foe, with Thee at hand to bless.
8 Where is death's sting? where, grave, thy victory?
9 Hold Thou Thy cross before my closing eyes.
10 Heaven's morning breaks, and earth's vain shadows flee.

FROM GREENLAND'S ICY MOUNTAINS.

1 From Greenland's Icy Mountains.
2 From India's coral strand.
3 From many an ancient river.
4 From many a palmy plain.
5 What though the spicy breezes
Blow soft o'er Ceylon's isle.
6 The Heathen in his blindness
Bows down to wood and stone.
7 Shall we, whose souls are lighted
With wisdom from on high.
8 Salvation, oh, salvation,
The joyful sound proclaim.
9 Till each remotest nation
Has learned Messiah's name.
10 Waft, waft, ye winds his story
And you ye waters roll.
11 Till o'er our ransomed nature
The lamb for sinners slain.
12 Redeemer, King, Creator,
In bliss returns to reign.

ECONOMIC SERIES

WHERE IS MY BOY TO-NIGHT.

(With Poem.)

1 "The boy of my tenderest care."
2 "As he knelt at his Mother's knee."
3 "O could I see you now, my boy."
4 "But bring him to me with all his blight."
5 "O where is my boy to-night?"
6 "My heart o'erflows for I love him, he knows."

LET THE LOWER LIGHTS BE BURNING.

1 "Brightly beams our Father's mercy."
2 *Chorus*—"Let the lower lights be burning," etc.
3 "Dark the night of sin has settled."
4 "Trim your feeble lamp, my brother."

HIAWATHA.

(Longfellow.)

1 Hiawatha's wooing.
2 Hiawatha's wedding.
3 Death of Minnehaha.
4 Departure of Hiawatha.

THE BEATITUDES.

1 "Blessed are the poor in spirit."
2 "Blessed are they that mourn."
3 "Blessed are the meek."
4 "Blessed are they which do hunger and thirst after righteousness."
5 "Blessed are the merciful."
6 "Blessed are the pure in heart."
7 "Blessed are the peacemakers."
8 "Blessed are they which are persecuted for righteousness sake."
9 "Blessed are ye when men shall revile you and persecute you," etc.
10 "Rejoice and be exceeding glad; for great is your reward in Heaven."

GOD BE WITH YOU TILL WE MEET AGAIN.

1 "With his sheep securely fold you."
2 *Chorus*—"Till we meet at Jesus feet."
3 "'Neath his wings securely hide you,
Daily manna still provides you."
4 "When life's perils thick confound you,
Put his arms unfailing 'round you."
5 "Keep life's banner floating o'er you,
Smite death's threatening wave before you."

TELL ME THE OLD, OLD STORY.

1 "Tell me the old, old story, of unseen things above."
2 *Chorus*—"Tell me the old, old story of Jesus and His love."
3 "That wonderful redemption, God's remedy for sin."
4 "Remember! I'm the sinner whom Jesus came to save:"
5 "That this world's empty glory is costing me too dear."

ONWARD CHRISTIAN SOLDIERS.

1 "Onward Christian Soldiers,
Marching as to war."
2 "Like a mighty Army,
Moves the Church of God."
3 "But the Church of Jesus
Constant will remain."
4 "Blend with ours your voices
In the triumph song."

PYGMALION AND GALATEA.

(With descriptive reading.)

1 The Sculptor's Prayer.
2 The Statue Comes to Life.
3 The Statue Advancing.
4 The Indignant Wife.
5 Galatea Returns to Pedestal.
6 Galatea Marble Again.

OLD OAKEN BUCKET.

1 The cot of my father, the dairy house nigh it,
And e'en the rude bucket which hung in the well.
2 How ardent I seized it, with hands that were glowing,
And quick to the white-pebbled bottom it fell.
3 How sweet from the green mossy brim to receive it,
As poised on the curb, it inclined to my lips.

BEN HUR.

1 Balthazar in the Desert awaiting the arrival of the Wise Men.
2 The Wise Men Relating their Histories.
3 Joppa Gate.
4 Wise Men conferring with Herod.
5 Adoration of the Wise Men.
6 Ben Hur and Messala.
7 Ben Hur and his Mother.
8 The Tile Falling from the Roof.
9 Jesus gives Ben Hur to drink.
10 Ben Hur before Arrius on the Galley.
11 Ben Hur Saves Arrius in the Sea Fight.
12 Ben Hur's First Visit to Simonides.
13 Ben Hur checks Messala's Steeds.
14 The Gambling Party. A Roman Orgie.
15 Ben Hur and Isis on the Lake.
16 Ben Hur training the Arabs.
17 Chariot Race—the Overthrow.
18 The Wrestling Scene in the Palace of Idernee.
19 Tirzah and her Mother in the Dungeon.
20 Ben Hur views Jerusalem.
21 Ben Hur Discovered by his Mother and Tirzah.
22 Amrah giving Food to her Mistress.
23 Ben Hur Finds his Mother.
24 Ben Hur and Esther.

THE PIED PIPER OF HAMELIN.

1 "Rats! They fought the dogs, they killed the cats."
2 "Rouse up, sirs! Give your brains a racking."
3 "His queer long coat from heel to head."
4 "And out of the houses the rats came tumbling."
5 "Until they came to the river Weser."
6 "And folks who find me in a passion."
7 "Tripping and skipping ran merrily after."
8 "And lo! As they reached the mountain side."

SHAKESPEARE'S SEVEN AGES.

1 The Infant.
2 The School Boy.
3 The Lover.
4 The Soldier.
5 The Justice.
6 The Lean and Slippered Pantaloon.
7 The Last Scene.

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THE VAGABONDS.

(With Poem.)

1 "We are two travelers, Roger and I."
2 "We'll have some music, if you're willing."
3 "If you had seen her, so fair and young."
4 "But little she dreamed as on she went."
5 "And the sleepers need neither victuals nor drink."

MARCHING THRO' GEORGIA.

(With Poem.)

1 "Bring the good old bugle," etc.
2 "How the darkies shouted."
3 "There were Union men," etc.
4 "Sherman's Yankee boys."
5 "We made a thorough-fare."
6 "Hurrah! Hurrah!"

DRAKE'S ODE TO THE AMERICAN FLAG.

(With Poem.)

1 "When freedom from her mountain height."
2 "Majestic monarch of the cloud."
3 "Flag of the brave, thy folds shall fly."
4 "And, when the cannon-mouthings loud."
5 "Flag of the seas! on ocean wave."
6 "Flag of the free heart's hope and home"—The Star-Spangled Banner.

INDEPENDENCE BELL.

(With Poem.)

1 "There was a tumult in the city,
In the quaint old Quaker town."
2 "While all solemnly inside
Sat the 'Continental Congress.'"
3 "Far aloft in that high steeple
Sat the bell-man, old and gray."
4 "'Ring!' he shouts, 'Ring! grandpapa,
Ring! oh, ring for liberty.'"
5 "How they shouted! what rejoicing!
How the old bell shook the air."
6 "That old State-house bell is silent,
Hushed is now its clamorous tongue."

PAUL REVERE'S RIDE.

(With Poem.)

1 "He said to his friend, 'If the British march.'"
2 "Then he climbed to the tower of the church."
3 "And lo! as he looks on the belfry's height."
4 "And beneath, from the pebbles, in passing, a spark."
5 "It was twelve by the village clock."
6 "It was one by the village clock."
7 "And one was safe and asleep in his bed."
8 "How the farmers gave them ball for ball."

AMERICA.

1 "Land where my fathers died."
2 "I love thy rocks and rills."
3 "Let music swell the breeze,
4 "Long may our land be bright,
With freedom's holy light,"

TENTING ON THE OLD CAMP GROUND.

1 "Give us a song to cheer
Our weary hearts, a song of home."
2 *Chorus*—"Many are the hearts looking for the right
To see the dawn of Peace."
3 "Of the loved ones at home, that gave us the hand
And the tear that said Good-bye."
4 "Many are dead and gone
Of the brave and true, who've left their homes."
5 "Many are lying near—
Some are dead and some are dying."

STAR SPANGLED BANNER.

(With Poem.)

1 "Oh, say can you see by the dawn's early light."
2 "And the rockets' red glare, the bombs bursting in air."
3 "On the shore dimly seen thro' the mists of the deep."
4 "And where is that band who so vauntingly swore."
5 "Oh, thus be it ever when freemen shall stand."
6 "And this be our motto, 'In God is our trust.'"

THE CHARGE OF THE LIGHT BRIGADE.

1 "Forward, the Light Brigade!"
2 "Storm'd at by shot and shell!"
3 "Flashed all their sabres bare!"
4 "All that was left of them."

RED, WHITE AND BLUE.

1 "O Columbia, the gem of the ocean
The home of the brave and the free."
2 *Chorus*—"When borne by the Red, White and Blue."
3 "When war waged its wide desolation
And threatened our land to deform."
4 "The wine cup, the wine cup bring hither,
And fill you it up to the brim."

BABES IN THE WOOD.

1 The Dying Father Taking Leave of his Children.
2 He Implores his Brother to take Good Care of them.
3 His Brother Bargains with two Ruffians to Kill them.
4 The Ruffians take Children into the Woods.
5 One of the Ruffians Relenting, they Fight.
6 The Children Left to Die in the Woods.
7 The Surviving Ruffian Arrested in the Woods.
8 The Uncle's Dying Bed.

CINDERELLA.

1 Cinderella Helping her Sisters Dress for the Ball.
2 Cinderella's Sisters leave her alone at Home.
3 Cinderella's Godmother Appears.
4 Cinderella at the Ball.
5 Cinderella Drops Glass Slipper in her Flight.
6 The Glass Slipper Fits Cinderella's Foot.

RED RIDING HOOD.

1 Little Red Riding Hood Leaving Home.
2 Little Red Riding Hood Meeting Wolf.
3 The Wolf at Door of Grandmother's Cottage.
4 Wolf Dressing in Grandmother's Night-Robe.
5 Little Red Riding Hood in Bed with Wolf.
6 The Wolf Killed by Woodman.

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Babes in the Wood. *Puton.*
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Beatrice Cenci. *Beranger.*
Bell Rock Lighthouse. *Turner.*
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Jersey. *Douglass.*
Jealousy. *Hall.*
Jews Wailing at Walls of Jerusalem. *Bida.*
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Old Oaken Bucket. *Beale.*
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SEVEN ANCIENT WONDERS OF THE WORLD.

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The Pyramids of Egypt.
Mausoleum of Artemesia.
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Wall and Hanging Gardens of Babylon.
The Colossus of Rhodes.
Statue of Jupiter Olympus.
The Pharos of Alexandria.

PORTRAITS OF AMERICANS.

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Barton, Miss Clara
Blaine, Jas. G.
Bryant, Wm. C.
Beecher, H. W.
Bryan, Wm. J.
Beauregard, Gen.
Burnsides, Gen.
Brown, John
Booth, Edwin
Banks, Gen. N. P.
Custer, Gen.
Clay, Henry
Cleveland, Grover
Douglas, Fred.
Diaz, President of Mexico
Davis, Jefferson
Dewey, Admiral George
Emerson, Ralph Waldo
Everett, Edward
Edison, Thos. A.
Evans, Capt. R.
Farragut, David G.
Fulton, Robert
Franklin, Benjamin
Forrest, Edwin
Garfield, James A.
Gough, John B.
Grant, Gen. U. S.
Greely, Horace
Gould, Jay
Gomez, Gen. Maximo
Henry, Patrick
Hayes, Rutherford B.
Hooker, Gen. Joe.
Holmes, Dr. Oliver
Hancock, Winfield S.
Hamilton, Alexander
Harrison, Benj.
Hobson, Lieut. Richmond P.
Ingersol, Robert
Jackson, Stonewall
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Lee, Gen. Fitz Hugh
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Merritt, Gen. Wesley
Miles, Gen. N. A.
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McDowell, Gen. Irvin
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Alphonzo XIII
Blanco, Gen.
Bonaparte, Lucien
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Byron, Lord
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Boyle, Robert
Burns, Robert
Buffon
Barnave
Cartes, Des
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Conde
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Charles II, of England
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Carlisle, Thos.
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Cromwell, Oliver
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Czarina of Russia
Catherine II, of Russia
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Darwin, Charles
Desmoulins, Camille
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Danton
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Emmet, Robert
Elizabeth, Queen
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George IV
Grey, Lady Jane
Goethe
Garibaldi
Gladstone
Galileo
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Kleber
Keppler
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Kruger, Paul
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Linnaeus
Lamballe, Mme. de
Louisa, Princess
Lafayette, Marquis de
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Bombardment of Moro Castle, Santiago.
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Admiral Cevera's Dash from Santiago, July 3.
The Gloucester Sinking the "Furor" and "Pluton," July 3.
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Capt. Phillip's Prayer on the Texas after Victory, July 3.
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Signing the Protocol, August 13.
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"Gloria Mundi"—Columbia and Britannia clasping hands.
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Charge of Cavalry under Maceo.
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Spanish Soldiers Devastating Cuba.
Spanish Soldiers Murdering Wounded Insurgents.
Cuban Prisoners of War Executed by Spaniards.
Starving Reconcentrados in Havana.
Filibustering Expedition Landing Military Stores.
Spanish Cavalry with Captured Pacificos.
Death of Gen. Maceo.
Gen. Gomez's Victory at Saratoga.
Cuban Flag.
Spanish Flag.

YANKEE DOODLE.

(With Poem.)

1 "Father and I went down to camp."
2 "And there was General Washington."
3 "And there I see a little keg."
4 "The troopers, too, would gallop up."
5 "And there they had a a swamping gun,"
6 "It scared me so, I streaked it off."

LIFE OF WASHINGTON.

(With Reading.)

1 The Cherry Tree Incident.
2 Young Washington as a Peacemaker.
3 Courtship of Washington.
4 Washington at Fort Duquesne, 1758.
5 Washington Taking Command of the Army, 1775.
6 Washington Crossing the Delaware, 1776.
7 The Prayer at Valley Forge, 1777.
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9 Washington's Army Entering New York, 1783.
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11 The Inauguration of Washington, 1789.
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LIFE OF LINCOLN.

(With Reading.)

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2 Lincoln on Flat Boat.
3 Youth of Lincoln—Studying.
4 Lincoln's Debate with Douglas.
5 Lincoln Raising Flag on Independence Hall.
6 Lincoln's First Inauguration.
7 Lincoln Visiting Hospital.
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9 Speech at Gettysburg.
10 Lincoln's Visit to Richmond.
11 Assassination.
12 Death-bed.

LIFE OF U. S. GRANT.

(With Reading.)

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2 Lieutenant Grant Aiming a Cannon at Chapultepec.
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5 Siege of Vicksburg.
6 Grant's Triumphal Entry into Vicksburg.
7 Capture of Petersburg, Va.
8 Surrender of Lee.
9 Taking the Oath; Second Inauguration.
10 Cottage, Mt. McGregor, N.Y.
11 Death-bed of Grant.
12 Allegory; "Let us have Peace."

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Approaching Storm—No. 2.
Arkansas Traveller—No. 1.
Arkansas Traveller—No. 2.
Asking a Hand—No. 1.
Getting a Foot—No. 2.
Attack on Watermelon—No. 1.
Attack on Watermelon—No. 2.
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Bare Chance.
Between Two Fires.
Boss of the Road.
Bride, and One Year After.
Christmas at Blackburg.
Come into the Garden, Maud.
Coming thro' the Rye.
Coolness between Friends.
Darktown Fire Brigade—No. 1.
Darktown Fire Brigade—No. 2.
Darktown Lawn Party—No. 1.
Darktown Lawn Party—No. 2.
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Darling, I am growing old.
Division of Labor.
Don't you forget it.
Dot little German band.
Every dog has his day.
Excellent Hunting for the Indians.
Excuse haste and a bad pen.
Fatherless.
Finding of Moses, *Titian*—No. 1.
Finding of Moses, *Mark Twain* No. 2.
Five Degrees of Intemperance.
Game Dog.
Girl I left behind me.
Going! Going! Gone!
Golly, no wonder Missis don't get up 'fore 10 o'clock.
Good-bye, Sweet Heart, Good-bye.
Go 'way, down dar—No. 1.
I knew dere was mischief—No. 2.
Grab the ball, Johnny, I'll wait.
Great Expectations.
How doth the Little Busy Bee.
Hug me closer, George.
In Happy Moments—No. 1.
Star of the Evening—No. 2.
If dese am you'rn Boss, you can have them.
I want to be an Angel.
I wonder if it's loaded—No. 1.
It was loaded—No. 2.
Laying back stiff for a Brush—No. 1.
Hung up with the Starch out—No. 2.
Listen to The Mocking Bird.
Lovely Calm—No. 1.
Black Squall—No. 2.
Man as he expects to be.
Mary had a little Lamb.
Masher—No. 1.
Masher Crushed—No. 2.
Maternal Solicitude.
Me and Jack—No. 1.
Jack and Me—No. 2.
Moving Day.
Mr. Murphy is Rising with the World.
Mule Train on an Up-grade—No. 1.
Mule Train on a Down-grade—No. 2.
My Pants! well, I should remark.
Parson's Colt trots if it is Sunday.
Peace, Boarding-house—No. 1.
War, Boarding-house—No. 2.
Pleasure before Business.
Pleasure Party.
Profit and Loss.

ECONOMIC SERIES

Comic Subjects—Con.

Put my little shoes away.
Richard is himself again.
She stoops to conquer.
Shimply, hic, waiting for a fren'.
Something has got to come—No. 1.
Something did come—No. 2.
Stolen Pleasures are Sweet—No. 1.
No Pleasure without Pain—No. 2.
Sure of a Bite—No. 1.
Bustin' a Picnic—No. 2.
Take back the heart that thou gavest.
That husband of mine.
The harvest, what shall it be?
They all do it.
Thou art so near and yet so far.
Thou hast learned to love another.
Three Graces.
Three Scape-graces.
Three Systems of Medicine.
Too Late for the Train.
Triumph of Women's Rights.
Trouble in the Church—No. 1.
Trouble in the Church—No. 2.
'Twas a calm, still night.
'Twere vain to tell thee all I feel.
Two heads are better than one.
Two souls with but a single thought.
Venus Rising from the Sea.
Victor and Vanquished.
Victory Doubtful.
Walked Home on his Ear.
We met by chance.
We've had a healthy time.
What are the wild waves saying?—No. 1.
Scoot, brother, scoot—No. 2.
What is home without a mother-in-law?
Where is my leedle dog gone?
Who says I stole dem chickens?
Why did you sup on pork?

IRISH CHARACTERS.

"Alsy, Acushla, while I hoist my ould coat forninst the baste."
"Do not hesitate, Pat, but drink."
Donnybrook Fair.
Gettin' Ready to Go a-Courtin'.
Goin' to "the Beds"—No. 1.
Coming from "the Beds"—No. 2.
Haulin' off the Bride—No. 1.
Haulin' Home the Bride—No. 2.
"I say, Paddy, what are those figures up there?" "Oh, sir, thim's the Twelve Apostles."
Kissing the Blarney Stone—No. 1.
Goin' to Kiss the Rael Blarney Stone—No. 2.
"Morrow, Paddy! where are you goin' wid the pigs?"
Paddy Makin' Love.
The Rael Convaynience of Single Life—No. 1.
The Onconvaynience of Married Life—No. 2.
Tipperary Boy Goin' a-Courtin'.
"Well, Pat, which will you take, tea or whiskey?"
"Who dare stand on the tail ov me coat?"

ILLUMINATED HYMNS.

(Colored only.)

(*The words of the Hymn are photographed upon the glass, with an appropriate illustration.*)

"America"—Goddess of Liberty. *Beale.*
"Blest be the tie that binds"—Family Worship. *Hofmann.*
"Calm on the listening ear of night"—Song of Angels. *Moran.*
"Christ the Lord is risen"—The Resurrection. *Van Arnim.*
"Come, Holy Spirit, Heavenly Dove"—Pentecost. *Ferrara.*
"Come, ye disconsolate"—Christ the Consoler. *Plockhorst.*
"Dixie"—Darkies picking cotton. *From nature.*
Doxology—"Praise God," etc. The Chorister Boys. *Anderson.*
"God be with you till we meet again"—Christ at Emmaus. *Plockhorst.*
"Hark, the herald angels sing"—Angel Choir. *Reynolds.*
"Hold the Fort"—First verse and chorus. The Signal of Jesus. *Beale.*
"Hold the Fort"—Second and third verses—The Victory. *Beale.*
"Home again"—Sailor's Return.
"I gave my life for thee"—Christ on Cross. *Bonnat.*
"I love to tell the story"—Jesus Healing Sick. *Hofmann.*
"Jesus, keep me near the cross"—Stabat Mater. *Lazerges.*
"Jesus, lover of my soul"—Rock of Ages. *Oertel.*
"Jesus, Saviour, pilot me"—Christ and Peter. *Plockhorst.*
"Just as I am, without one plea"—Prodigal Son. *Dubufe.*
"Lead, Kindly Light"—The Pilgrim. *Tholey.*
"My hope is built on nothing less"—Bell Rock Lighthouse. *Turner.*
"My Jesus, I love Thee"—Ecce Homo. *Barbieri.*
"Nearer, my God, to Thee"—Jacob's Dream. *Terry.*
"Ninety and Nine"—Sheep in Pasture. *Bonheur.*
"O Jesus, Thou art standing" Light of World. *Hunt.*
"O Paradise, O Paradise"—Garden of Paradise. *Gosse.*
"Onward, Christian Soldiers" The Crusaders. *Doré.*
"Rock of Ages"—Simply to Thy Cross I Cling. *Oertel.*
"Saviour, like a shepherd lead us"—The Good Shepherd. *Dobson.*
"Star-Spangled Banner"—Stars and Stripes. *Beale.*
"Son of my soul"—Peace be to this house. *Dobson.*
"That sweet story of old"—Christ Blessing Children. *Le Jeune.*
"There is a fountain filled with blood"—The Crucifixion. *Gue.*
"There is a green hill far away"—Shepherd of Jerusalem. *Morris.*
"When I survey the wondrous cross"—Whereon they crucified him. *Morris.*
"While shepherds watched their flocks"—Christmas Morning. *Plockhorst.*

POPULAR HYMNS.

(Uncolored only.)

Abide with Me.
Almost Persuaded.
America.
Auld Lang Syne.
Beautiful River.
Beulah Land.
Bringing in the Sheaves.
Calm on the Listening Ear.
Children of the Heavenly King.
Coronation.
Dixie.
Doxology.
Greenland's Icy Mountains.
Hail Columbia.
Hold the Fort.
Home Again.
Home, Sweet Home.
Jerusalem the Golden.
Jesus of Nazareth Passeth By.
Marching thro' Georgia.
Nearer, my God, to Thee.
Ninety and Nine.
Onward, Christian Soldiers.
Pull for the Shore.
Rally Round the Flag.
Red, White and Blue.
Rescue the Perishing.
Ring the Bells of Heaven.
Rock of Ages.
Safe in the Arms of Jesus.
Star-Spangled Banner.
Sweet By and By.
Sweet Hour of Prayer.
The Home over There.
Tramp, Tramp, Tramp.
What a Friend we Have in Jesus.
What Shall the Harvest Be?
While Shepherds Watched.
Work, for the Night is Coming.

ECONOMIC SERIES

EVANGELINE.

(Longfellow.)

1 The forest primeval.
2 Pastor in street of Arcadia.
3 Evangeline going to church
4 House and barns of Benedict.
5 Evangeline and Gabriel hunting eggs.
6 Indian summer—Return of flocks and harvesters.
7 Basil and Benedict arranging betrothal.
8 Notary drinking to health of couple.
9 Merrymaking at the betrothal.
10 Women in churchyard — Arrival of soldiers.
11 English commander delivering order.
12 Priest in church subduing his people.
13 Parting of Evangeline and Gabriel.
14 Evangeline with her father at seaside.
15 Burial of Evangeline's father.
16 Evangeline at the prow of the boat.
17 Boat on Mississippi with bugler.
18 Basil on horseback calling his cattle.
19 Evangeline in the garden.
20 Indian woman at tent of Evangeline.
21 Black-robed chief of the missions.
22 Hunter's lodge in ruins.
23 Evangeline in Philadelphia visiting the sick.
24 Evangeline finds Gabriel at last.

THE BRIDGE.

(Longfellow.)

1 "I stood on the bridge at midnight,
As the clocks were striking the hour."
2 "How often, O how often,
In the days that had gone by,"
3 "And only the sorrow of others
Throws its shadow over me."
4 "I see the long procession
Still passing to and fro."

GRAY'S ELEGY.

Written in a Country Churchyard.

1 "The curfew tolls the knell of parting day,"
2 "Now fades the glimmering landscape on the sight,"
3 "The moping owl does to the moon complain"
4 "Beneath those rugged elms, the yew tree's shade,"
5 "The breezy call of incense-breathing morn,"
6 "For them no more the blazing hearth shall burn,"
7 "Oft did the harvest to their sickle yield,"
8 "Let not ambition mock their useful toil,"
9 "The paths of glory lead but to the grave."
10 "Nor you, ye proud, impute to these the fault."
11 "Can storied urn, or animated bust,"
12 "Perhaps in this neglected spot is laid"
13 "But knowledge to their eyes her ample page"
14 "Full many a gem, of purest ray serene,"
15 "Some village Hampden, that, with dauntless breast"
16 "The applause of listening senates to command"
17 "Forbade to wade through slaughter to a throne,"
18 "The struggling pangs of conscious truth to hide,"
19 "Far from the madding crowd's ignoble strife"
20 "Some frail memorial still erected nigh,"
21 "Their name, their years, spelt by the unletter'd Muse,"
22 "For who, to dumb forgetfulness a prey,"
23 "On some fond breast the parting soul relies,"
24 "For thee, who, mindful of the unhonour'd dead,"
25 "Oft have we seen him at the peep of dawn"
26 "There at the foot of yonder nodding beech,"
27 "Hard by yon wood, now smiling as in scorn,"
28 "One morn I miss'd him on the custom'd hill,"
29 "Slow through the churchway path we see him borne:"
30 "Here rests his head upon the lap of earth,"
31 "He gave to misery (all he had) a tear,"
32 "No farther seek his merits to disclose."

COMIC CARTOONS.

Family Prayer:
No. 1 Communion.
No. 2 Contemplation.
No. 3 Consternation.
No. 4 Castigation.
Photographing the baby, No. 1
Photographing the baby, No. 2
Photographing the baby, No. 3
Photographing the baby, No. 4
"Guess it's a bite," No. 1.
"Guess I've got him," No. 2.
"Guess I'll lose him," No. 3.
"Guess I'm a goner," No. 4.
Poker; three of a kind, No. 1.
Poker; the bluff, No. 2.
Now snarl, Dad, and show fight, No. 1.
Grin and bear it, Dad, No. 2.
Trials of moving day, No. 1.
Trials of moving day, No. 2.
Wake up, Johnnie, No. 1.
Why aint you coming? No. 2.
Load of hay for sale, No. 1.
Hay sold and delivered, No. 2.
Onconvenience of single life, No. 1.
Rael convanience of married life, No. 2.

HOLY CITY.

1 "Last night I lay asleeping."
2 "I stood in Old Jerusalem."
3 "I heard the children singing."
4 "Methought the voice."
5 *1st Chorus*—Jerusalem.
6 "And then methought my dream."
7 "The sun grew dark."
8 *2d Chorus*—Jerusalem.
9 "I saw the Holy City."
10 "The gates were open wide."
11 "It was the New Jerusalem."
12 *3d Chorus*—Jerusalem.

KILLARNEY.

1 "Emerald isles and winding bays."
2 "Bounteous Nature loves all land."
3 "Angels fold their wings."
4 "Innisfallen's ruined shrine."
5 "Still at Muckross you must pray"
6 "No place else can charm the eye."
7 "Angels often pausing there."
8 "Music there for echo dwells."
9 "Tinge the cloud-wreaths in that sky."
10 "Wings of Angels so might shine."

OLD MASTERS.

Angelo, Michael
The Last Judgment.
Holy Family.
Mater Salvatoris.
Moses (Statuary).
Baroccio, Federigo
"Touch me not."
Bartolommeo, Fra
Presentation in Temple.
Holy Family.
Battoni, Pompeo
Penitent Magdalen.
Venus and Cupid.
Bellini, Giovanni
Madonna and Child.

ECONOMIC SERIES

Botticelli, Sandro
Holy Family.
Boucher, Francis
Venus and Cupids.
Bronzino, Agnolo
Christ in Limbo.
Brouwer, Adriaan
The Blacksmith's Forge.
Brueghels, John
The Creation.
Caracci, Annibale
Three Marys at Tomb.
Bath of Diana.
Caracci, Ludovico
Placing Christ in the Tomb.
Correggio,
Assumption of Virgin.
Coronation of Virgin.
Holy Night.
Repose in Egypt.
Marriage of St. Catherine.
Penitent Magdalen.
Cupid Disarmed.
Jupiter and Antiope.
Cuyp, Aelbert
Morning.
Dolce, Carlo
Mater Dolorosa.
Salvator Mundi.
Domenchino, [ome.
Last Communion of St. Jer-
Diana's Hunt.
Dietricy,
The Wandering Minstrels.
The Tribute Money.
Dou, Gerard
The Dropsical Woman.
Durer, Albrecht
The Four Evangelists.
"It is Finished."
Francia, Francesca
Adoration of Kings.
Giordano, Luca
The Cyclops at their Forge.
The Redemption.
Guercino, Barbieri
Behold the Man!
Flight of Lot. [Nunzio.
Semiramides' response to
The Prodigal's Return.
Abraham sends Hagar away.
Esther implores Ahasuerus.
Hals, Franz
Banquet of officers of archers
of St. Adrian.
Helst, Bartholomew Van
Banquet of Arquebusiers.
Hogarth,
The Good Samaritan.
Holbein, Hans [Meyer.
Madonna of Burgomaster
Jordaens, Jacob
Family of Rubens.
Juvenet,
Christ Clearing the Temple.
Descent from the Cross.
Kauffman, Angelica
Vestal Virgin.
Lorraine, Claude
Flight into Egypt.
Luini, Bernardino
Madonna of Lugano.
Maratta, Carlo
Apollo and the Muses.
Diana and Acteon.
Massys, Quentin
The Misers.
Entombment of Christ.
Memling, Hans
Holy Family.
Mengs, Raphael
The Parnassus.
Metzu, Gabriel
The Cello Player.
Murillo,
Moses Striking the Rock.
Miracle of Loaves and Fishes
Immaculate Conception.
Virgin of Seville.
St. Anthony of Padua.
St. John with Lamb.
Bust of Mary Magdalen.
Virgin of the Mirror.
Ostade, Van
The Flemish Ratcatcher.
Palma, Vecchio
Virgin and Child.
Perugino, Pietro
Virgin, Child and two Saints
Pinturicchio, Bernardino
Madonna and Child.
Piombo, Sebastiano del
Raising of Lazarus.
Potter, Paul
Young Bull.
Poussin, Nicolas
The Golden Calf.
Moses Striking the Rock.
Moses and Daughters of
Jethro.
Repose in Egypt.
Assumption of Virgin.
Shepherds of Arcadia.
Assumption of St. Paul.
Slaughter of Innocents.
Raphael,
Marriage of the Virgin.
Coronation of Virgin.
Madonna of Grand Duke.
Ansidei Madonna.
Entombment of Christ.
La Belle Jardiniere.
Madonna of Canopy.
Judgment of Solomon.
Triumph of Galatea.
Strolling Madonna.
Madonna of the Chair.
Madonna of the Candlestick.
St. Cecelia.
Vision of Ezekiel.
Christ Bearing Cross.
Madonna St. Sixtus. [Gate.
Peter and John at Beautiful
Christ's Charge to Peter.
Miraculous draught of fishes
Death of Ananias. [ness.
Elymas Struck with Blind-
Paul and Barnabas at Lystra
Paul Preaching at Athens.
The Transfiguration.
Rembrandt,
The Night Watch.
Anatomical Lesson.
Merchant of Amsterdam.
Syndics of Amsterdam.
Wine, Wife and Song.
St. Paul in Prison. [ples.
Christ appears to His Disci-
Abraham's Sacrifice.
Reni, Guido
Annunciation to Virgin.
Death of Cleopatra.
Christ on the Cross.
Bacchus and Ariadne.
The Baptism of Christ.
Aurora and her train.
Assumption of the Virgin.
Ecce Homo.
Ribera,
St. Mary of Egypt.
Romano, Guilio
Apollo and the Muses.
Rosa, Salvator
Diogenes and his Lantern.
Rubens,
Castor and Pollox abduct
daughters of Leukippas.
Last Sigh of Christ.
The Destruction of Senna-
cherib's Host.
The Conversion of Saul.
Elevation of Cross.
Descent from Cross.
Last Judgment.
Raising of Lazarus.
Ruisdael, Van
Environs of a Village.
Sarto, Andrea del
Madonna enthroned.
Sassoferrato,
Holy Family.
Schalchen,
The Ten Virgins.
Snyders, Franz
The Wild Boar Hunt.
Terberg, Gerard
Lady Playing Mandolin
Terniers, David
The Prodigal Son.
Tintoretto,
Entombment of Christ.
Titian,
Venus and Adonis.
Venus.
Danae. [Temple.
Presentation of Virgin in
Assumption of Virgin.
Sacred and Profane Love.
The Tribute Money. [ing.
Madonna and Angels Ador-
Murder of Peter the Martyr.
Venus equipping Cupid.
The Entombment of Christ.
Madonna of the white rabbit.
Vandyke,
Charles I, (full length).
Christ expiring on the Cross.
St. Martin giving cloak to
beggar. [Christ.
Virgin weeping over body of
Children of Charles I.
Christ crowned with thorns.
Van Loo, Carlo
Spanish Conversation.
Velasquez,
The surrender of Breda.
Veronese,
Adoration of the Kings
Christ bearing the Cross.
Wedding at Cana.
Jesus at house of Simon
Pilgrims at Emmaus.
Finding of Moses.
Vien,
The Cupid Vender.
Vinci, Leonardo da
The Last Supper.
Virgin, Jesus and St. Anne
Virgin of the Lily.
Virgin of the Rocks.
Virgin of the Scales.
Bacchus.
Leda and Swan.
Mona Lisa.
Volterra, Daniel da
Descent from Cross.
Watteau,
The Isle of Love.
Wouverman,
Loading Hay at Port.

ECONOMIC SERIES

BIBLE SUBJECTS.

Additional.

Adam and Eve driven from Eden. *Tassaert.*
The Deluge. *Martin.*
The separation of Abraham and Lot. *Beale.*
Jacob setting out for Egypt. *Beale.*
Jacob blessing his sons. *Beale*
Rebecca giving drink to Eleazer. *Schopin.*
Departure of Rebecca. *Schopin*
Isaac's reception of Rebecca. *Smirke.*
Chastity of Joseph. *Steuben.*
Moses espouses the daughter of Jethro. *Le Brun.*
Moses with tables of law.
The Destroying Angel. *Martin.*
Destruction of the Israelites. *Martin.*
Joshua commands the Sun to stand. *Martin.*
Samson and Delilah. *Steuben*
Nathan reproves David. *Beale.*
Handwriting on the wall. *Martin.*
Jews led captive to Babylon. *Bendemann.*
Susannah at the Bath. *Schopin.*
Bathsheba at the Bath. *Schopin.*
Infant Samuel. *Sant.*
The Nativity. *Taylor.*
Slaughter of Innocents. *De Keyser.*
Flight into Egypt. *Plockhorst*
Flight into Egypt. *Kaulbach.*
John the Baptist before Herod.
Good Samaritan. *Block.*
Lord help me. *Plockhorst.*
Christ stilling storm. *Hamilton.*
Christ and adultress. *Signol.*
Christ and adultress. *Corbould*
Parable of lost piece of money. *Millais.*
Wilt thou be made whole. *Herbert.*
Agony in the garden. *Delaroche.*
Kiss of Judas. *Scheffer.*
Last Supper. *B. West.*
The Crucifixion. *Gué.*
Judas throwing down the blood money. *Beale.*
Judas hangs himself. *Beale.*
Disciples with dead body of Christ. *Rotermaud.*
Mary and risen Lord. *Pfanneschmidt.*
Incredulity of Thomas. *Vanderwerf.*
Conversion of Saul. *Dayes.*
Child Timothy. *Sant.*
Head of Christ (boy). *Hofmann.*
Head of Christ. *Hofmann.*
Head of Christ. *Da Vinci.*
Nativity of Virgin. *Murillo.*
Madonna Cardinello. *Raphael*
Madonna, House of Tempi. *Raphael.*
Madonna, House of Colonna. *Raphael.*
Holy St. Catherine. *Raphael.*
Repose in Egypt. *Vandyke.*

"NINETY AND NINE."

1 "There were ninety and nine."
2 "Away on the mountains wild and bare."
3 "But the shepherd made answer."
4 "And altho' the road be rough and steep."
5 "How deep were the waters crossed."
6 "Ere he found his sheep that was lost."
7 "Lord, whence are those blood drops?"
8 "Lord, whence are Thy hands so rent and torn?"
9 "There arose a glad cry to the gates of Heaven."
10 "Rejoice, for the Lord brings back His own."

THE NEW-BORN KING

1 "Guided by a living star,"
2 "Came the wise men from afar;"
3 "Lo! in a manger sleeping"
4 "While o'er his sleep a vigil keeping,"
5 *1st Ref.*—"Glory to God, hosanna sing."
6 "Jordan hushed her waters still;"
7 "Silence reigned on Zion's hill;"
8 "Came then a voice from heaven,"
9 "Fear not; to you this day is given,"
10 *2d Ref.*—"Glory to God, hosanna sing."

THE FARMER AND THE CALF.

1 Mr. Hayseed resolves to sell his calf.
2 Removal from the mother attended with difficulties.
3 He tries to coax it with a handful of grass.
4 He endeavors to push it along.
5 He tries another method and fails.
6 He tries the effect of a thistle.
7 He seizes him by the ear and tail.
8 Becoming tired, he tries remonstrance.
9 Regaining strength, he uses additional exertion.
10 He carries him on his back.
11 He gets tired, a new idea strikes him.
12 He ties the cow's bell around his neck, and the calf follows him.

THE ELEPHANT'S REVENGE.

(With Poem.)

1 An Elephant out for a walk.
2 Thirsty and drinks at a lake
3 A native has a shot at him.
4 The Elephant pursues him.
5 Catches him by the ear.
6 Gives him a good shaking.
7 And throws him into the lake.
8 Then suspends him over the open jaws of a crocodile.
9 Next gives him a bath.
10 And then shakes him well.
11 Throws him into a cactus bush.
12 And leaves him covered with thorns.

JESUS, LOVER OF MY SOUL.

1 "While the nearer waters roll,"
2 "Safe into the haven guide,"
3 "Leave, O leave me not alone,"
4 "Cover my defenceless head,"
5 "Raise the fallen, cheer the faint,"
6 "False and full of sin I am,"
7 "Let the healing streams abound:"
8 "Freely let me take of thee:"

MERCHANT OF VENICE.

Act I. Scene III. Interview between Antonio, Bassanio and Shylock.
Act II. Scene II. Old Gobbo and his son Launcelot.
Act II. Scene V. Jessica throwing down a casket.
Act III. Scene I. Shylock bewailing the loss of his daughter.
Act III. Scene II. Bassanio choosing the casket.
Act III. Scene II. Portia giving ring to Bassanio.
Act III. Scene II. Bassanio reading letter from Antonio.
Act IV. Scene I. Portia (as Balthazzar) speaking in court.
Act IV. Scene I. Shylock preparing to take the pound of flesh.
Act IV. Scene I. Shylock hearing his sentence of condemnation.
Act IV. Scene I. Portia (as Balthazzar) asking Bassanio for ring.
Act V. Scene V. Portia reproaching Bassanio for parting with ring.

ECONOMIC SERIES

ANGLO-BOER WAR.

Pres. Paul Kruger.
Gen. Joubert.
Gen. Cronje.
Dr. Leyds.
Gen. Lord Roberts.
Gen. Kitchener.
Gen. Buller.
Gen. Lord Methuen.
Lieut. Col. Baden-Powell.
Hon. Cecil Rhodes.
Flag of the Transvaal.
Map of the Transvaal.
Battle of Majuba Hill.
Treaty of Peace, March 21, 1881.
Dr. Jameson's Last Stand.
Boers going to war, 1899.
Arrival of English troops at Ladysmith.
Boer horsemen and artillery going into battle.
Boers under Gen. Koch at battle, Elandslaagte.
British lancers cutting off Boer's retreat Elandslaagte.
Boer prisoners on way to Pietermaritzburg.
Field battery fording a river.
Three cheers for Queen.
Signaling by search-light to Ladysmith.
Highlanders crossing Modder River.
Loss of British guns at Tugela River.
Surrender of Gen. Cronje to Lord Roberts.

RAPHAEL'S FRESCOES IN VATICAN.

1 School of Athens.
2 Last Supper discussed by Fathers of Church.
3 The Church Robber, Heliodor, driven from Temple.
4 The Apostles Peter and Paul appearing to Attila, King of Huns.
5 The Parnassus.
6 Burning Castle of Rome.
7 The Miracle at the Mass of Bologna.
8 St. Paul Released.

MY MOTHER'S BIBLE.

1 "When I stood at mother's knee."
2 *Chorus* — "Blessed book, precious book."
3 "There she read of Jesus love,"
4 "And I seek to do His will."

NEW TALE OF A TUB.

(With Poem.)

1 Opening the question.
2 Bengal ease.
3 The artful dodge.
4 Look before you leap.
5 Under cover.
6 The climax.

FLAGS.

(Colored only.)

Austria.	Italy.
Belgium.	Japan.
China.	Mexico.
Cuba.	Norway.
Denmark.	Portugal.
France.	Russia.
Germany.	Spain.
Great Britain.	Sweden.
Great Britain—Union Jack.	Switzerland.
Greece.	Turkey.
Holland.	United States.
Ireland.	United States—Original.

ANNIE AND WILLIE'S PRAYER.

(With Poem.)

1 Annie and Willie sent to bed early by their father.
2 Annie and Willie praying at bedside.
3 Father going in storm to buy toys for the children.
4 Father and Aunt Mary arranging the Christmas presents.
5 Children discovering their gifts in the morning.
6 Father and his happy children on Christmas morning.

THE SPECTRE PIG.

(With Poem.)

1 "It was the stalwart butcher man,
That knit his swarthy brow,"
2 "And like a mighty pendulum,
All solemely he swung!"
3 "It was the butcher's youngest son,
His voice was broke with sighs,"
4 "It was the butcher's daughter then,
So slender and so fair,"
5 "And hooting owl, and hovering bat,
On midnight wing attended."
6 "Now wake, now wake, thou butcher man!
What makes thy cheek so pale?"
7 "The shadowy spectre swept before,
The butcher trailed behind."
8 "A ghastly shape was swinging there,
It was the butcher man."

THE MARTINIQUE DISASTER

Destruction of St. Pierre by volcano.
People of St. Pierre overcome by eruption.

THE PALMS.

1 Around our way the Palm trees and the flowers.
2 Jesus appears, He comes to dry our tears.
3 His voice is heard and nations at the sound.
4 For light to all the world is given again.
5 The children now sing the Redeemer's name.
6 Hosanna! Glory to God! Blessed is he who comes bringing Salvation.

LIFE OF BENJAMIN FRANKLIN

(With Reading.)

1 Young Franklin learning the tallow chandler's trade.
2 Franklin working in his brother's printing office.
3 Franklin's first arrival in Philadelphia.
4 Franklin in printing office in London.
5 Franklin acting as his own porter.
6 Franklin and wife at their frugal breakfast.
7 Franklin's experiment with the kite.
8 Franklin at the Court of St. James.
9 Franklin and others drafting the Declaration of Independence.
10 Franklin at the Court of France.
11 Franklin speaking in Constitutional Convention.
12 Last moments of Benjamin Franklin.

LIFE OF McKINLEY.

(With Reading.)

1 Birthplace of McKinley, Niles Ohio.
2 Young McKinley enlisting as private, 1861.
3 Lieut. McKinley leading rescue of guns, 1863.
4 McKinley presenting his tariff bill, 1890.
5 McKinley speaking in campaign for Harrison, 1892.
6 Inauguration of McKinley as President, 1896.
7 McKinley and Cabinet discussing Spanish War.
8 The Signing of the Protocol, 1898.
9 McKinley's last speech, Buffalo, Sept. 5, 1901.
10 The Shooting of McKinley, Sept. 6, 1901.
11 Mrs. McKinley's last interview with her husband, Sept. 13, 1901.
12 Body of McKinley lying in state at Washington.

ECONOMIC SERIES

NELLIE'S PRAYER.

(With Reading.)

1 "Stooped down, with her eyelids streaming,
And kissed her and turned away."
2 "I knew that my Nell was an orphan
And I was a widowed wife."
3 "It was there in the evening paper,
His name was among the dead."
4 "I had thought of him night and morning;
I had passed long nights on my knees."
5 "We walked by his side that morning,
And Nellie was quite elate"
6 "He held her up at the station,
Lifted her up to kiss."
7 "Though now and again I fretted,
And sometimes feared the worst."
8 "As she counted the days till daddy
Would be back from the foreign shore."
9 "She prayed for her absent father,
I listened, but God knows how."
10 "She prayed in her childish fashion,
But her words were choked with tears."
11 "And my darling rushed towards me,
My darling who had died!"
12 "When the shock of surprise was over,
We knew what the miracle meant."

THE SOLDIER'S RETURN.

(Robert Burns.)

1 "Wi' mony a sweet babe fatherless,
And mony a widow mourning"
2 "I thought upon the witching smile
That caught my youthful fancy"
3 "At length I reached the bonny glen,
Where early life I sported"
4 "And turned me round to hide the flood,
That in my een was swelling"
5 "Sae wistfully she gazed on me,
And lovelier was than ever"
6 "She sank within my arms, and cried,
'Art thou my ain dear Willie?'"

THE BROOK.

(Tennyson.)

1 "I come from haunts of coot and hern."
2 "By thirty hills I hurry down."
3 "Till last by Philip's farm I flow."
4 "I chatter over stony ways."
5 "With many a curve my banks I fret."
6 "I wind about and in and out."
7 "And here and there a foamy flake."
8 "I steal by lawns and grassy plots."
9 "I slip, I slide, I gloom, I glance."
10 "I murmur under moon and stars."

LIFE OF COLUMBUS.

(With Reading.)

1 Columbus propounding his theory.
2 Columbus at Salamanca.
3 Columbus at court of Isabella.
4 Columbus sails from Palos.
5 The three ships of Columbus.
6 Columbus subdues mutiny of the crew.
7 First sight of land.
8 Landing of Columbus.
9 Return of Columbus.
10 Columbus returns in chains
11 Columbus explaining eclipse to natives.
12 Death of Columbus.

LIFE OF MARY QUEEN OF SCOTS.

(With Reading.)

1 Bethrothal to Francis II.
2 Interview with John Knox.
3 Mary Stuart and her secretary, Chatelard.
4 Death of Rizzio.
5 Surrender of Mary Stuart.
6 Signing her abdication.
7 Escape from Loch Leven.
8 Mary Stuart at battle of Langside.
9 Mary's interview with Elizabeth.
10 Elizabeth signing the death warrant.
11 The death warrant.
12 Mary Stuart going to her execution.

LIFE OF LUTHER.

(With Reading.)

1 Luther in family of Frau Cotta, 1500.
2 Luther fainting in his cell, 1506.
3 Luther's Theses nailed to church door, 1517.
4 Luther before Cardinal Cajetan at Augsburg.
5 Luther burning the Pope's Bull, 1520.
6 Luther before Emperor at Worms, 1521.
7 Arrest of Luther, 1521.
8 Luther's marriage, 1525.
9 Luther visiting the plague patients, 1527.
10 Luther translating the Bible, 1528.
11 Religious discussion at Marburg, 1529.
12 The death of Luther, 1546.

THE TIPSY GEESE.

1 The farmer's wife throws out some brandied cherries.
2 Her geese come and gobble them up.
3 Farmer's wife weeping over her dead geese.
4 She sets to work and plucks them.
5 And gets two bags full of feathers.
6 The geese come to life again.

SHERIDAN'S RIDE.

(T. Buchanan Reed.)

1 "Telling the battle was on once more
And Sheridan twenty miles away."
2 "Hills rose and fell, but his heart was gay,
With Sheridan fifteen miles away."
3 "Every nerve of the charger was strained to full play
With Sheridan only ten miles away."
4 "He is snuffing the smoke of the roaring fray,
With Sheridan only five miles away."
5 "I have brought you Sheridan all the way,
From Winchester down to save the day."
6 "And when their statues are placed on high,
Under the dome of the Union sky."

ECONOMIC SERIES

AMERICAN HISTORY.

(Additional.)

Discoveries of the Cabots, 1497.
Ponce de Leon Discovering Florida, 1512.
First Thanksgiving in New England, 1631.
Settlement of Delaware, 1637.
Settlement of New Hampshire, 1637.
Last Fight of the Pequods, 1637.
Death of King Philip, 1676.
Discussion over Charter at Hartford, 1687.
Destruction of Schenectady, 1690.
Expedition against St. Augustine, 1782.
British Evacuating New York, 1783.
Attack on Privateer Gen. Armstrong at Fayal, 1814.
Destruction of the City of Washington by British, 1814.
Attack on Fort McHenry, 1814.
Santa Anna Brought a Prisoner before Gen. Houston, 1835.
Fremont Placing Flag on Rocky Mountain Peak, 1845.
An April Morning with Farragut, 1864.
Last Stand of U. S. Scouts Attacked by Indians.

LIFE OF WASHINGTON.

(Additional.)

Washington on his Mission to the Ohio, 1753.
People of Winchester Appealing to Washington, 1756.
Washington Going to First Congress, 1774.
Retreat of Washington from Battle of Long Island, 1776.
Washington Embarking to Cross the Delaware, 1776.
Surrender of British Troops to Washington, 1776.
Washington at Trenton.
Washington and Congress at Valley Forge, 1777.
Washington Subduing a Camp Brawl.
Washington's Mother Giving him her Blessing.
Washington Family Group.

CYCLORAMA OF THE BATTLE OF GETTYSBURG

1 Field Hospital Headquarters.
2 Artillery Coming into Action.
3 Gen. Hancock and Staff near Little Round Top.
4 Gen. Pickett's Charge.
5 Gen. Pickett's Hand-to-Hand Fight.
6 Explosion of an Artillery Caisson.
7 Action near the Stone Wall.
8 Removing those Wounded in above Action.
9 Gen. Howard's Position near Cemetery Hill.
10 Group of Confederate Prisoners.

DIXIE'S LAND.

1 Darkies Picking Cotton in the Fields.
2 Planter's Home in South—Before the War.
3 Darkies Dancing by Light of Moon.
4 River Steamboat—Loading Cotton by Night.
5 Camp-meeting in South by Torchlight.
6 Confederate Officer Leaving Home for the War.
7 Coming Home to Die—Return from the War.
8 Deserted Southern Home—After the War.

THE BOTTLE IMP.

1 Introduction to the Bottle Imp.
2 Getting Acquainted with Each Other.
3 Going Off on a Bender Together.
4 The Bottle Imp Assisting at a Shooting.
5 Stabbing Affray Incited by Bottle Imp.
6 The Bottle Imp Takes Down a Business Sign.
7 The Bottle Imp Carries Off the Household Furniture.
8 The Bottle Imp Robs a Poor Man.
9 The Bottle Imp Gives Wrong Signal.
10 The Bottle Imp Takes a Hand in Hanging.
11 The Bottle Imp Drowns a Poor Fellow.
12 The End of the Bottle Imp's Victim.

DARIUS GREEN AND HIS FLYING MACHINE.

(With poem.)

1 Darius Considering the Idea of Flying.
2 Darius in Loft Making Wings, etc.
3 His Brothers Peeking at Him.
4 Darius Stays at Home with Toothache.
5 His Brothers Sneaking into the Barn.
6 Darius Putting on his Flying Gear.
7 Darius Springs into the Air.
8 And Lands in a Heap in Cowyard.

THE GAME OF LIFE.

(With descriptive reading.)

1 The Game in Progress.
2 The Game Lost.
3 The Game Won.

SKIRT DANCING EFFECTS.

(Colored only.)

Angel.
Butterfly.
Demon.
Dragon.
Dove.
Fairy.
Flags—All Nations.
Flowers—Rose, Lily, etc.
Lightning Flashes.
Owl and Bats in Sky.
Peacock, with Tail Spread.
Portraits — Washington, etc.
Plaid Design.
Rainbow.
Sheaf of Wheat.
Spider in Web.
Snake.
Sky with Stars.
Sunburst.
Witch in Sky.

GOLDEN BIBLE TEXTS.

(Illustrated.)

A soft answer turneth away wrath, but grievous words stir up anger.

Be thou faithful unto death, and I will give thee a crown of life.

Cast thy burden upon the Lord, and He shall sustain thee.

Come unto me all ye that labor, and are heavy laden, and I will give you rest.

Enter not into the path of the wicked.

Ho, every one that thirsteth, come ye to the waters.

If thine enemy be hungry, give him bread to eat; and if he be thirsty, give him water to drink.

Lead me to the Rock that is higher than I.

Remember now thy Creator in the days of thy youth.

The Lord is thy keeper; the Lord is thy shade upon thy right hand.

When thou passeth through the waters I will be with thee.

Ye shall know them by their fruits. Do men gather grapes of thorns or figs of thistles?

ECONOMIC SERIES

THE SNOWBALL.

(With Comic Poem.)

1 "Joe made a ball as big as an orange,"
2 "And the farther it went the bigger it grew."
3 "The snow was so deep, piggy stepped from his pen,"
4 "And left the poor pig and the ball to their fate."
5 "Where Mehitable Smith met Mister Sam Gray;"
6 "Just then came along that remarkable ball,"
7 "Professor Macalpin, the learned and wise,"
8 "It was Darwin's latest, 'The Descent of Man!'"
9 "In time would be able to move off a house."
10 "Set up a snow-bawl!—oh! how they did bellow."

LADY OF THE LAKE.

1 "He sorrowed o'er the expiring horse."
2 "In listening mood, she seemed to stand."
3 "'Tis thus our charmed rhymes we sing."
4 "'Wake, Allan-Bane,' aloud she cried."
5 "The hounds, the hawk, her cares divide."
6 "Grant me this maid to wife."
7 "Chieftains, forego!"
8 "The Cross thus formed, he held on high."
9 "'Alas!' she sobbed,—'and yet be gone.'"
10 "The messenger of fear and fate."
11 "With Alpine's Lord the Hermit Monk held solemn word."
12 "Ellen beheld as in a dream."
13 "He placed the golden circlet on."
14 "The fierce avenger is behind!"
15 "By Him whose word is truth!"
16 "Thy name and purpose! Saxon, stand!"
17 "These are Clan-Alpine's warriors true."
18 "And locked his arms his foeman round."
19 "And ever James was bending low."
20 "Back, on your lives, ye menial pack!"
21 "Hear ye, my mates!"
22 "Hark, Minstrel! I have heard thee play."
23 "No word her choking voice commands."
24 "Then gently drew the glittering band."

MACBETH.

1 Act I, Sc. 3. Macbeth, Banquo, and three witches.
2 Act I, Sc. 4. Macbeth and Banquo before King Duncan.
3 Act I, Sc. 6. Lady Macbeth welcoming Duncan and suite.
4 Act I, Sc. 7. Lady Macbeth urging her husband to murder Duncan.
5 Act II, Sc. 1. "Is this a dagger which I see before me?"
6 Act II, Sc. 1. The murder of Duncan.
7 Act III, Sc. 3. The murder of Banquo.
8 Act III, Sc. 4. Banquo's ghost at the banquet.
9 Act IV, Sc. 1. Macbeth and the three witches.
10 Act V, Sc. 1. Lady Macbeth washing her hands in her sleep.
11 Act V, Sc. 5. "Fear not till Burnham woods do come to Dunsinane."
12 Act V, Sc. 7. Killing of Macbeth by Macduff.

STORY OF ESTHER.

1 King Ahasuerus makes a feast.
2 Queen Vashti refusing to obey.
3 Esther espoused by Ahasuerus.
4 Mordecai overhears conspiracy to murder king.
5 The king issues a commandment.
6 Mourning of the Jews.
7 Esther implores the king.
8 The king hearing the records.
9 Triumph of Mordecai.
10 Esther accuses Haman.
11 Haman seized to be hanged.
12 Jews slaying their enemies.

STORY OF DANIEL.

1 Daniel and his companions.
2 Nebuchadnezzar worships Daniel.
3 Dedication of golden image.
4 The three youths in fiery furnace.
5 Nebuchadnezzar's dream.
6 Daniel interprets the dream of Nebuchadnezzar.
7 The feast of Belshazzar.
8 Daniel made governor.
9 Daniel at prayer.
10 Conspiring princes with decree.
11 Darius troubled about Daniel.
12 Daniel in lions' den.

PARABLE OF THE WISE AND FOOLISH VIRGINS.

1 Ten virgins going to meet the bridegroom.
2 "While the bridegroom tarried, they all slumbered and slept."
3 "And at midnight there was a cry made."
4 "Then all those virgins arose, and trimmed their lamps."
5 "And the foolish said unto the wise, Give us of your oil."
6 "But the wise answered, saying, Not so."
7 "And while they went to buy, the bridegroom came."
8 "Afterward came also the other virgins."

THANATOPSIS.

William C. Bryant.

1 "For his gayer hours, she has a voice of gladness."
2 "And she glides into his darker musings."
3 "When thoughts of the last bitter hour came like a blight."
4 "Nor yet in the cold ground, where thy pale form was laid."
5 "And to the sluggish clod, which the rude swain turns with his share."
6 "Thou shalt lie down with patriarchs of the infant world—with kings."
7 "The venerable woods, rivers that move in majesty."
8 "And pour'd round all, old Ocean's gray and melancholy waste."
9 "The planets, all the infinite host of heaven, are shining on the sad abodes of death."
10 "Or lose thyself in the continuous woods where rolls the Oregon."
11 "Matron and maid, the speechless babe and the gray-headed man."
12 "Like one who wraps the drapery of his couch about him."

ECONOMIC SERIES

DISSOLVING VIEWS

(COLORED ONLY)

SETS OF 2 SLIDES)

Alpine Fairy.
1 The Hunter Asleep.
2 The Alpine Fairy.

American Landscape.
1 Summer.
2 Winter.

Angel of Peace.
1 The Sleeping City.
2 Angel with Child.

Annunciation.
1 The Virgin Mary.
2 The Angel.

Attack of Monsters.
1 The Wicked Flea.
2 Boarding-house Bedbug.

Bachelor's Reverie.
1 Bachelor Asleep.
2 Vision of First Love.

Believer's Vision.
1 Young Girl Asleep.
2 Vision of Angels.

Beethoven's Dream.
1 Beethoven Sleeping.
2 Angel with Harp.

Birth of Venus.
1 The Ocean's Wave.
2 Venus and Cupids.

Christ Walking on the Water.
1 Disciples in Boat.
2 Christ Appears.

Christmas Evening.
1 The Happy Home.
2 Homeless.

Chinese Question Settled.
1 The Rivals.
2 The Controversy Settled.

Dance of Death.
1 The Ballroom.
2 The Witches' Dance.

Dance of Wood-nymphs.
1 Mountain Glen.
2 Group of Wood-nymphs.

Dream of Immortality.
1 The Dying Christian.
2 Angels Appear.

Dying Soldier's Vision.
1 Dying Soldier.
2 Vision of Christ.

Enviable Position.
1 In the Saddle.
2 Out of the Saddle.

Faust and Marguerite.
1 Faust in His Study.
2 Vision of Marguerite.

Fish Story.
1 The Fish.
2 The Story.

First Christmas Morning.
1 The Shepherds.
2 The Angels Appear.

Flight of Aurora.
1 Morning Clouds.
2 Aurora and Train.

Fop of Past and Present.
1 Prehistoric Fop.
2 According to 15th Amendment.

Genii of Waterfall.
1 Falls by Moonlight.
2 Group of Cupids.

Going to Club.
1 The Departure.
2 The Return.

Good Morning.
1 Window Shutters Closed.
2 Opened by Pretty Girl.

Grand Canal—Venice.
1 Day.
2 Night.

Guardian Angel.
1 Children at Play.
2 Guardian Angel.

Handwriting on Wall.
1 Belshazzar's Feast.
2 The Handwriting.

Highlander's Dream.
1 Highlander asleep by camp-fire.
2 Vision of Home.

Haunted House.
1 The Sleeper Awakes.
2 Vision of Ghost.

Hold the Fort.
1 The Signal of Jesus.
2 The Victory.

Hovering Angels.
1 Child Asleep.
2 Angels Appear.

Little Foxes.
1 The Hollow Tree.
2 The Foxes Appear.

Look Not upon the Wine.
1 The Beautiful Woman.
2 The Skeleton.

Love's Summons.
1 The Tap at the Window.
2 The Lady Appears.

Magic Bouquet.
1 The Buds.
2 The Blossoms.

Martyred Christian.
1 The Victim.
2 The Apotheosis.

Mother's Grave.
1 Children at Grave.
2 Vision of Mother.

Noah's Sacrifice.
1 Noah Sacrificing.
2 Appearance of Rainbow.

Now I lay me down to sleep.
1 Boy Kneeling.
2 Vision of Mother.

Protecting Scout.
1 The Emigrants Surprised.
2 Saved by Scout.

Puppies' Kennel.
1 Old Barrel.
2 Puppies Appear.

Resurrection.
1 Tomb of Saviour.
2 Christ Appears.

Rock of Lurline.
1 The Rock.
2 Figure of Lurline.

Schoolboy's First Cigar.
1 Very Manly.
2 Very Sick.

Shade of Washington.
1 Washington's Tomb.
2 Vision of Washington.

Shipwrecked Mariners' Hope.
1 The Survivors.
2 The Ship Appears.

Soul's Advent.
1 Midnight Landscape.
2 Spirit of Child.

Star of Bethlehem.
1 The Wise Men.
2 Figure of Christ.

Storm in Rocky Mountains.
1 The Mountain-peak.
2 Flash of Lightning.

St. Peter's Church—Rome.
1 Day.
2 Night.

Summit of Happiness and Depth of Despair.
1 Darkey Serenading.
2 Falls in Rain barrel.

Temperance and Intemperance.
1 The Temperate Man.
2 The Toper.

Temptation and Perdition.
1 The First Drink.
2 The Sot.

Tramp, Tramp, Tramp.
1 The Prison.
2 The Liberation.

United States Soldier's Dream.
1 Soldier Sleeping.
2 Vision of Home.

The Volunteer of '61.
1 Leaving Home for War.
2 The Return from War.

Village Church.
1 Summer.
2 Christmas Eve.

Washington's Dream.
1 Washington Asleep.
2 Vision of Columbia, etc.

Wood-nymph's Bath.
1 Lake in Forest.
2 The Wood-nymph.

(SETS OF 3 SLIDES)

Bay of Naples and Vesuvius.
1 Day.
2 Night.
3 Eruption.

Fire in New York City.
1 The Alarm.
2 Going to Fire.
3 Engines at Work.

Mt. Ætna.
1 Day.
2 Night.
3 Eruption.

Steamboat Race in Mississippi.
1 Wooding up.
2 The Race.
3 Explosion.

(SETS OF 4 SLIDES)

Eddystone Lighthouse.
1 Day.
2 Moonlight.
5 Raging Storm.
4 Flashes of Lightning.

No Cross, No Crown.
1 The Dreamer.
2 The Cross.
3 Christ on Cross.
4 Angel Crowns Faith.

Summer Storm.
1 Landscape at Noon.
2 Sky Overcast.
3 Rainstorm.
4 Rainbow.

(7 SLIDES)

Flight of a Soul.
1 Rosy Clouds.
2 Figures Near.
3 Billowy Clouds.
4 Figures Receding.
5 Opening Clouds.
6 Figures in Distance.
7 Sunset Clouds.

ECONOMIC SERIES

ROCK OF AGES.

(COLORED ONLY)

(18 SLIDES)

The Storm at Sea.
The Shipwreck.
The Angry Sea.
*Lightning.
*Rainbow.
Rock of Ages.
Simply to Thy Cross I Cling
Helping Hand.
Saved.
*Vision of the Saviour.
*Angels Beckoning.
Angel Crowning Faith.
Faith Crowned.
Ascension to Heaven.
The Golden Stairs and Pearly Gates.
Heaven.
Safe in the Arms of Jesus.
"All Hail the Power of Jesus' Name."

*Those marked with * are dissolving effects.

MOTTOES, ETC.

Good Night—Winter Night.
Merry Christmas—St. Nicholas
Silence—Girl at Curtain.
Welcome—Cupids.
Happy New Year.
Buenos Noches.
Adieu.
Adios.

LITTLE MATCH GIRL.

(WITH READING)

1 She tries in vain to sell her matches.
2 She strikes a match—Vision of warm stove.
3 She strikes another match—Vision of cooked goose.
4 She strikes third match—Vision of Christmas tree.
5 She sees a vision of stars falling.
6 Vision of her Grandmother.—She strikes whole bunch of matches.
7 The Grandmother and child in sky.
8 The little match girl found frozen in the snow.

THE FIRST PSALM.

1 "Blessed is the man that walketh not in the counsel of the ungodly."
2 "But his delight is in the law of the Lord."
3 "And he shall be like a tree planted by the rivers of water."
4 "The ungodly are not so: but are like the chaff which the wind driveth away."
5 "Therefore the ungodly shall not stand in the judgment."
6 "For the Lord knoweth the way of the righteous."

HOW JONES BECAME A MASON.

1 Starting for the Lodge.
2 At the Lodge Entrance.
3 Preparing to Take Degree.
4 The Oath of Secrecy.
5 Riding the Goat.
6 Climbing the Greased Pole.
7 Tossed in a Blanket.
8 Running the Gauntlet.
9 The Plunge into Water.
10 Sitting on a Hot Gridiron.
11 Lowered into his Grave.
12 Jones has Become a Mason.

RUSSO-JAPANESE WAR.

General Alexieff at Port Arthur.
Attack of Japanese Torpedo Boats on Russian Fleet.
Russian Engineers Laying Track across Lake Baikal.
Russian Field Railway Crossing an Ice-bound River.
Russian Gun-team Breaking through the Ice.
Brigands in Manchuria Attacking a Cossack Guard on Railway.
A Cossack Guard at the Sungari Bridge.
Russian Troops Camping in the Snow.
Russians Conveying Wounded on Sledges.
Russian Mine Transport "Yenesie" Depositing Mines.
Father John of Cronstadt Blessing Admiral Makaroff.
Japanese Jinricksha Men Carrying War Material.
Japanese Spy before a Russian Court Martial.
Sinking of Russian Ship Variag at Chemulpo.
Blowing up of the Korietz at Chemulpo.
Admiral Togo.
General Oku.
Destruction of the Petropavloosk.
Marshal Oyama.
Rear-admiral Kamimura.
Admiral Togo Directing a Naval Action.
General Kuropatkin.
Admiral Skrydoff.
Baron Kuroki.
Japanese Crossing the Yalu.
General Oku's Troops Storming Russian Entrenchments at Kin-Chau.
Japanese Removing their Dead from Wire Entanglements.
After Third Attack of Japanese on Nan-Shan Hill.
Japanese Field-hospital.
Russians Retreating after Battle of Kin-Lien-Cheng.
Russian Battery within Port Arthur.
Destruction of a Russian Battery.
Russian Piety—Prayer before combat.
Japanese driving Russians from mountain passes.
General Kuropatkin's artillery passing the Tai-Tse Ho.
Gen. Stoessel at Port Arthur.
Russian outrage on British fishing fleet.
A Human Ladder—Escalading Fort at Port Arthur.
Japanese getting artillery into position at Lien-Shan-Kwan.
General Nogi—
Surrender of Port Arthur

LIFE OF JOHN WESLEY

(WITH READING)

1 The rescue from fire.
2 Charter House School.
3 Wesley and Club at Oxford.
4 Wesley and the Moravians.
5 Charles Wesley Preaching to the Indians.
6 The First Class Meeting.
7 Wesley Preaching on his Father's Tomb.
8 Wesley and the Mob.
9 Wesley at Gwennap Pit.
10 Wesley Preaching in Double-decked Cottage.
11 Wesley on Horseback.
12 Death of Wesley.

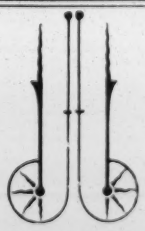
PADDY AND HIS PIG

1 Paddy buys a pig and starts for home.
2 Paddy takes a drop at the tavern.
3 Pig makes a bolt and Paddy falls.
4 Pig rushes into the kitchen.
5 Pig upsets the dinner table.
6 And frightens the housemaid.
7 As he comes out Paddy stands in doorway.
8 Paddy is upset and has a ride on pig's back.
9 Pig tumbles Paddy into a pond
10 Pig gets into dog kennel.
11 Dog gets pig by the ear.
12 Paddy and his pig arrested.



PART IV

MOTION PICTURE FILMS



KLEINE OPTICAL COMPANY

Specialists in Motion Picture Films

52 State Street :: :: CHICAGO, ILLINOIS

MOTION PICTURE FILMS.

The optical principle of the moving picture machine is practically the same as that of the magic lantern, the only difference being that the pictures appear on a flexible transparent film, passing the lenses in rapid succession, in place of a glass lantern slide at rest.

The films which carry the successive pictures consist of a long transparent celluloid tape, the length of which varies from 25 feet upwards, and contain a series of photographs taken at the rate of 15 to 25 ~~feet~~ per second. A film 1,000 feet in length contains about 16,000 individual photographs, taken in 18 minutes. The movement of the object photographed has been recorded in such rapid succession that when the films are moved past the lenses in the projecting machine, at the rate at which they were taken, the change from one picture to another is made so rapidly that the eye cannot detect it, and it seems to present on the screen a single picture with all the movements of life.

Moving picture films represent the very highest branch of photographic art—that of bringing before the eye life-size reproductions of life motion with all its accompanying effects of light, shade and expression.

We believe that the following list of moving picture films is the first ever issued that is comprehensive. It includes the most desirable subjects of all makes, the selections having been based entirely upon merit, without prejudice or favoritism. The principal film manufacturers are most heavily represented, while those whose product is frequently open to criticism are represented by a few subjects of undoubted value.

The list embraces practically every popular subject now in use. A number of films have been omitted because the negatives are worn and good prints cannot be made.

It is at times difficult for the buyer to select films from a printed list. A description may be written with painstaking care, and yet convey a wrong impression of what the film really is; sometimes two exhibiters will form opposite views after reading the same description, the one rejecting, the other accepting it.

A critic may not approve of a film which is seen upon the curtain in our dark room, when the very same subject may have met with universal success before audiences. This is the final test, after all—whether a film "brings down the house." Films are bought to please audiences, and to increase the receipts, not to soothe the man who operates the machine.

Film manufacturers issue descriptive lists of their own product only, adding possibly films made by affiliated houses. Necessarily there will creep in an occasional subject, even in the most conscientious catalogue, which ought to be excluded. The father cannot use the knife on his own child. This list contains no cripples or imbeciles.

The investigator will occasionally find the same film in several manufacturers' lists, sometimes under different titles, each claiming it to be his own. There can be but one original; the others are copies, as explained on the following pages under "Copied Films." Original films only will be delivered from the following list.

It is no longer customary to make films arbitrarily 50 feet in length, as in the early days of the art. Most of the present day subjects are longer, the duration upon the curtain depending upon the action.

There are three classes of motion picture exhibitions:

First: Those that are given in the same theater, week after week, necessitating frequent changes of program, usually weekly.

Second: Others that are given occasionally before practically the same audiences, as in churches, lecture rooms, lodge rooms and the like, which also require new subjects at every exhibition.

Third: Those given by traveling exhibiters, in different places, who may use the same subjects an indefinite length of time.

Exhibiters of the first class usually rent films 600 or 1,000 feet per week, new subjects being placed on exhibition every Sunday or Monday night. Sometimes a number of theaters join to form a circuit and purchase new films in place of renting them.

Exhibiters of the second class find the purchase of films too expensive for use but once, and can now rent films at the price of 1 cent per foot for one night's use; minimum quantity, 500 feet.

Exhibiters of the third class find it most economical to purchase films outright, as they are constantly exhibiting before new audiences.

The character of the moving picture exhibitions which are given for the entertainment of the public has undergone a very material evolution since the days of the first exhibitions in 1896. At that time all moving picture films varied very little in length and were approximately from 50 to 60 feet. The machines were so constructed that the films ran endlessly upon a rack and through the moving picture mechanism.

the two ends of the film having been joined, and it was possible to project a 50-foot film for any length of time by repetition.

The number of subjects that were available was small and their variety limited: "Railroad Trains," "Cavalry Charges," "The May Irwin Kiss," "Serpentine Dances" and other subjects of a similar nature, which ended in no particular climax, made repetition possible.

As the art of making moving pictures developed, the number of subjects that were available increased, and there was a gradual development from the picturing of a limited number of sceneries into the invention of story films. The subjects gradually increased in length, and during 1897 the use of the rack for endless films was practically discontinued. During 1898 and 1899 a film 100 feet in length was considered a comparatively long film. There was constant resistance on the part of exhibiters to the purchase of these films, as it was considered more desirable to have a greater number of subjects rather than fewer subjects of greater lengths.

The evolution of public taste, however, forced the exhibiter to recognize the availability of longer subjects and the average length of films sold became gradually greater, until at the present time the most popular films on the market are such subjects as "The Lost Child," 538 feet; "The Great Train Robbery," 740 feet; "Personal," 371 feet; "The Strike," 440 feet. Unless a film has exceptional merit or some particular feature that attracts attention, 700 feet may be considered a limit as to the length. There are a number of notable exceptions, such as "The Trip to the Moon," "The Impossible Voyage," "Life of Napoleon" and "Robinson Crusoe.' The popularity of the long subjects has become most marked within recent months. Those theaters which show moving pictures continually and which make weekly changes are constantly calling for single films from 400 to 700 feet in length and refusing to accept subjects running from 50 to 150 feet on the ground that the public taste prefers the elaborate story that consumes from 8 to 18 minutes in the reproduction.

There has been also a marked change in the character of the subjects which are most popular. During the earlier years of the moving picture industry fire runs, railroad trains and panoramas taken from a moving train were among the most popular. These have lost their interest for the general public, and several of the most beautiful panoramas as well as scenes of travel that have been made recently are being rejected in favor of the story film which has been posed for the purpose of animated photography. It is interesting to note the development of a certain line of subjects after the original film was made that found favor with the public. What is known among moving picture exhibitors as "chase" films originated with the "Day-Light Burglary," an English film which showed an exciting chase after a burglar. This was followed by other "chase" films of greater or less interest. After this field had been fairly well exhausted there appeared a series of comic "chase" films, including the "Escaped Lunatic," "Personal," "The Lost Child," and the "Suburbanite." Of these "Personal" has been the most popular, and continues in active demand at the present time.

Progress in the manufacture of motion picture machines has been as radical as the evolution of the moving picture film.

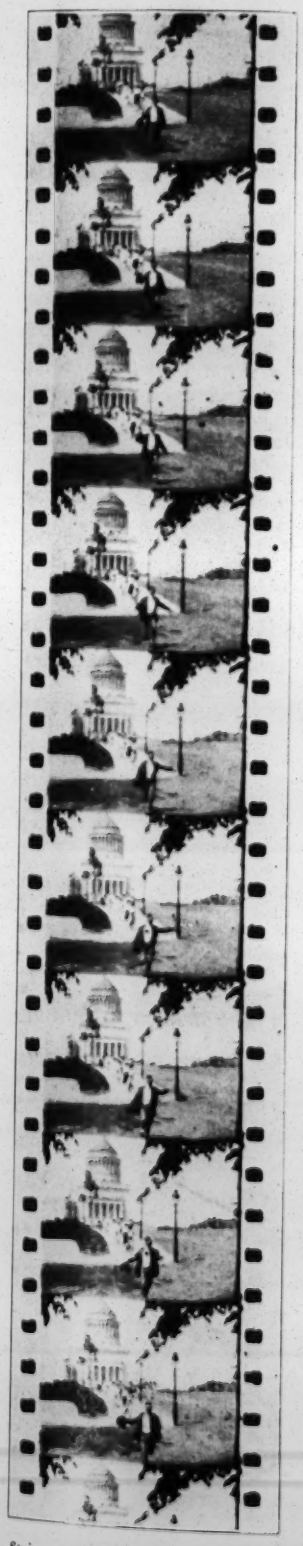
The first machines that were used for public entertainment were very elaborate and heavy affairs, making it quite a serious matter to move them about. They weighed from 400 to 600 pounds each complete; a large part of the weight being due to a heavy iron pedestal which the makers considered necessary to minimize vibration on the curtain. It was soon discovered that this vibration was due to other causes than the instability of the machine, and the heavy supports were gradually discarded. The moving picture mechanisms also became much lighter in weight, and the most popular machines of the present day do not weigh more than one-tenth of those which were in use in 1896. The mechanism which gives motion to the film has also been simplified and its efficiency increased. The efforts of the inventors have been directed toward the manufacture of an ideal machine which would eliminate all apparent vibration and flicker from the picture projected upon the curtain; the ideal motion picture would be one with the absolute steadiness and even illumination of a good lantern slide projection. While it is probably impossible to obtain this ideal result, improvements have been made in motion picture machines, as well as in the manufacture of the films which closely approach this condition. There are various elements involved in producing

such an effect. The moving picture mechanism must be mechanically well constructed, the shutter system so arranged that it minimizes the flicker. The moving picture negative must be made with absolute steadiness, the printing of the positive film photographically perfect, and the perforations of the latter must be absolutely regular in sequence, the moving picture objective lens is to be of the finest quality, and the illumination absolutely steady and brilliant; having a sufficiently high candle power to project a brightly illuminated view.

All of the earlier moving picture machines were equipped with what is known as one-fourth size stereopticon objective, which was in effect a long distance motion picture objective. This lens required a long distance for the projection of a large moving picture, and its insufficiency became apparent very quickly. In the course of time various other lenses were developed to project equally large pictures at shorter distances, and efforts were made to improve the quality of the lenses by adapting them for moving picture work instead of using a lens that was originally made for stereopticon projection.

The following pages contain a comprehensive list of motion picture films of all makes. It is the first complete list of its kind ever printed. Among the manufacturers whose subjects are listed are:

American Mutoscope & Biograph Co.	New York
Pathe Cinematograph Co.	Paris, France
Paley & Steiner	New York
George Melies	Paris and New York
Edison Mfg. Co.	New Jersey
English Biograph Co.	London, England
German Biograph Co.	Berlin, Germany
French Biograph Co.	Paris, France
Hepworth	London, England
Warwick	London, England
Gaumont	London, England
Urban	London, England
Williamson	London, England
Clarendon	London, England
Paul	London, England



Strip photographed from the film "Personal," total length 371 feet.

These are reproductions of two films showing the exact width, the distance between perforations, the size of the individual picture and the slow change in the position of the objects photographed. They are standard gauge, followed by all manufacturers of films for the American market. The subjects are photographed on celluloid film stock. All machines in use in this country accept these films.



Strip photographed from the film "The Lost Child," total length 510 feet.

COPIED FILMS.

Owing to the increasing number of copied films which are being offered for sale as originals, we find it necessary to warn exhibitors that such films are bound to be inferior, and should not be purchased, particularly when the originals can be obtained.

In the Moving Picture Business a "Dupe" is a duplicated film; that is, one manufacturer copies a film made by another, saves the expense of posing the original, and offers it to the public as his own.

The method of making a duplicate, or "dupe," is as follows: The manufacturer buys a film which is not copy-righted, usually made in Europe, and photographs it, the result being a "dupe" negative. Film positives are printed from this negative, and offered for sale as the originals. The copyist saves the heavy expense of making an original negative, as well as the necessity of invention.

Without going into the question of morals involved, the fact which concerns the exhibitor most is the quality of the "Dupe." The copy is never as good as the original and in many cases it is very poor. A "Dupe" has lost all the delicate photographic tone of the original; the finer shadows are missing, the whites and blacks are intensified, producing a blotchy effect. which renders it impossible to project a view with maximum definiton upon the curtain. The best lenses are of no value in projecting "Dupes," the results being the same as when using a cheap lens.

Pathe Freres, of Paris, have been the victims of this practice to a greater extent than any other manufacturer, and "dupes" of their originals will be found in the most "respectable" catalogues. We have accepted the Chicago Agency for their originals.

In no case will "Dupes" be delivered to our customers when the originals can be obtained.. In some instances the originals can be purchased at the same price as the "Dupes," in others at a slightly advanced price.

Among the very successful films which have been duplicated in America are: Trip to the Moon (original by Melies, of Paris); Napoleon (original by

Pathe); Tour in Italy, (Pathe); Marie Antoinette, (Pathe); William Tell, (Pathe); The Strike, (Pathe); Indians and Cowboys, (Pathe); Samson and Delilah, (Pathe); The Prodigal Son, (Pathe); Robinson Crusoe, (Melies); Gulliver's Travels, (Melies); Ali Baba and the Forty Thieves, (Pathe); Puss in Boots, (Pathe); Barnum's Trunk, (Pathe). Those who have seen only copies of these films can have but a slight idea of the beautiful photographic quality of the originals, and their absolute steadiness on the curtain.

In accordance with our general policy to sell only the best products in both instruments and views, we find it necessary to take a decided stand against film "dupes," and have made arrangements with the European manufacturers, or their American offices, by which we can offer the originals to the American buyer at the price which is asked for the duplicates.

In accordance with our general policy of selling HIGH GRADE GOODS EXCLUSIVELY we refuse to deliver "Dupes" of any make unless the buyer clearly understands the character of the film, and the duplication has been made with the consent of the manufacturer of the original negative. This refers to certain films made in England which are reproduced with the permission of the originators.

In addition we offer the cream of original American films, of all makes. No one manufacturer can satisfy the demand, as the invention of new subjects, the process of arranging for moving picture photography, and the making of the finished negative are tedious, consume time, and limit the output of any one house.

For the first time in the history of the moving picture business the supply of subjects from all sources is ample, and the exhibitor may select any quantity he desires without being compelled to buy some subjects that are photographically inferior.

The American Mutoscope & Biograph Co. formerly held its films for use with its own machines in theatres which bought its service; this company will hereafter place its films on the market, and we can offer a choice selection of short comic Biograph subjects, very humorous in action, and excellent in photography as well as their striking feature films; such as "Personal," "The Moon-Shiners," "Escaped Lunatic," "Out in the Street," "A Hero of Liaoyang," "The Widow and the Only Man," etc.

Buyers who leave the selection of films to ourselves receive a guarantee that the highest quality will be shipped.

ALL FILMS WHICH WE DELIVER ARE PERFORATED STANDARD GAUGE TO FIT ALL PROPERLY CONSTRUCTED AMERICAN MACHINES.

Feature Films: Sensational and Dramatic

225G. THE NIHILISTS

Copyrighted, 1905, by the American Mutoscope & Biograph Co. as a Dramatic Production.

Length, 841 feet; Class, A.; Code, "Nyi;" Price, ...$126.15

A Magnificent Film Production in Seven Sensational Scenes.

With revolution fomenting throughout the Empire, Russia demands the attention of the whole world. No subject therefore could be more timely for the up-to-date moving picture exhibitor than this, THE NIHILISTS. In seven scenes of tremendous dramatic power, we portray the situation as it exists today.

Two Terrible Explosions of Dynamite Bombs.

Knouting Scene in a Russian Dungeon.

Across the Snow-clad Siberian Steppes.

The Underground Headquarters of the Nihilists.

The Outer Gates of the Grand Duke's Palace.

Grand Ballroom of the Governor's Palace.

Scene 1. Betrayed by a Government Spy. The story of the production covers the wrongs done to a high-class family of Warsaw, Poland, by a tyrannical Governor. In the opening scene we find the family happily grouped about a well-spread table enjoying the evening meal. A man-servant, who is a spy in the employment of the Governor, betrays the aged father of family, and as the meal is progressing the door is suddenly burst open and a Russian officer followed by several armed Cossacks enters. The father is seized and forcibly searched, the spy in the meanwhile making his accusations to the consternation of the other members of the family—that is: the old mother, two stalwart sons, the daughter (a handsome young woman), and two little girls. The search reveals revolutionary documents in the possession of the father, and he is dragged away despite his protestations of his innocence, and despite the tearful pleadings of the family.

Scene 2. Russian Justice. This scene is laid in the dungeon of a military prison. The old man appears before a hasty court-marital, presided over by the Governor himself, and is condemned without a hearing. At the Governor's orders he is seized by a couple of burly Cossacks, stripped until his back is bare, and chained to the wall with his arms above his head. He is then cruelly knouted with the many thonged whip in use in Russian prisons. He faints under the awful punishment, and is hurriedly released and flung half dead upon a table, from which he falls, writhing in his agony, to the floor.

Scene 3. The Vain Plea to the Governor. In the meantime, the two sons and the daughter hurry to the palace of the Governor, and on their knees pray to that august personage for the release of their father. They are rudely rebuffed, and go away wih a bitter cry for vengeance.

THE NIHILISTS Continued.

Scene 4. On the Way to Siberia. At the opening of this scene we find the old man in a courtyard of the military prison, chained in a line of criminals and political prisoners, some of them women, about to start on the long and dreadful trip to Siberia. The roll is called by an officer, and urged on by the merciless Cossacks, the miserable line sets forth on its journey. Two subsequent views of the journey are given. Both show the chained prisoners wearily plodding their way over the snow-clad Siberian steppes. They stagger and stumble in their weakness, but the Cossacks urge them on at the point of the bayonet. One of the Cossacks is seen to strike a frail woman with the butt of his rifle. The old man, weakened by his awful punishment and the rigors of the long journey, drops by the wayside to die. The Cossacks kick his body like that of a dog and leave it for food for the carrion birds.

Scene 5. Joining the Nihilists. In the underground rendezvous of the extremest section of the Nihilists a meeting is in progress. The two brothers and the sister are brought in blindfolded as novitiates, and after being catechised as to their intentions, are solemnly sworn in, registering their oaths on a naked blade. Lots are then drawn to decide who shall be charged with executing the death sentence upon the Governor. The elder son draws the fatal billet.

Scene 6. The Attempt That Failed. This scene is divided into three parts: First, before the great gate of the Governor's palace; second, across a stone bridge spanning a small waterfall, and third, a road near the Governor's palace. At the opening of the first part, sentries are seen stationed at either side of the massive doorway. The doors swing apart, and the Governor drives out in his carriage.

In the following section, the younger brother and sister are seen hiding behind the bridge waiting for the Governor to pass. The carriage drives up and over the bridge, and the two are unobserved. The girl springs up and waving her apron gives a signal to the older brother, hidden behind a tree by the roadside, that the Governor is in the carriage approaching.

The third part shows the older brother in hiding. The carriage approaches and the man steps forth and throws his bomb. It explodes before it has passed but a few feet from his hand, and he is hurled to the ground. The Governor's orderly springs from the carriage and discharges his revolver into the body of the prostrate man. Cossacks rush up and examine the body.



Scene 7. Vengeance! The final scene is laid in the grand ballroom of the Governor's palace. A levee is in progress, and many gorgeously uniformed men and beautiful women are present. The Governor is hurriedly called aside by an aide. While the conference is occuring, the remaining brother and sister are seen stealthily slipping from pillar to pillar, until the girl is within a few feet of the Governor. In her hand is a bomb. She hesitates an instant to make sure of her aim, and then hurls the deadly missile. It explodes with terrific effect. The Governor is torn to shreds, and the magnificent palace is wrecked. The girl alone remains uninjured in the ruins, and with arms raised to Heaven she gives thanks for the success of her effort.

2016. THE MOONSHINERS

A motion picture production in ten scenes.

Thrilling in its Tale of Romance and Tragedy and Magnificent in Photography.

Length 960 feet. Class A. Code "Fee." Price $144.00



Scene 1.—The Moonshiner's Home.

Scene 1. The Mountaineer's Home.—Taking the illicit whiskey to the "Blind Tiger."

Scene 2. The Revenue Spy.—On his search for evidence in the mountains.

Scene 3. Securing the Evidence.—The revenue spy witnesses a trade of corn for whiskey.

Scene 4. The Revenue Officers Receive the Alarm.—Arming themselves with Winchesters, they start for the still.

Scene 5. Return of the Moonshiner.—He drives back from the "Blind Tiger" with his family, and starts for the still.

Scene 6. Through the Blue Grass.—The moonshiner's wife accompanies him a short distance toward the still.

Scene 7. The Still.—Showing a typical "Mountain Dew" distillery in full operation.

Scene 8. The Look-out Surprised.—The Revenue officers overpower the moonshiners' sentinel after a fierce struggle.

Scene 9.—The Fight at the Still.—The Revenue officers raid the still, and a pitched battle with Winchesters ensues.

Scene 10. The Law Vindicated.—The leader of the moonshiners is shot down and killed despite the efforts of his faithful wife to save him.

THE MOONSHINERS—Continued.



Scene 6.—The Moonshiner and His Wife.



Scene 7. The Moonshiners.—The Hiding Place.

In "The Moonshiners" we have a film in which the romance and tragedy of primitive life in the Kentucky mountains are portrayed in a most powerful manner. The moonshiners, as everyone knows, are simple mountain folk who regard it no crime against laws or morals to convert the corn which they raise into whiskey. Not so does the United States Internal Revenue Department regard the practice. Deputies scour the mountain-passes from one year's end to the other searching for illicit stills, and warfare to the death is waged between the moonshiners and the deputies. Even to be suspected of being a government spy in the Kentucky and Tennessee highland is to court a Winchester bullet fired from the bushes.

In selecting the locality of this production the greatest possible care was taken, and as a result there is a strong element of local color and picturesqueness pervading the film from beginning to end. In the opening scene we have the home of the mountaineer, typical in its rude architecture, and almost hidden by waving foliage. In front of the house stands a decrepit old horse hitched with ropes to an equally decrepit old wagon, into which the stalwart young mountaineer, Abe Smiley, the hero of the production, is loading his jugs of "mountain dew," to be taken to the "blind tiger" in town, and there exchanged for provisions and commodities. The jugs are carefully covered with straw, and a couple of children clamber in on top of the load. The mountaineer's wife, carrying his ever-ready Winchester, follows.

In the second scene we see the arrival at the moonshiner's home of a revenue spy on horseback. He asks for a drink of whiskey, which is freely given. Suspecting that the whiskey is "mountain dew," the revenue spy lurks in the vicinity, and in the next scene he witnesses a transaction in which a farmer trades a load of corn for jugs of whiskey. The corn is brought to the moonshiner's home in a two-wheeled cart drawn by lumbering oxen.

THE MOONSHINERS—Continued.

Having secured his evidence, the revenue spy gallops madly down the road and quickly arrives at the rendezvous of his fellow-deputies, who hurriedly buckle on their cartridge belts, take their rifles and start to search for the still.

In the meantime, the moonshiner has returned with his wife and children, and after kissing the youngsters good-bye, starts off for the still, with a bag of corn over his shoulder. His devoted wife accompanies him part of the way, and in the next scene we see the two coming through a particularly wild and picturesque bit of mountain scenery. Husband and wife part affectionately, and the young moonshiner goes on to the still, which is shown in the next scene in full operation.

During this interval the revenue officers have discovered the location of the still. The moonshiner's look-out is surprised as he stands on sentinel duty, and a fierce hand-to-hand conflict occurs before he is captured and handcuffed. This thrilling episode is witnessed by the moonshiner's wife, who rushes away to warn her husband of his danger. She is too late, however, for the officers arrive at the still before her, and in the sanguinary conflict which takes place, two of the moonshiners and one of the revenue officers are killed, and Abe Smiley, the moonshiners' leader, is forced to surrender under the menace of a Winchester pointed at his head. The young wife arrives at this juncture, and with a sweep of her arm knocks aside the deputy's rifle, and allows her husband to escape. He darts away. She follows, with the astonished revenue officer in close pursuit.



Scene 8.—The Moonshiners. The struggle in the mountain fastness.

In the next and final scene the young moonshiner is running for his life down the mountain road, zigzaging as he goes, to avoid if possible the revenue's shot. The loyal mountain woman, intent on saving her husband's life, tries to keep between him and the unerring rifle. But she stumbles and falls; the revenue leaps over her prostrate body, takes steady aim and fires. Again he fires, and this time the fleeing moonshiner staggers and falls. But the revenue officer's rifle has no sooner sent its fatal missive, than there is another shot from a pistol in the hand of the mountain woman, and the revenue officer is killed in his tracks. The desperate and agonized woman then rushes to her husband's side, and tenderly supporting his head in her arms, she calls to him to speak to her. He makes a gallant struggle, but his race is run, and he dies in her arms as the picture ends.



Scene 10. The Moonshiners.—The Government Agent shoots the Moonshiner.

Starting with a scene of home life, and ending with a tragedy, this picture is one of the most thrilling that has ever been produced. In photographic value it has never been excelled. Every scene stands out as with stereoscopic effect.

205D. KIT CARSON

In Ten Scenes.

Length 1184 feet. Class A. Code "Feu." Price.....$177.60
Length 775 feet. Class A. Code "Fey." Price..... 116.25

This subject is a production upon which were spent a great deal of time and money. It was taken amid scenery of the wildest natural beauty and enacted with the greatest possible fidelity to the original. The costumes, arms, log cabins, etc., are all historically correct. The story embodies the adventures of the greatest of all the American scouts and pathfinders, "Kit Carson," his life in the wilderness, his hand-to-hand conflicts with the Indians, his hair-breadth escapes and his safe return to his log cabin home in the clearing.

Scene 1. Morning in the Wilderness. As the dawn breaks, Kit Carson and his fellow trapper are seen awakening from their pine bough couches. They wash at the brook, start a fire and prepare their frugal meal. This finished, they remove all trace of the fire, arrange their packs, take their rifles and start off into the depths of the forest.

Scene 2. Indians Find the Trail. The same scene. The trappers have departed and a band of painted Indians appears. They discover the trail of the trappers, and after a brief conference start out after them.

Scene 3. In Camp for the Night. Here we see Kit Carson and his companion fatigued by the weary tramp of the day, locating their camp by the side of another stream. The evening meal is cooked and the trappers lie down to sleep.

Scene 4. The Night Attack. While Kit and his companion are asleep, the Indians make their treacherous attack. The fight is short and bloody. Three of the savages are laid low, but Kit's companion is killed and Kit himself, after a terrific struggle, is taken captive and bound.

Scene 5. Over the Log. Here we see the exultant savages and their captive threading their way through the dense growth of the forest. They come to a stream which is spanned by a large birch log. Over this the Indians pass in single file, followed by Kit, his arms bound but all senses alert. One buck brings up the rear. As Kit reaches the center of the log, he engages the attention of the buck for an instant, then quick as a flash topples him into the water, and springing into the water on the opposite side, Kit is lost to view. The other Indians come running back and plunge through the water in their eager search for Kit.

Scene 6. The Canoe Chase. A wild river. On either side immense pine trees. Around a distant turn Kit is seen coming in his canoe, paddling for dear life. He is followed by three other canoes, filled with Indians, all paddling desperately. Kit fires at the foremost canoe and all disappear around another bend of the river.

Scene 7. Arrival of the Indian Scout. Farther down the river an Indian scout is seen rapidly approaching in his canoe. He runs his frail craft ashore and tells his companions of the coming of Kit.

Scene 8. Attack on Canoe and Second Capture of Kit. The Indians who have been warned in the preceding scene, hide in ambush. Kit comes along in his canoe unconscious of this new danger. As he comes opposite the ambush, the savages, naked save for their breech clothes, jump into the water, overturn the canoe, and after another thrilling conflict the intrepid Kit is again a prisoner.

Scene 9. In the Indian Camp. This is a remarkable scene. Here we have the Indian village, with its skin-covered tepees. Squaws and their papooses, young bucks and Indian maidens are seen at their various occupations. Here we have real Indian life. Kit is brought into camp by his captors and his advent creates great excitement. He is tied to a tree and subjected to various tortures and indignities, which he bears with undaunted mien. Even when tomahawks are hurled at his head he does not falter. Night comes, and the life of the village is stilled. Kit is guarded by one brave, who sleeps on his rifle by the fire. Death seems very near, but help is near at hand. An Indian maiden, moved to compassion by his condition, severs his bonds and once again Kit is free.

Scene 10. The Home in the Wilderness. Here we see Kit's rude log cabin in the clearing. His wife and children are busy with household affairs and eagerly watching for the return of the father. A little girl runs in with the glad news, and soon Kit stalks in and is quickly overwhelmed by the loving embraces of his wife and babies.

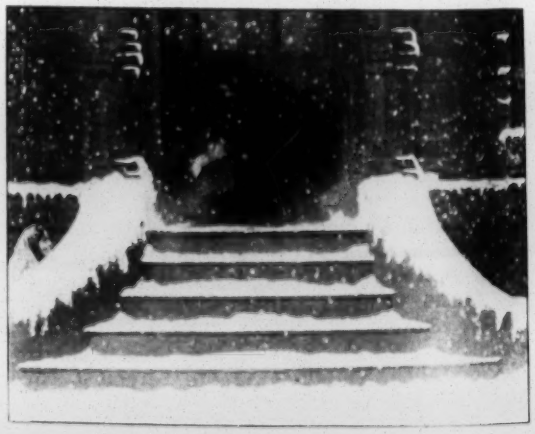
215D. The Waif; or, Out in the Street

Length 640 feet. Class A. Code "Fiu." Price $96.00

A splendid melodramatic subject. The opening picture shows the home of a poor woman whose last resources have been exhausted. She is left with no means of support for her two small children, one of them a baby in arms. In order to save the baby's life, she decides to leave it at the door of some rich person, and the first scene closes when she places her baby in a basket and goes out into the winter night. Next scene is a raging storm; the poor woman leaves her baby at a millionaire's door. The child is taken in, and the subsequent scene shows how gladly it is received by the childless wife of the rich man. The next scene shows what has occurred in the home of the poor woman while she has been away. An eviction takes place; her goods are thrown into the street and her two-year-old child placed on top of the heap and left at the mercy of the storm. A policeman rescues the child and takes it to a place of safety, but when the mother comes back she finds her other child gone and her little home in ruins. In desperation she rushes back to the home of the rich man, and, exhausted with cold and hunger, faints on the doorstep. She is there discovered by the benevolent millionaire and is taken into the house, revived and her baby restored to her. The millionaire and his wife accompany her back to her home, and there the picture comes to a happy ending when the second child is restored to her by the policeman, her rent is paid and she is left with sufficient means to take care of her two young ones.



The Waif. Placing the Baby in a basket, Before Abandonment.



The Waif. Discovery of the Foundling.



The Waif. Dispossessed but Happy.

218M. The Ex-Convict; or, My Pal Curly

The original of this film was made by Gaumont of London; we furnish an American made duplicate, authorized by Gaumont.

Length 500 feet. Class B. Code "Fie." Price **$60.00**

Scene 1. Just out of the Penitentiary. Opens showing the released Convict leaving the prison gate.

Scene 2. He meets Curly. He roams through the snow-clad park, and finding a little curly-haired boy asleep on a bench, decides to protect him in the future.

Scene 3. A Day in the Country. The ex-convict and the boy arrive in the country, make a fire, and partake of a short meal, much to the enjoyment of Curly.

Scene 4. Curly is Starving. The scene changes to that of a garret, devoid of furniture, with little Curly lying starving on the floor. His pal decides that something must be done, and leaves him with the intention of getting some food at any cost.

Scene 5. Steals for Curly. Scene outside a baker's shop, snowing hard, policeman patrolling. Curly's pal arrives and makes a dash into the baker's, seizes a loaf of bread and makes off; he has been watched by the policeman, who seizes him. They have a short tussle, and the policeman is thrown down; but before Curly's pal can get away, another officer arrives, and they convey him back to prison.

Scene 6. Back in Jail. This shows the interior of the cell, with Curly's pal lying on a bench, and we have at the same time a vivid description of his dream of Curly, whom he sees leaving the garret and making his way into the streets and begging for money, and finally taking refuge on a seat in the park, whilst it is snowing hard. He wakes up, only to find he is still in prison.

Scene 7. Out Again. Once again we see Curly's pal leaving the prison, and setting out to find the boy.

Scene 8. A Nasty Accident. Curly's pal is now seen crossing the road, when a motor-car suddenly knocks him down and runs completely over his body. He is put into the car and taken to the hospital.

Scene 9. Turning Over a New Leaf. We now see him in bed attended by the nurses, and he decides that he will reform and lead a better life.

Scene 10. How He Found Curly. Well again, and out of hospital, he at once sets off to find little Curly, and comes upon him on his familiar seat in the snow. Curly recognizes his friend, but the shock is too great, causing him to faint. At this time a gentleman passes, and seeing the state of things, give Curley something to revive him, and carries him away, followed by his pal.

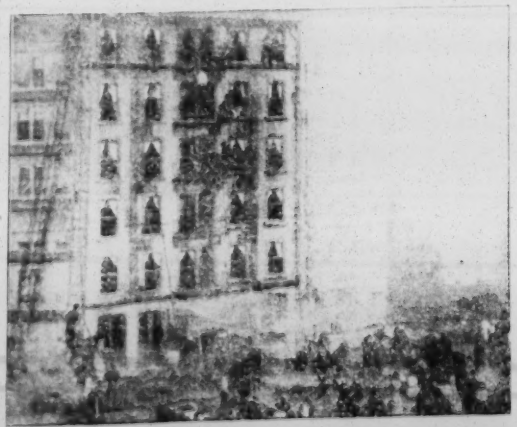
Scene 11. Hard Work, Honesty, and Happiness. Curly's pal has turned carpenter, and is making an honest living at last, and we leave him with Curly, who is no doubt as happy as his pal.

203D. Fighting the Flames

Length 425 feet. Class A. Code "Fii." Price **$63.75**

This is a reproduction in motion pictures of the stirring play which proved a fascinating attraction at Coney Island and at the St. Louis Exposition. The entertainment has all the excitement of a genuine fire. The conflagration is preceded by familiar scenes of every-day life in a busy city. Across the city square pass trolley cars, delivery wagons, coupes and pushcart vendors, while busy people complete the scene of life and activity in a metropolitan city.

A well-equipped fire department is ready for emergency, and when the alarm is sounded that a five-story hotel is on fire, the engines, hose wagons, water tower, hook and ladder truck and batallion chief's wagon crowd one another as they rush to the scene of the conflagration.



Fighting the Flames. Stretching the Net.

FIGHTING THE FLAMES—Continued.

The audience sees a raging fire, with excited people clinging to the windows, others forced to the fire-escapes, where escape is cut off by the flames below. The firemen play the part of heroes. By the use of scalling ladders the firemen mount the building floor by floor, calm the inmates, bringing some to the ground by means of the scaling ladders and fire-escape ropes.

While this part of the scene is enacted the life-net has been placed in position. Frenzied people jump from the fire-escapes into the net from every floor. As one man jumps for the net from the roof, an explosion is heard and the roof falls in.

All this time the engines have been pumping water into the building and upon the flames. The conflagration is gotten under control and all lives have been saved. The firemen are all ex-firemen. Altogether 4,000 people are employed in this scene.



Fighting the Flames. Jumping Into the Net.

204M. The Pioneers

Length 610 feet. Class B. Code "Fio." Price $73.20

This is another frontier picture taken in the wilderness with the greatest possible care as to detail. It shows the massacre of a settler and his family by the Indians, the burning of his cabin, the captivity of a little girl and her final rescue by Kit Carson and his scouts.

Scene 1. The Home in the Wilderness. Here we see the settler with his wife and babies in his rude log cabin in the wilderness. A pretty scene of domestic felicity.

Scene 2. Burning of the Cabin and Murder of the Settlers. A little girl runs in with the alarm. The door is quickly locked and barred and the long rifle appears at the loop-hole and is frequently fired. The Indians gradually close in on the ill-fated home, and finally have it ablaze from a fire of brushwood. The door is then battered down and the entire family, with the exception of the little girl, cruelly murdered.

Scene 3. Discovery of the Bodies. The Oath. Kit Carson and his scouts come upon the scene, find the ruins of the cabin and the mutilated bodies, and vow an oath of vengeance. A very impressive scene.

Scene 4. Crossing the Mountain. The Indians, with the captive girl, are seen crossing a mountain trail.

Scene 5. The Trappers on the Trail. The same scene as No. 4, showing Kit Carson and his men following the trail. The scenery is very wild and picturesque.

Scene 6. Rescue of the Child from the Indians. This is the last picture of the series, and shows Kit Carson and his scouts in a fierce fight with the Indians, and the rescue of the little girl.

213L. Indians and Cowboys

In Six Scenes.

Length 590 feet. Code "Fia." Price $70.80

This is a stirring story of Indian marauders and pioneers. As it was posed and the films were made in Paris, France, some inaccuracies are apparent to the critical eye, but these pass unnoticed by the audience, which is usually wrapped up in the development of the story.

INDIANS AND COWBOYS—Continued.

Scene 1. Punishment of an Indian highwayman by cowboys.

Scene 2. Departure of the stage coach.

Scene 3. Hold-up of the coach by Indians—murder of passengers—abduction of mother and child—a wounded passenger ties a message to the dog's collar, who leaves.



Indians and Cowboys. Scene 6. The Captives Threatened.



Indians and Cowboys. Scene 5. In Hot Pursuit.

Scene 4. The cowboys at home—the dog arrives with his message—the cowboys mount and leave for the scene of the hold-up.

Scene 5. In hot pursuit—the Indians retreat.

Scene 6. The captives rescued.

207S. The Strike

Length, 442 feet. Code Foe. Price $53.04

This is a dramatic production which is exciting in action and photographically beautiful. The story consists of four parts, to which is added a fifth, showing in allegory Capital and Labor with a perfect understanding.

PART 1—ARBITRATION REFUSED.

The scene takes place in the owner's office; the workmen's delegates are introduced to him, and submit the demands of their fellow workmen.

Although the Director's son sides with the workmen, he refuses to listen to them, and with a sarcastic smile, dismisses them.

PART 2—THE MANAGER'S MURDERESS.

The Works have a military guard, which is drawn up inside of the factory gates; and the strikers are assembled in the street, awaiting the return of their delegates. When they come out, they give the result of their interview with the owner, and his refusal to listen to their just claims.

In their anger, the workmen are on the point of storming the place, although the guard is trying to keep them back. Finally, the officer at the head of the troops orders his men to fire on the crowd and several men and children are killed or wounded. The owner comes out and endeavours to pacify the workmen, but a woman who has just seen her husband killed before her eyes by a bullet, throws a brick at his head and kills him.

PART 3—THE CULPRIT'S ARREST.

In a poor garret, on the bed, lies the dead workman. His wife, surrounded by her children, is weeping, when suddenly the policemen break in to arrest her; she is taken away, the children crying and clinging to their mother.

PART 4—DISCHARGED.

On the criminal's bench the woman begs her judges not to leave her children

helpless in the world. The owner's son, although in great sorrow, knowing that his father was wrong, pleads in favor of the murderess, asking her freedom.

The judges discharge her.

PART 5. THE FUTURE.

In an Apotheosis, Labor as a Workingman and Capital as a Rich Man, unite their power to give happiness and fortune to every man. Justice appears and ratifies this alliance.

202E. Tracked by Bloodhounds; or, a Lynching at Cripple Creek

Length 450 feet. Class B. Code "Foy." Price $54.00

Scene 1. Coming Up to the House. The scene opens showing a miner's cabin on Bennett avenue, Cripple Creek. A tramp approaches and knocks at the door.

Scene 2. Interior of the Cabin. The tramp enters and asks for food, which is given him by the woman. Not satisfied with it, he asks for money which is refused. He strikes and chokes her until she falls dead on the floor. He then searches the cabin for money, and while doing so hears sounds of approaching footsteps and hides behind the door. The little daughter enters, and seeing the body of her mother lying upon the floor, falls upon her crying loudly. The tramp realizing his crime, is horror stricken and makes his escape. The husband returns and finds his wife murdered. His little daughter can give no clew to the murderer with the exception of the tramp's hat which is found lying on the floor. The husband swears vengeance.

Scene 3. Bloodhounds Taking Scent. The husband summons help, and neighbors appear from all directions. One brings up a couple of savage bloodhounds, which receive the scent from the tramp's hat and they start on the trail, tugging strenuously at the leash.

Scene 4. Starting on the Trail. For a hundred yards the bloodhounds, followed by a posse of citizens, are seen coming toward the audience; in the distance Cripple Creek can plainly be seen.

Scene 5. They're After Me. Under a tree the tramp is sitting, pondering over the crime he has committed. Suddenly he jumps up with a start and listens. He hears the bloodhounds and makes for the woods. Soon the dogs and posse appear and the chase is on.

Scene 6. On the Trail Through the Forest. This shows the tramp running through the forest. He is plainly seen coming between the trees and jumping over obstacles. He stumbles and falls. He is up again in an instant and rushes on. The bloodhounds appear in close pursuit, and the forest seems alive with his pursuers.

Scene 7. In Sight of the Posse. This thrilling scene shows the tramp coming down a long winding road, crossing a small stream on a fallen tree. In hot pursuit, the bloodhounds and the posse follow, and it seems as if the end of the chase is near. As the pursuers obtain sight of him they open a general fire. He eludes them and makes his escape.

Scene 8. The Fight on the Mountain Side. The tramp, thinking that he had escaped, is seen at the top of a bluff, carefully surveying his surroundings. He does not see one of his pursuers stealthily creeping up, who suddenly pounces upon him, and then a desperate fight ensues. They fall to the ground and finally roll over the bluff and down the mountain side, where the tramp once more frees himself just as his pursuers appear and give chase again.

Scene 9. The Leap for Life. The trail is continued and the bloodhounds begin to close in on the tramp. He comes upon a bridge which crosses a deep ravine, and as he is about half way over he sees the bloodhounds closing in on both sides. Escape seems impossible, and one pursuer rushes forward to capture him. The tramp in desperation pulls his revolver and shoots. As he turns he sees but one chance: to leap over the bridge.

Scene 10. The Capture. The tramp strikes the water, only to be met by one of the posse, who finally overcomes the murderer and drags him ashore. The posse place a rope around his neck.

Scene 11. The Lynching. The captured tramp is rushed up the side of the hill to a tree. He is hastily prepared for hanging. A rope is thrown over a limb and caught on the other side by willing hands. A howling mob of bloodthirsty miners and cowboys surround him. Before life is extinct bullets from their revolvers pierce the body.

Scene 12. The Bloodhounds. Life-size picture of the bloodhounds and their keeper.

211H. Scenes at Every Floor

Length, 393 Feet. Code, "Fua." Price.....$47.16

The janitor of an apartment house has just received the mail for the entire building, and goes upstairs to make deliveries, not without casting a discreet glance in every apartment through the keyhole.



At the fourth floor a strong smell of burning draws his attention, and he hurriedly looks inside. He suddenly withdraws horror stricken; a man is burning, and while the doopkeeper rushes downstairs in a panic, without thinking of bringing assistance, the door opens and the burning man falls down suffocated.

The flight of the inhabitants from floor to floor, the arrival of firemen and the working of the fire engines make it a very realistic picture.

This film is made in Paris; the action people, costumes, and fire-fighting methods are characteristically French.

213T. The Kleptomaniac

Length, 670 Feet. Class A. Code, "Fuo." Price.....$100.50

A well-dressed young lady sets out from her father's mansion to do some shopping. Her coupe sets her down in front of one of New York's best known department stores, which she enters. In front of one of the counters we see her stealing articles and hiding them in her muff. She is caught and arrested.

A poor woman is next shown stealing food for her children. She is detected, arrested, and both she and the society girl are brought before the same judge. The one is convicted of stealing and sent to jail, the other is called a "Kleptomanic" and placed in the hands of her friends for their tender ministrations.

210R. Avenging a Crime; or, Burned at the Stake

A tragedy in nine scenes.

Length 585 feet. Class B. Code "Fou." Price.....$70.20

Scene 1. The Incident. The picture opens showing two negroes playing a game of craps in front of a village tavern where two others join them in the game. Then we see a big, strapping fellow come along, who also takes part, but continues to lose game after game until he hasn't a penny left. He becomes very sulky at his luck and leaves the game in a very ugly mood.

Scene 2. The Robbery. Here he is walking down a path in the woods, when he sees a lady coming toward him, reading a book. Seeing a chance to make up for his loss by robbing her he hides behind a tree and awaits her. As she approaches he runs out and, placing his hand over her mouth to stifle her cries, attempts to take her pocketbook from her. There is a terrible struggle on the part of the woman. Getting desperate he seizes her by the throat and strangles her. Seizing the pocketbook, he takes to the woods. Meantime a little girl has been a witness to the tragedy, and has been hiding in the bushes. As soon as he is gone she runs out, and, kneeling beside the woman, wipes her face with her handkerchief and lifts up her head. A man comes along on his wheel. Hastily tearing a leaf out of the book the woman was reading, he gives it to the little girl and tells her to take it to the nearest farm house. Then, seeing that the victim is beyond all aid, he goes on the hunt for the murderer.

Scene 3. The Alarm. This shows the little girl running up to a farm house nearly exhausted. Knocking on the door she hands the farmer the note and also tells him what she saw. Reading the note, he cries out to the folks in the house that someone has been murdered. Taking down the horn, he summons the farm hands and neighbors, who get guns, etc., and start out on the hunt for the murderer, led by the little girl.

Scene 4. **Return to the Body.** The avengers are seen running up to the body and viewing it. They swear dire vengeance upon the one who committed the deed. They take to the woods, while the women of the party take care of the body.

Scene 5. **The Chase.** The bicyclist is seen riding down the lane with terrific speed, the villagers following. A typical Southern scene.

Scene 6. **Stealing the Horse.** The negro sneaks out of the shrubbery toward a stable. He breaks open the stable door, and, stealing one of the horses, mounts and rides away for his life, coming down a lane, pursued by the bicyclist, who fires shot after shot at him. He is seen to fall from the horse. Staggering to his feet, he takes to the bushes, with the bicyclist and the pursuers close on his trail.

Scene 7. **Through the Woods.** Showing the crowd scouring the woods in search for the murderer.

Scene 8. **The Capture at the Barn.** Showing a jump for life and the terrible struggle for freedom. The negro enters a barn, and soon after the bicyclist approaches to search the premises. The negro, upon being discovered, jumps from the upper loft of the barn, followed by the bicyclist. A terrible struggle ensues, and the crowd, coming up, assist in the capture. He is securely bound and dragged away begging for mercy.

Scene 9. **At the Stake.** The terror-stricken wretch is dragged through the woods, and finally lashed to a tree. Brush-wood is stacked about him, matches are applied, and while the flames are closing the horrible work, shot after shot is poured into him.

216S Annie's Love Story

Length 754 feet. Code "Fuu." Price $90.48

Dramatic production in seven scenes.

Scene 1. Betrayed!
Scene 2. From work to pleasure.
Scene 3. Abandoned.
Scene 4. Dying of hunger.
Scene 5. Letter to the parents.
Scene 6. Terrible expiation.
Scene 7. In the hospital.

Outside of a dress-making establishment a wealthy young man in his motor car is impatiently awaiting the coming out of the working girls. The door opens and they appear. The young man advances towards one of them, offers a bouquet and leads her to the motor car, which quickly takes them out of sight. In a large restaurant, fast-living men and women in evening dress are at table. This young man enters and presents his new acquaintance to his friends. Champagne glasses are emptied in honor of the new arrival. A gypsy makes a collection and every one gives him some money. While giving her's, Annie drops her bouquet. The handsome gypsy thanks her, picks up the flowers and hands them gallantly to the young woman.

The lovers are at home in their cottage. The young man gradually tires of his relations with the young woman, and longs for his old pleasures. A ring at the gate. The young man opens and sees with great joy his old companions, who want to take him out cycling. Annie insists that he remain with her; but he reassures her and goes off with his friends. The young woman realizes that he is tired of this quiet life and cries at the approaching end of her dreams of happiness.

In a suburban bar-room, men and women of dissipated appearance are seated at tables. Among them is the handsome gypsy. Annie appears at the door. Misery has reduced her to beg. Exhausted by suffering and hunger she falls to the floor. The gypsy, forseeing a good fortune, picks her up and takes care of her. The young woman recovers, and grateful, thanks her savior.

The scene changes to the home of Annie's parents. While awaiting the father's return, the mother is sewing. Somebody knocks. It is the postman, who brings a letter. The mother recognizes her daughter's writing, and falls weeping in a chair. The father returns from work, and guesses the cause of his wife's sorrow. He seizes the letter and gets into a terrible rage.

The gypsy forces Annie to a shameful occupation, but she, disgusted with such dishonor, resists. The man threatens her with his dagger. She escapes, but is soon caught and is stabbed in the breast. The wretch seizes his victim and throws her over the bridge. The outcries of the poor woman attract two policemen who hasten to give assistance and drag her out of the water. On the hospital bed she in agony recalls the happy days of her youth, school, workshop and her family. When she regains consciousness her parents are with her, and seeing their child dying, forgive her.

220N. Life of an American Soldier

Length 600 feet. Code "Fui." Price $66.00

Scene 1. The President sends a call for volunteers. With patriotic fervor every true American hurries to rally around the Stars and Stripes. We see the men going to the U. S. Recruiting Station to enlist in the ranks.

Scene 2. An applicant is brought before the Lieutenant. He is examined. His measure is taken, his height and weight recorded, and after everything is found satisfactory, he is turned over to the sergeant to receive his uniform.

Scene 3. We see the volunteer in his new uniform. He receives his commission from the hands of the Lieutenant, salutes, and leaves the recruiting station.

Scene 4. The soldier returns home to bid farewell to his loved ones.

Scene 5. The next scene brings us to the volunteer's home. Slowly he ascends the steps and halts before the door, behind which his mother, his wife and his child are anxiously awaiting his return.

Scene 6. Parting from his loved ones.

Scene 7. The old mother and his wife follow him out of the house. One last farewell, then he turns away, leaving them as they wave their handkerchiefs.

Scene 8. The regiment is marching away, the soldiers led by officers on horseback. Proudly waves the Star Spangled Banner.

Scene 9. The regiment, tired and weary from the long march, rests. The bugle sounds for mess call and we see the hungry soldiers going to the improvised kitchen where they get their food.

Scene 10. Even though the soldier's life is a strenuous one, they do not lose good humor in the field. We see the fun in camp. Many humorous scenes enliven the picture.

Scene 11. While the enemy has not yet been located, the soldiers go through their daily morning practice.

Scene 12. The battle is on—a realistic war scene; the enemy is repulsed, and, though many of our soldiers cover the battlefield, the victory is ours.

Scene 13. While our soldier is fighting for his country, his wife at home is fighting for the life of their baby. We see the baby's sick room, where the doctor is anxiously striving to save the life of the little sufferer.

Scene 14. This scene brings us back again to the field. The soldier is doing picket duty. He receives a letter from home which he opens with great anxiety.

Scene 15. Eventide. The soldiers rest after an exhausting day. While our hero sleeps, he dreams of mother, wife and child. While he is resting quietly, we see the vision of his dream depicted on the screen.

Scene 16. The soldiers are marching home to the strains of patriotic airs. A rousing welcome greets them.

Scene 17. The soldier hastens home to the arms of his family. He is cordially welcomed by his friends and neighbors.

Scene 18. The emblem of the free. Our boys in blue salute the flag.

223J. Bold Bank Robbery

Length 600 feet. Code "Nua." Price $66.00

Three men seated in a fashionable cafe make plans for a bank robbery. After leaving the cafe, they go to their room, join a comrade and don masks and robes to prepare for their raid.

An automobile is waiting for them at the door, in charge of a chauffeur. The start is made and on reaching a lonely spot in the highway they bind and gag him. He is left in the road and afterward is discovered by two lovers.

Arriving at the bank they force an entrance but are discovered by the watchman who begins shooting. They kill the watchman, dynamite the vault and make their escape.

In the meantime the chauffeur and his rescuers summon the police, who find the robbers in their room as they are dividing the spoils. Three are captured, but one escapes; there follows an exciting chase but he is finally captured. The criminals are sentenced to hard labor and are later seen working for the state in the convict quarries.

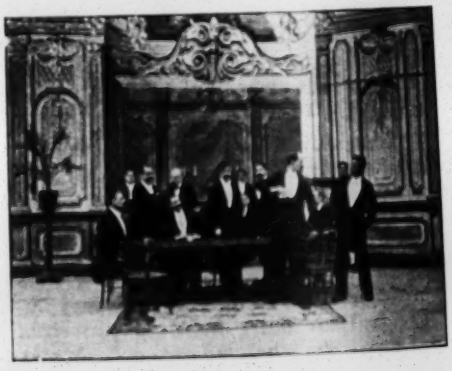
206S. The Life of a Gamester

Length 557 feet. Code "Foa." Price $66.84

A drama consisting of eight scenes.

We consider this the strongest sermon in pictures that has ever been devised against gambling. Its dramatic force is intense. From his first appearance the fate of the gambler is fore-shadowed; his ruinous losses, the murder, the trial, the condemnation, the prison and the execution follow each other with the swiftness that marks inexorable fate.

The interior of a saloon is first shown. A man enters and after taking a drink, is introduced to some card players. He joins the game. Scene changes to a street with a gambling house in the background. The gamblers lie in wait for the victim. He comes; is induced to go to the gambling house; submits, and is next seen entering the card room. He sits at one of the tables and plays a few hands. He loses all he has. The usurer appears and lends him money on his note. He still loses. After being completely plucked he jumps up and tossing the cards in the air, leaves the place. The scene now changes to the usurer's office. The gambler enters. The usurer demands payment of the note and the gambler refuses to pay, saying he knew nothing of having given a note to him. At this the usurer goes to his desk to get the note. The gambler, seeing his chance to rid himself of the old money lender, picks up a knife from the table, and stepping up behind the old man, plunges it into him. He then scatters the papers all over the room in an attempt to find the note, but fails; and before leaving, stabs the old fellow again. The next scene shows the murderer at home with his wife and child. His wife is endeavoring to persuade him to give up his bad habits. Suddenly there is a knock at the door, which is answered by the child. The police enter and arrest the murderer. A very pathetic scene is shown as the gambler speaks farewell to his little girl. Next the courtroom is seen. The judge and jury are seated in their places, and the prisoner is brought before them. His wife and child appear, and he endeavors to reach them, but is held back and they are induced to leave the room. The case proceeds; the prisoner is found guilty, and the death sentence imposed. Here he falls in a faint. The next scene shows the murderer in his prison cell. He is dreaming. A vision of his sick wife and child appears to him. He rises, gasps, and falls exhausted to the floor. Next is shown the death chamber. The rope is placed around the prisoner's neck, the trap sprung and a wretched life is ended.



The Life of a Gamester. He Loses All.



The Life of a Gamester. Murder of the Usurer.

214K. The Life of an American Fireman

Length 425 feet. Class A. Code "Foo." Price $63.75

A thrilling episode, showing the rescue of a mother and child.

Scene 1. The Fireman's Vision of an Imperilled Woman and Child. The fire chief is seated at his office desk. He has just finished reading his evening paper and has fallen asleep. The rays of an incandescent light rest upon his features. The fire chief is dreaming, and the vision of his dream appears in a circular portrait upon the wall. It is a mother putting her baby to bed, and the inference is that he dreams of his own wife and child. He suddenly awakes and paces the floor in a nervous state of mind, doubtless thinking of the various people who may be in danger from fire at the moment.

THE LIFE OF AN AMERICAN FIREMAN—Continued.

Scene 2. A Close View of a New York Fire Alarm Box. Shows lettering and every detail in the door and apparatus for turning in an alarm. A figure then steps in front of the box, hastily opens the door and pulls the hook, thus sending the electric current which alarms hundreds of firemen and brings to the scene of a fire the wonderful apparatus of a great city's fire department.

Scene 3. The Interior of the Sleeping Quarters in the Fire House. A long row of beds, each containing a fireman peacefully sleeping, is shown. Instantly upon the ringing of the alarm the firemen leap from their beds and, putting on their clothes in the record time of five seconds, a grand rush is made for a large circular opening in the floor, through the center of which runs a brass pole. The first fireman to reach the pole seizes it and, like a flash, disappears through the opening. He is instantly followed by the remainder of the force. This in itself makes a most stirring scene.

Scene 4. Interior of the Engine House. Shows horses dashing from their stalls and being hitched to the apparatus. This is perhaps the most thrilling of the seven scenes of the series. As the men come down the pole and land upon the floor with lightning-like rapidity, six doors in the rear of the engine house, each heading a horse-stall, burst open simultaneously and a huge fire horse, with head erect and eager for the dash to the scene of the conflagration, rushes from each opening. Going immediately to their respective harness, they are hitched in the almost unbelievable time of five seconds and are ready for their dash to the fire. The men hastily scamper upon the trucks and hose carts and one by one the fire machines leave the house, drawn by eager, prancing steeds.

Scene 5. The Apparatus Leaving the Engine House. This shows an exterior view of an engine house, the great doors swinging open, and the apparatus coming out. The great horses leap to their work, the men adjust their fire hats and coats, and smoke begins pouring from the engines as they pass.

Scene 6. Off to the Fire. Engines, hook-and-ladder carts, hose towers, hose carriages, etc., rush down a broad street at top speed, the horses straining every nerve and evidently eager to make a record run. Great clouds of smoke pour from the stacks of the engines as they pass.

Scene 7. The Arrival at the Fire. An actual burning building is in the center foreground. On the right background the fire department is seen coming at great speed. Upon the arrival of the different apparatus, the engines are ordered to their places, hose is quickly run out from the carriages, ladders adjusted to the windows and streams of water poured into the burning structure. At this moment comes the climax. We change to the interior of the building and see a bed chamber with a woman and child enveloped in flame and suffocating smoke. The woman rushes back and forth in the room endeavoring to escape, and in her desperation throws open the window and appeals to the crowd below. She is finally overcome by the smoke and falls upon the bed. At this moment the door is smashed in by an axe in the hands of a powerful fire hero. Rushing into the room, he tears the burning draperies from the window and smashing out the entire window frame orders his comrades to run up a ladder. The ladder appears, he seizes the prostrate form of the woman and throws it over his shoulder as if it were an infant, and quickly descends to the ground. The frantic mother having returned to consciousness, is kneeling on the ground imploring the firemen to return for her child. Volunteers are called for and the same fireman who rescued the mother quickly steps out and offers to return for the babe. He is given permission

to once more enter the doomed building and without hesitation rushes up the ladder, enters the window and after a breathless wait, in which it appears he must have been overcome by smoke, he appears with the child on his arm and returns safely to the ground. The child, being released and upon seeing its mother, rushes to her and is clasped in her arms, thus making a most realistic and touching ending of the series.

353W The Christmas Angel

Length, 515 Feet. Code, "Byi." Price $88.00

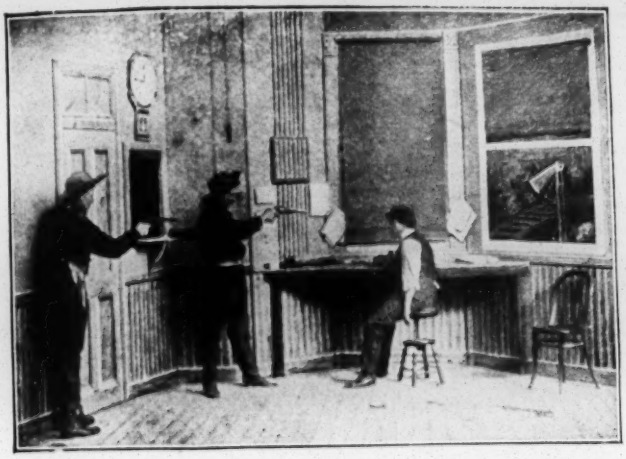
In Six Scenes.

Scene 1. Sick and poverty stricken.
Scene 2. The child wandering through the snow.
Scene 3. The midnight mass; the beggars.
Scene 4. The cook shop; starving in the midst of plenty.
Scene 5. Upon the Bridge: Friends in poverty.
Scene 6. Death of the child—The Christmas Angel bears her soul to Heaven



The Christmas Angel. Scene 3.—The Midnight Mass.

The Great Train Robbery—Code "Fuy"



SCENE I—SENDING THE FALSE ORDER UNDER COMPULSION

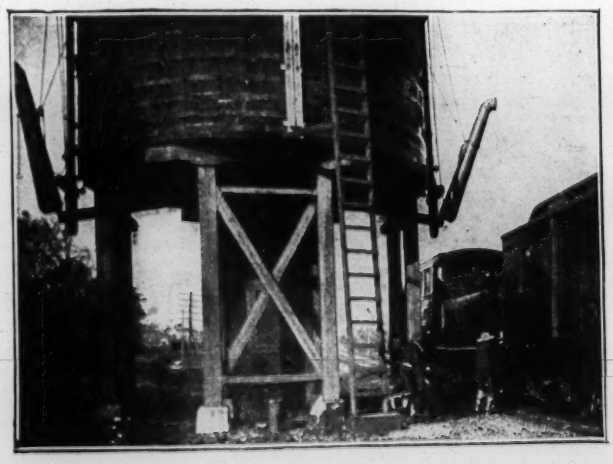
Length 740 feet, Class A

Price $111.00

This sensational and highly tragic subject has certainly made a decided "hit" whenever shown. In every respect we consider it absolutely the superior of any other moving picture film ever made. It has been posed and acted in faithful duplication of the genuine "Hold Ups" made famous by various outlaw bands in the far West, and only recently the East has been shocked by several crimes of the frontier order, which fact will increase the popular interest in this great Headline Attraction.

SCENE I.

Interior of railroad telegraph office; two masked robbers enter and compel the operator to set the "signal block" to stop the approaching train, also making him write a fictitious order to the engineer to take water at this station. The train comes to a stand-still; conductor comes to the window, and the frightened operator delivers the order. No sooner does the conductor leave than they fall upon the operator, bind and gag him. Then hastily depart to catch the moving train.



SCENE II—THE BANDITS BOARD THE TRAIN



SCENE III—THE BANDITS BREAK INTO THE EXPRESS CA

SCENE II.

Railroad water tank. The bandit band are [illegible] hiding behind the [illegible] train stops to [illegible] enter (under false order dictated as shown in Scene I). Just before [illegible] pulls out they [illegible] aboard the train [illegible] the express car [illegible] the tender.

The Great Train Robbery—Continued

SCENE III.

Interior of express car. Messenger is engaged with his duties. Becoming alarmed at an unusual sound, he goes to the door, and peeping through the key hole, discovers two men trying to break in. He starts back in a bewildered manner; quickly recovering, his first thought is of the valuables in the strong box, which he hastily locks, then throws the key through the open side door. Pulling his revolver he fortifies himself behind a pile of trunks. In the meantime the two robbers have succeeded in effecting an entrance; the messenger opens fire on them; a desperate pistol duel takes place in which the messenger is killed. One of the robbers blows the safe up with dynamite. After securing the valuables and mail bags they leave the car.



SCENE III—Continued—RIFLING OF THE SAFE.



SCENE IV—THE FIGHT ON THE TENDER.

SCENE IV.

This thrilling scene was taken from the mail car showing the tender and interior of locomotive cab, while the train is running forty miles an hour. Some of the bandits robbing the mail car, two others are seen climbing over the tender, one of them holding up the engineer, the other covering the fireman, who secures a coal shovel and climbs up on the tender where a desperate fight takes place. They struggle fiercely, having several narrow escapes from being hurled over the side of the tender. Finally they fall, with the robber on top. He grabs

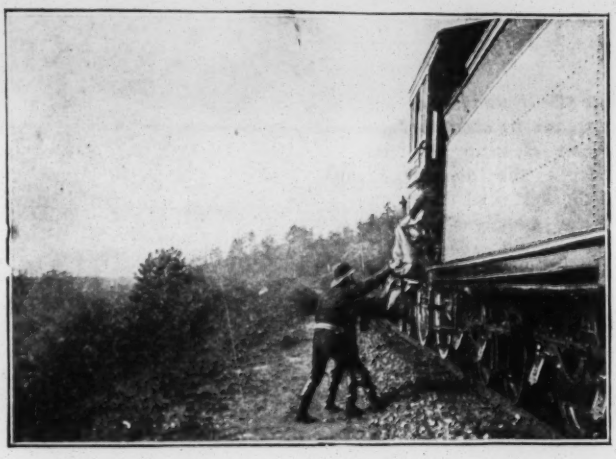


SCENE IV—Continued—THE FIREMAN IS CONQUERED.

a lump of coal, and strikes the fireman on the head, rendering him senseless. He then hurls the body from the swiftly moving train. The bandits then compel the engineer to bring the train to a stop.

SCENE V.

Shows the train coming to a stop; the engineer leaving the locomotive, uncoupling it from the train, then pulling ahead about one hundred feet in the face of the robbers' pistols.



SCENE VII—REMOVING THE BOOTY FROM ENGINE CAB.

SCENE VI.

Exterior of passenger coaches. The bandits compel the passengers to leave coaches with hands up, and line up along the tracks; one of the robbers covers them with pistols in either hand, while the others ransack travellers' pockets. A passenger makes an attempt to escape but is instantly shot down. After securing everything of value, the band terrorize the passengers by firing their revolvers in the air, then make safe their escape on the locomotive.

SCENE VII.

The Desperadoes board the locomotive with their booty, command the engineer to start his machine, and disappear in the distance.

SCENE VIII.

The Robbers bring the engine to a stop several miles from the scene of the "Hold Up," and take to the mountains.

SCENE IX.

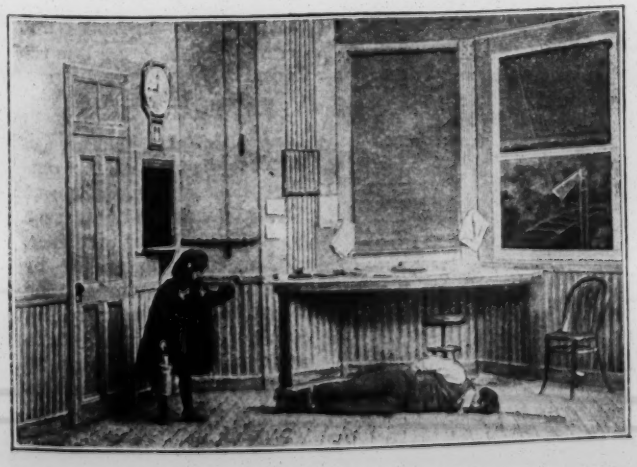
A beautiful scene in a valley. The bandits come down the side of a hill crossing a narrow stream. Mounting their horses, which were tied to nearby trees, they vanish into the wilderness.

SCENE X.

Interior of telegraph office. The operator lies bound and gagged on the floor. After a desperate struggle he succeeds in standing up. Leaning on the table, he telegraphs for assitance by manipulating the key with his chin, and then faints from exhaustion. His little daughter enters with his dinner pail. Discovering his condition, she cuts the ropes, and throwing a glass of water in his face restores him to consciousness; arousing in a bewildered manner he suddenly recalls his thrilling experience, and rushes forth to summon assistance.

SCENE XI.

Interior of a dance hall. This typical western dance house scene shows a large number of men and women in a lively quadrille, when a "Tenderfoot" appears upon the scene, who is quickly spotted, pushed to the center of the hall, and compelled to do a jig.



SCENE X—THE OPERATOR'S PLIGHT DISCOVERED.

while the bystanders amuse themselves by shooting dangerously close to his feet. Suddenly the door opens and the half dead telegraph operator staggers in. The crowd gather around him, while he relates what has happened. Immediately the dance breaks up in confusion. The men secure their guns and hastily leave in pursuit of the Outlaws.



SCENE XIII—Continued—THE BATTLE COMMENCES.



SCENE XIII—Continued—MAKING A FIGHT FOR IT.

SCENE XII.

Shows the robbers mounted dashing down a rugged hill at a terrible pace, followed closely by a large posse, both parties firing as they proceed. One of the desperadoes is shot and plunges head-first from his horse. Staggering to his feet he fires at his nearest pursuer, only to be shot dead.

SCENE XIII.

The remaining three bandits, thinking they had eluded their pursuers, have dismounted from their horses. After carefully surveying their surroundings, they begin to examine the contents of the mail bags. Grossly engaged in their work, they do not realize the approaching danger until too late. The pursuers, having left their horses, steal noiselessly down upon them until they are completely surrounded. A desperate battle then takes place, and after a brave stand the robbers and several of the posse bite the dust.



SCENE XIV—BARNES, THE OUTLAW.

SCENE XIV.

A life size picture of Barnes, leader of the outlaw band, taking aim and firing point blank at each individual in the audience. (This effect is gained by foreshortening in making the picture.) The resulting excitement is great. This section of the scene can be used either to begin the subject or to end it, as the operator may choose.

Feature Films: Comic

109G. TOM, TOM, THE PIPER'S SON.

"Tom, Tom, the Piper's Son,
Stole a pig and away he run."

The original Comedy Chase,—the most familiar and laughable incident in the whole list of childhood's tales.

Length 508 feet. Class A. Code Fea. Price $76.20

Shown in Eight Snappy Scenes. With Special Scenery adapted from ancient prints of Hogarth, and with all costumes and properties correct to the period.



TOM, TOM, THE PIPER'S SON.

Of all the popular nursery rhymes, there is probably none better known than "Tom, Tom," and to everyone, young and old, it at once suggests a lively and comical chase. The idea has been carried out in this production by reproducing, at great expense, the scenery and costumes of old England, using famous Hogarth prints as guides in scene painting and following the details of furnishings, surroundings, etc., with the greatest of care. Although only slightly over 500 feet in length, the film includes eight splendid scenes, all with different settings and all taken in the Biograph Co.'s electric studio, the only one of its kind in the world.

SCENE 1. AT THE CHATSWORTH FAIR.—The opening scene is laid in a typical old English Fair, with a primitive "midway" in full swing. There is a lady tight-rope walker, a clown juggler, a fakir with a shell and pea game, a goose girl, etc., and a great crowd of rustics. Among the latter appears Simple Simon, trying to sample the pieman's wares, and at one side the old blind piper is blowing merrily on his pipe, while Tom, his son, is on the watch for pennies. A bumpkin strolls in leading a small pig by a string. He stops to watch the shell game, over which a fight shortly ensues. The village constable arrests the gambler, and there is great excitement. The bumpkin has, in the meanwhile, handed his pig over to a small boy, who also is greatly interested in the turmoil and drops the string. Tom takes the opportunity and seizing the string darts away. The owner sets up a shout, and starts after him, followed by the entire crowd.

SCENE 2. The second scene shows the exterior of Tom's Cottage, a low, thatch-roof house with a great cobble-stone chimney. Tom darts in, closely

TOM, TOM, THE PIPER'S SON—Continued.

followed by the small boy, and the door has hardly closed before the rabble appears. They try to force an entrance, but without avail, and the village blacksmith is sent for. He quickly appears with his assistant armed with sledges, and the door is battered in.

SCENE 3. In the meanwhile, Tom has gone up the chimney with the pig, and the third scene transforms into the interior of the cottage, showing the destruction of the door. The crowd pours in but Tom has vanished. Some of the rabble, suspecting his means of escape, go up the chimney after him, but the greater number pour out of the door.

SCENE 4. They are too late, however, for Tom has slid down from the low roof with the pig in his arms, and is out of sight when his pursuers come from the cottage; some run one way and some another.

SCENE 5. The next scene shows Tom still dragging the pig, darting into a barn and concealing himself and the prize in a hay mow. A half-dozen country lads and lasses are in close pursuit, but they make the mistake of thinking Tom has gone up into the hay loft, and they clamber up the ladder as fast as they can go. They are no sooner up when Tom jumps out, knocks down the ladder and legs it out of the door, the squealing pig trailing on behind. There is nothing for the crowd to do in the hay loft but to jump, and down they come in bunches, falling over each other.

SCENE 6. Tom gets out of the barn in safety, and makes for a nearby vacant cottage. He is obliged to jump a fence with the pig but manages that nicely. Not so with the pursuers. One fat woman gets stuck between the bars, and is released only after a great deal of tugging and pushing.

SCENE 7. This gives Tom a little leeway, but not for long. He holds the door against the onslaught of the crowd, and then releases it suddenly. The town folks try to rush in all together, but become wedged in the door, and Tom vaults through a window, the pig still in his arms, fighting to get away.

SCENE 8. The last scene is in a barnyard. Tom rushes in with the pig, and seeing no other place to hide, jumps into a big, old-fashioned stone well. The yard is filled with ducks, chickens and pigeons peacefully feeding when Tom rushes in, the poultry is soon in an uproar, for the rustic crowd comes up pell-mell. A dozen hands are soon in the well sweep, and poor Tom is hauled from the depths, wet and bedraggled. The villagers are grouped about, making a striking tableau to close the play.

100D. THE CHICKEN THIEF.

Length 758 feet. Class A. Code Dyo. Price.....$113.70

(Copyrighted, 1904, both as a picture and as a play, by the American Mutoscope & Biograph Co.)

PEOPLE IN THE PLAY.

First Chicken Thief.
Second Thief.
A Southern White Farmer.
His Boy.
Four Neighboring White Farmers.
Three Colored Farmhands.
Four Colored Women.
A Colored Clergyman.
Two Pickaninnies.

ACT. I. Scene. 1. Interior of Chicken-Coop—Night. Scene 2. Exterior of Chicken-Coop and Barnyard—Next morning.

ACT II. Interior of Negro Cabin —A Chicken Dinner.

ACT III. The Flight Through the Woods. (Film tinted throughout to give moonlight effects.) In five exciting scenes.

ACT IV. Interior of Negro Cabin. The Capture.

THE STORY.

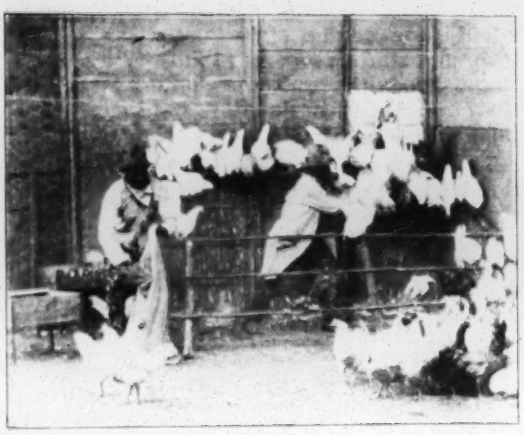
THE CHICKEN THIEF offers to exhibitors of motion pictures another feature comedy film as humorous as it is exciting. From the opening of the picture, where the



THE CHICKEN THIEF. "AH'M GOIN' TER EAT DINNER."

THE CHICKEN THIEF—Continued

coon with the grinning face is seen devouring fried chicken, to the end where he hangs head down from the ceiling, caught by a bear trap on his leg, the film is one continuous shout of laughter. The opening scene shows an unusual effect in photography; that is, a moving picture of the interior of a big hen-coop at night, showing over one hundred chickens asleep on the roosts as the thieves enter. Nothing could be more realistic. With careful moves the experienced coons gather in the fluttering and squawking chickens by the armful, and when their bag is full to overflowing they clear out as silently as they came.

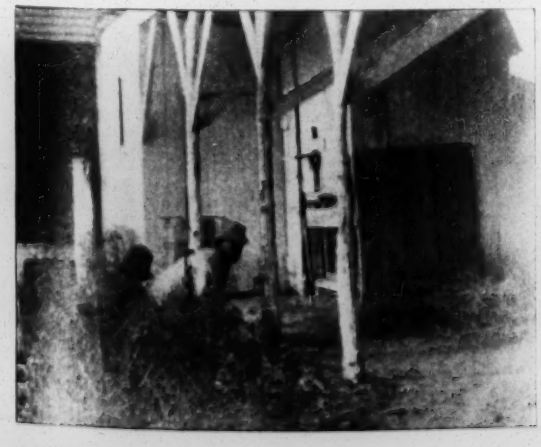


THE CHICKEN THIEF. BAGGING THE CHICKENS.

The farmer and his son, the latter yawning and stretching from being routed out of bed, rush into the coop shortly after the coons leave, and the briefest survey shows them how successful the raid has been.

Next morning, however, the farmer sets a big steel bear trap just outside of his chicken-coop door, fastens it down with a stake and conceals it beneath a covering of straw.

The scene then changes to the interior of a darky cabin where all hands are enjoying a chicken dinner, with a colored dominie as the guest of honor. The first chicken thief sits at the head of the table as the host of the occasion. Two little pickaninnies are feasting at an extemporized table made of a box placed on the floor. The savory stew and the coffee pot are steaming on the stove near by. And the way those darkies get away with that frieasee is something marvelous. It would make the mouth of a confirmed dyspeptic water to look at the scene.



THE CHICKEN THIEF. THERE'S TROUBLE IN THE AIR.

The next five scenes all take place by moonlight, that pale and mysterious light so dear to the hearts of the lovers and the chicken thief. The film is beautifully colored to give the moonlight effect. It is while the darky calls a "Lazy Moon." As the first scene opens we see the barnyard where the bear trap has been set. There is a slight commotion at one side and two coons come sneaking in on hands and knees. They have returned for another raid on the roost. Cautiously, they make their way to the chicken-coop door when Bing! the foremost coon puts his foot in the bear trap, and the huge jaws

snap over his ankle. Instantly there is a frantic struggle. The farmer nears the racket and comes running out with his gun, followed by the sleepy boy with the lantern. The trapped coon, seeing them coming, gives a mighty tug at the stake, pulls it up and starts away as rapidly as the trap will permit, the chain clanking at his heels at every jump.



THE CHICKEN THIEF. THE CHASE THROUGH THE WOODS.

Then comes a wild chase through the woods, the two coons leading, pursued by the owner of the chickens and a lot of other farmers armed with shot guns. Over a rustic bridge across a ravine, down a winding country road, and through a lane in the underbrush goes the yelling crowd. Across the lane is a gate. The first coon, still with the trap on his leg, gets over the gate safely, but the second coon gets a charge of bird shot in a tender section of his anatomy just as he makes the leap. He tumbles in a heap and the pack of farmers is on him in a minute. They drag him away, sulky and struggling. The owner of the chickens and his boy, however, keep on after the negro with the trap on his ankle.

The next scene is in front of the negro cabin. Our colored friend, dragging his chain, rushes up the path to the door, opens it and hurries in. The scene instantly changes to the interior of the cabin where the crowd of negroes seen at dinner are having a dancing party. The door bursts open and the chicken thief dashes in, looks about wildly for a place to hide, and, at the suggestion of the dominie, runs up the ladder to the attic, pulls the ladder after him and shuts down the trap-door.



THE CHICKEN THIEF. "DIS CHICKEN AM PIE FER ME."

The dance is then started up to keep up appearances, but the farmer and his boy are soon knocking at the door. They burst in without ceremony and angrily search the place. From room to room they go without success, and they are just about to leave when they hear a suspicious noise from the attic. There is an instant of suspense, and then, amid a shower of lath and plaster, the unlucky coon comes through head first, hanging by one leg from the trap which has caught in the rafters.

101G. THE SUBURBANITE.

(Copyright, 1904, both as a Picture and as a Play, by The American Mutoscope & Biograph Co.)

Length 718 feet. Class A. Code Dyu. Price $107.70

A Comedy Production in Seven Scenes, wherein are shown the trials and tribulations of a City Man who is enticed from his cozy flat by the Real Estate Agent.



THE SUBURBANITE MOVING INTO THE SWEET LITTLE COUNTRY HOME.

"Why Pay Rent in the City?"
"Own a Sweet Little Home in the Country."

SYNOPSIS.

SCENE 1. The arrival of Mr. Cityman and his family at the new home in the Suburbs. All are delighted with the green grass and the fresh air.

SCENE 2. The truckman arrives with the household furnishings, and breaks many articles in removing them from the van to the house. Mr. Cityman loses his temper.

SCENE 3. The children neatly attired are sent out doors to play and quickly become covered with mud and dirt. Mother yanks them into the house.

SCENE 4. Mr. Cityman, with his arms full of bundles, brings home from town a new cook. Delighted with his find.

SCENE 5. Mr. Cityman runs to catch the morning train to the city but just misses it. Profanity in the air.

SCENE 6. Mr. Cityman's mother-in-law comes for a visit and gets into a quarrel with the cook, who becomes so violent that five policemen are called to eject her, after she has chased various and divers people out of the kitchen.

SCENE 7. Disheartened by his experiences, Mr. Cityman places a sign on the house, "To Let, Furnished," and moves out with his family. No more country life, but a city flat for him.

CHARACTERS.

Mr. Cityman.	Mrs. Cityman.
His Mother-in-law.	Their Four Children.
Two Truckmen.	Five Policemen.
The Hired Man.	The Cook.

The outdoor scenes are laid in a typical suburban village or city, and the interior scenes represent the sitting-room and kitchen of a typical suburban residence.

THE SUBURBANITE—Continued.

The opening scene shows a street in a suburban town, as shown by the illustration on the front of this bulletin. Mr. Cityman and his family, carrying valises, bundles, etc., come down the sidewalk and go into the house. They view the new home with evident delight. Soon, in the second scene, a furniture van is drawn up. It is heavily loaded; a number of articles being fastened by ropes at the rear. The driver backs against the curb with a bump, the rope breaks and a large part of the furniture falls to the sidewalk with a crash. Mr. Cityman and his wife rush out of the house and expostulate with the van driver. Their protests do no good, however, for one of the vanmen soon after attempts to carry a basket of crockery into the house, but stumbles and drops it, and practically everything in the basket is broken. Mr. Cityman is now thoroughly enraged and berates the vanmen. They retaliate by hurling the remainder of the furniture out of the van.

In the third scene, Mrs. Cityman brings her three little children from the house, all prettily dressed in white, and tells them to play in the yard. This scene dissolves into a second part supposed to occur half an hour later. The children are playing at making mud pies, and their hands and faces and clothing are covered with mud. The mother is thoroughly provoked at their mischief, and after shaking them, by way of punishment, carries them into the house.

The fourth scene shows Mr. Cityman arriving with a new cook. He is laden with bundles, tennis racquets, etc., and drags a lawn-mower. His arrival is greeted by the family with great rejoicing.

Next, in the fifth scene, we see a suburban railroad station. A train is just pulling out and Mr. Cityman, all breathless from running, appears. He makes a desperate effort to catch the train, but stumbles and falls. The train leaves without him.

In the sixth scene Mr. Cityman's mother-in-law has arrived for a visit. She goes into the kitchen to brew a cup of tea for herself. The cook resents her intrusion and drives the mother-in-law from the kitchen, using a frying pan as a weapon. The scene then transfers to the parlor. The mother-in-law runs into the parlor, the cook following. Mrs. Cityman orders the cook back into the kitchen. Mrs. Cityman sends her husband to reprove the cook. He buttons his coat, and with a chesty front starts for the kitchen. The scene changes to the kitchen, where the cook is seen forcibly ejecting Mr. Cityman from the room. A hired man then comes in, but the cook, standing on a chair near the door, hits him on the head with a skillet and he falls insensible to the floor. The cook, frightened at the consequences of her deed, goes to the kitchen table and bows her head on her hands. As she does so she upsets a tray full of dishes which fall to the floor and are for the most part smashed. At this juncture, a roundsman and four policemen burst in and, after an exciting struggle, succeed in dragging the cook out of the room.

In the seventh and final scene, Mr. Cityman is seen coming out of the front door of the house and nailing to the verandah rail a large sign which reads, "To Let, Furnished." He then goes back into the house, but quickly returns, followed by his entire family with their bundles and valises, and all pass sorrowfully down the street toward the station.

The "Sweet Little Country Home" is to let, cheap. Apply to Mr. Cityman, 15th flat, the Narrows, City.

103D. PERSONAL.

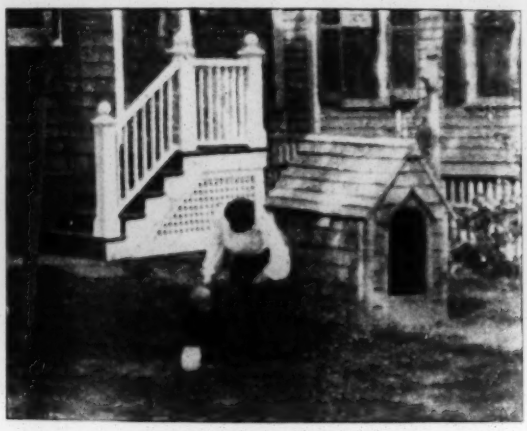
Length 371 feet. Class B. Code Faa. Price $44.52

This is a comedy production founded on an advertisement in the New York "Herald," in which a Frenchman states that he would like to meet a handsome American girl with a view to matrimony. The rendezvous is at Grant's Tomb. When the hour for the appointment approaches and he sees the great crowd of girls waiting for him, he flees in dismay across the country, over bridges, through wheat fields, down embankments, over fences, the girls following close behind. He is finally captured at the point of a revolver and carried triumphantly to the nearest clergyman. This is in many respects the funniest chase picture that has ever been made.

102M. THE LOST CHILD.

Length 538 feet. Class A. Code Dyy. Price $80.70

We consider this film one of the best comic feature subjects ever made.



THE LOST CHILD. MOTHER LEAVES BABY IN THE YARD FOR A MOMENT.

The story of THE LOST CHILD is founded on a recent happening in Brooklyn. A youngster crawled under a porch and went to sleep. The mother, missing it immediately, set up a cry of "Kidnappers," and soon the whole neighborhood was wild with excitement. The police reserves were called out, and an enterprising newspaper came out with an "extra" offering a reward for the ruffian. The laugh was on everybody concerned when the child was finally discovered, sleeping peacefully in its own home.

So it is in THE LOST CHILD. The scene starts in the dooryard of a pretty suburban home. A young mother brings her baby out on the lawn, leaves it with some toys and a kitten and goes back into the house. The child plays for a little while, and then crawls into a dog-kennel and goes to sleep.

The mother comes out shortly and frantically rushes about the yard searching for the child. It is nowhere to be seen. She hurries out to the street, and there, at her very gate, is a mysterious man putting something into a large basket. It is the kidnapper, of course! The woman does not hesitate an instant, but assaults him with all the fury of a desperate mother. The astonished man succeeds in breaking away before he is totally demolished, and thinking the woman is crazy, starts off on a dead run.



THE LOST CHILD. IN FULL CRY AFTER THE SUPPOSED KIDNAPPER. IS THE BABY IN THE BASKET?

The mother pursues hot-foot. She is joined in the hue and cry by her colored cook and Irish washerwoman.

Around the corner is a policeman exchanging confidences with a nursemaid. A gouty old gentleman is being wheeled up and down in an invalid's chair, and a couple of girls are strolling along chatting gaily. The chase bursts into this group full tilt, and everyone joins in, even the old gentleman in the chair. As the chase progresses, it goes through a cornfield. The villain escapes temporarily by hiding behind a corn stack where a farmer's family are shucking corn, but he is discovered by the gouty invalid, and the whole crowd run back in pursuit, joined this time by the farmer's family.

Next we see the supposed kidnapper speeding down a country road with the pack in full cry, augmented this time by an Italian pushing a junk cart and a one-legged boy hopping along on crutches.

The chase breaks next into a deep cut. The kidnapper plunges down the bank at breakneck speed, followed by the whole crowd. Invalid's chair, baby-carriage, junk-cart and all go rolling from top to bottom; about as ludicrous a situation as anyone could imagine.

The kidnapper is finally caught hiding in a brush heap, and although he vehemently protests his innocence, is dragged back to the house by the policeman, followed by the clamoring mob. In the meanwhile the scene goes back to the door-yard where the baby is seen at the dog-kennel, peacefully playing with the pup. The mob arrives on the scene. The mother clasps her lost child to her arms and the chagrined policeman finds that the kidnapper has nothing in his basket but a guinea-pig.



THE LOST CHILD. AFTER THE CHASE; AND HE HADN'T LEFT HOME.

Each scene is snappy and full of life, and the film provides ten minutes of uproarious laughter.

105R. THE TRIALS AND TROUBLES OF AN AUTOMOBILIST.

Length 400 feet. Class B. Code Fao. Price $48.00

A COMEDY CHASE FILM.

The scene opens showing a peddler's push-cart in front of a New York theatre. The automobile runs up and orders the peddler to get out of the way. The peddler refuses to budge. The chauffeur gets angry at the repeated refusals of the peddler to move on. Losing all patience, he puts on full speed, knocking the push-cart and the peddler into the middle of the street. Fruit is scattered in all directions. A large crowd is attracted by the yells of the Jew, and, taking part, seize anything they can get their hands on and pelt the automobilist unmercifully. The auto attempts to escape. Four officers appear on the scene, and, seeing the state of affairs, hail another automobile and give chase through the principal streets of the city, followed by a crowd of at least five hundred angry citizens, in wagons, in automobiles, on bicycles and afoot. The chase is continued to the outskirts of the city. As the officers catch up with the fugitive their machine breaks down. While the autoist is enjoying the misfortune of the officers his own machine breaks down. The officers abandon their machine, and a lively chase follows; they succeed in catching him, and there is a lively hand-to-hand fight on the hillside. The automobilist succeeds in freeing himself, runs through the park, and is cornered at the lakeside. Seeing that it is his only means of escape, he takes to the water. The officers, not to be outdone by this daring man, also dash into the lake, where there is a most terrible struggle. After almost drowning one of the officers, he succeeds in getting free, and starts off afresh through the woods and puddles, and is cornered again by another lake, where he repeats the first bath. Succeeding in escaping, he finally reaches the roadway, and, getting into his automobile, which, in the meantime, has been repaired by his chauffeur, he gets a good lead. The officers are seen running toward him. Not to be outdone, they board a trolley car and eventually head off the automobilist. Alighting from the car, they surround the automobile. Surrender follows, and the party go to the police station in a patrol wagon.

502L. BARNUM'S TRUNK.

Length 410 feet. Code Fyi. Price **$49.20**

Professor Barnum appears on the stage with his famous trunk, and after securing the services of two small clowns, proceeds to put posters on a stand. One of the posters represents a soubrette, the next a comedian, next a strong man, then a freak, a cannibal and a bearded lady. Immediately the last poster is placed in position, the figure on it comes to life and does her turn, when she is finished the professor tears off this poster, and the next comes to life. This is repeated until each of the artists represented by the posters finish their respective acts. After the last poster is pulled from the board, Barnum picks up all the paper that he has tossed on the floor and throws it in the air. Immediately it strikes the floor it is changed into a number of children, who run off the stage. As a climax the magician sits in his trunk and is drawn off the stage by a toy horse, which he hitches to his peculiar conveyance.

104G. THE ESCAPED LUNATIC.

Length 617 feet. Class A. Code Fae. Price **$92.55**



THE ESCAPED LUNATIC: THE ESCAPE

The Escaped Lunatic was the first of a series of very successful feature comedy subjects, made by the Biograph Company; a series which met with immediate and extraordinary popularity. It demonstrated once again that the masses want to be amused. Theatre managers, recognizing the public demand, call for the films of this series to the exclusion of even the finest of the more serious subjects. The chain includes, in the order of production, the following films: "Escaped Lunatic," 617 feet; "Personal," 371 feet; "The Lost Child," 538 feet; "The Suburbanite," 718 feet, and "The Chicken Thief," 758 feet.

A lunatic confined in a barred cell, labors under the delusion that he is the Emperor Napoleon. In the first scene we see him in an altercation with his keepers over the quality of food furnished him. The keepers set upon him and beat him unmercifully and leave him unconscious. He comes to and determines to escape. Wrenching a leg from a table he bursts the bar of a window, smashes the glass and crawls out. The next scene shows him dropping a distance of 30 feet to the ground below. He picks himself up and starts off at a run. The faces of the keepers appear at the cell window for an instant, but they



THE ESCAPED LUNATIC. THE GUARDS ARE AFTER HIM

THE ESCAPED LUNATIC—Continued.

come quickly running out of the main entrance of the asylum, and start in pursuit of the escaped lunatic. Then follows a series of thrilling and ludicrous chases through the most picturesque scenery. The lunatic is cornered on a bridge over a waterfall, but manages to overcome the keeper and hurls him into the rapids below. In another scene he crosses a torrent on a slender wire cable swinging loose above it. Time after time the lunatic succeeds in circumventing his keepers. Finally, however, he tires of the chase and is seen running back to the asylum. He leaps the 30 feet back to the window, and when the keepers, all blown and covered with mud, rush into the cell, the imitation Napoleon I is calmly reading a newspaper.

107 M. THE WIDOW AND THE ONLY MAN.

Length 463 feet. Class A. Code Fau. Price $69.45



THE WIDOW AND THE ONLY MAN. ON THE HOTEL VERANDAH. MAKING MUCH OF HIM.

A new film production wherein a resourceful young widow outwits all the other girls and captures "the only man." The first scene is laid on the verandah of a summer hotel. A crowd of women are sitting about gossiping. Suddenly one springs to her feet with a pair of field glasses. In great excitement she announces the approach of a man. The glasses are passed from hand to hand, and in the midst of a critical inspection, the Only Man arrives, with his suit case, mandolin, tennis racquet, etc. In the second scene the widow arrives in her automobile. In the third scene the Only Man is shown on the verandah surrounded by a bevy of women. He is languidly playing his mandolin, while the ladies ply him with cold drinks and ice cream. The widow tries to get an introduction, but the other women are unkind and refuse. The widow thereupon decides to get the best of them. How well she succeeds is shown in the next scene. The widow and the Only Man are enjoying a tete-a-tete in a corner of the verandah, while groups of sour-faced women pass by them, with sneers and scoffings. The action then is transferred to the beach, where the young man takes the widow for a canoe ride. He carelessly drops his paddle and they both reach for it at the same time. Over goes the canoe, and the young woman fails to reappear. The young man dives for her again and again, and finally brings her inanimate body to the surface and swims ashore with her. The scene is exceedingly well done and very exciting. After the rescue the Only Man is very much in favor with the dashing young widow, and she is shown as an interesting invalid overwhelmed with flowers which the young man has sent her.

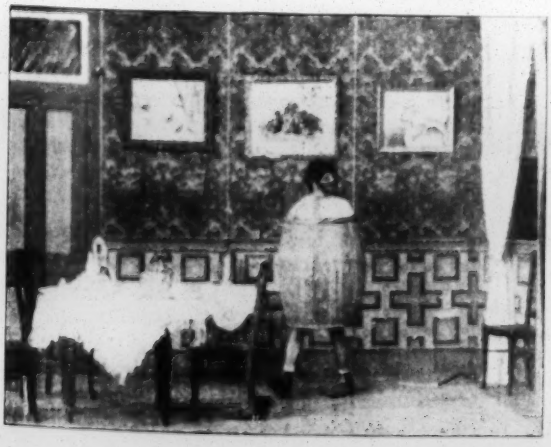
BACK TO THE RIBBON COUNTER.—The Only Man's vacation is over, and he is back once more behind the counter smiling on the ladies and shouting "Cash!" in his smoothest manner. The widow saunters along the aisle, without anticipations of the shock she is about to receive. Their eyes meet at the same moment! The widow topples over in a dead faint, and the Only Man falls across the counter—a laughable denouement to the romance.

832G. ALMOST A KING.

Length 227 feet. Class B. Code Huy. Price $27.24



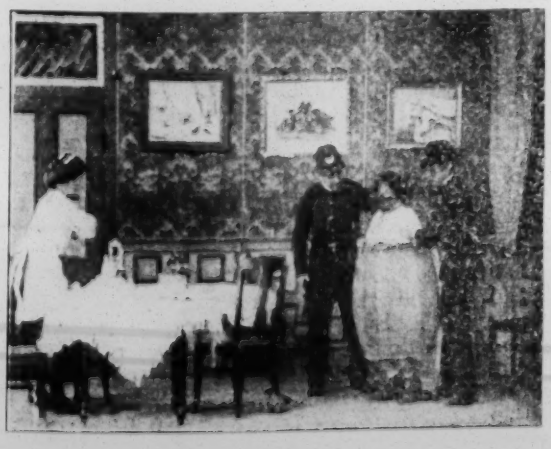
ALMOST A KING. THE HOBO MEASURES THE TROUSERS. THEY ARE A FIT.



ALMOST A KING. THE HOBO HAS BEEN ROBBED OF HIS ALL. NOTHING TO WEAR BUT A BARREL.

A tramp crawls through an open window into a dining room, and there makes himself at home. He devours the breakfast on the table, and finding a freshly pressed suit of men's clothes, goes behind a screen and takes off his rags, throwing them over the top of the screen, where he has also placed the new garments for convenience. A maid hurries in and removes the clothing, both her master's and the hobo's, and the tramp is forced to jump into a barrel. He is in this predicament when a policeman, summoned by the maid, enters and arrests him.

There is excellent comedy in the scene in which the tramp eats the breakfast, and throws whole platefuls of food which he cannot eat into a paper bag. Also, when the maid enters and removes the clothes from the top of the screen, where the tramp has placed them, he meanwhile being behind the screen. His frantic attempts to escape through the window with the barrel are side-splitting.



ALMOST A KING. ESCAPE IMPOSSIBLE. HE CANNOT STAVE OFF ARREST.

108C. THE GIRLS IN OVERALLS.

IN SEVEN SCENES.

Length 350 feet. Class B. Code Fay. Price $42.00

The story is briefly told. Regis Vidal settled on a 725-acre ranch near Gunnison, Colorado. Eight daughters and one son were born. As the family grew up times became hard and the father was compelled to borrow $15,000 on the ranch. He fell into the clutches of a money-lending shark and the worry caused his death. A year later the mother died, leaving the children even more deeply in debt. With true Western spirit the children decided to work the ranch themselves. The girls donned overalls and took up the heavy drudgery of the field. Like true French maidens they lost none of their graces or charms. Neither could they forego the habit of wearing high-heeled shoes while at work. The film shows the girls at work and at play.

SCENE 1. GOING TO WORK.—The film opens with a view of the Vidal ranch house, in Colorado. The girls have been eating dinner and as they come out they grasp the tools with which they work the fields. Some have hoes, others have rakes and Miss Mathilde takes up the heavy axe with which she splits the winter supply of kindling. They walk past the camera and each girl appears more than life size, and perfect portraits of the rustic beauties can be seen. Some have hands in pockets and others walk with queenly grace, but all are modest and attractive.

SCENE 2. CHOPPING WOOD FOR WINTER.—The big house needs a large supply of kindling for the winter and the girls "get busy" with the work. They saw and hack and carry and split and chop like old woodsmen, and through it all exhibit a feminine touch and swing that is laughable in the extreme. Still, they manage to chop up huge tree trunks and pile up cords of wood in a short time and without a complaint or frown.

SCENE 3. LUNCH TIME. O, THAT WATERMELON!—They stop their labors to eat several juicy melons. They try to eat as boys are supposed to when they are paying a midnight visit to the farmer's melon patch, but the more they try the worse they act, and the feast is lively and funny.

SCENE 4. A LITTLE GAME OF LEAP FROG.—By way of diversion, the girls stop on their way to work and indulge in a few moments of leap frog. Their antics and contortions are laughable in the extreme. The first girl gets down on hands and knees and the next jumps over and also gets down. Then it is a system of rotation and eventually the first is last and the last is first, not counting the little accident that happens during the play.

SCENE 5. RAKING HAY.—The smaller girls handle the horse rakes and gather up the heavy crop into piles ready for the go-devils to take away. The sight of bright-eyed, smiling girls driving a horse hitched to a rake is quite amusing, but when the girls wear overalls and high-heeled shoes and even black lace waists under the bibs of the jeans, it is doubly interesting.

SCENE 6. STACKING HAY.—The scenes in the hayfield are more sedate, though there are many amusing incidents. The picture gives a very clear idea of how an immense Colorado hayfield is handled. The girls handle the "go-devils" with the skill of jockeys and they bring up to the stacker immense piles of hay that seem almost as much as entire crops elsewhere. Some of the girls are on the "go-devils." Another handles the stacker and trips the elevator just at the right moment. Another pilots the stacker horse forward and backward and still another is on top of the stack carefully disposing of the hay as it is sent up.

SCENE 7. FUN ON A HAY STACK.—But these jolly girls can't be suppressed. After the stack is finished they have fun sliding down the slippery sides and piling up in a heap at the bottom.

Feature Films: Russo-Japanese War.

209M. The Hero of Liao-Yang

Length 1052 feet. Class A. Code Fei. Price.....$157.80
Length 711 feet. Class A. Code Feo. Price.....$106.65



THE HERO OF LIAO-YANG. DECORATED ON THE FIELD OF BATTLE.

A young Japanese officer interrupted in the quiet enjoyment of his home life by official notice to join his regiment at once, swears fealty to his Emperor on the sword of his ancestor, and in a characteristically unemotional way bids farewell to his wife and children. The following scene finds him at the front, where he is intrusted with a deed of desperate daring—the carrying of a message through the enemy's country to the commander of the second Japanese army. In the accomplishment of this feat he is severely wounded and captured by Cossacks, but though seriously wounded, manages to devour the paper upon which the despatch is written. He is taken to a Russian field hospital, and there, by feigning death and with the assistance of a faithful Chinese coolie, escapes and arrives at the headquarters of the second army while the "Battle of Liao-Yang" is raging. In the midst of terrific cannonading and shells bursting in every direction, he hands his despatch to the officer commanding and is decorated upon the field with the emblem of highest honor in Japan, taken from the breast of the general himself.

2025G. The Battle of the Yalu

Length 623 feet. Class A. Code Dea. Price.....$93.45
Length 400 feet. Class A. Code Deo. Price.....$60.00

The first scene shows Japanese skirmishers, with a rapid fire gun, opening the engagement with an attack against the Russian position on the crest of a hill. Japanese reserves are brought up and a gallant charge is made up the hillside. The Russians, however, are quickly strengthened by the arrival of a battery of field guns which open up on the Japs, causing them to retreat with considerable loss.



BATTLE OF THE YALU. JAPANESE SKIRMISHERS OPENING THE ENGAGEMENT.

Next we see the Russians in force defending a position at the edge of a ravine. On their left is a straw-thatched Corean house. Japanese shells are exploding in every direction, and one of them finally strikes the house, blows up the roof and fires the structure. The Russians slowly fall back before the Japanese onslaught, and then retreat in a rout as a Japanese regiment pluckily charges their position.

BATTLE OF THE YALU—Continued.

In the final scene the Japanese line is seen entrenched along a wooded hillside. A Russian battery of two guns dashes up at top speed, unlimbers and starts a bombardment of the trenches where the Mikado's flag is flying. Their fire is so hot that the Japs find it necessary to capture the battery at all hazards. A battalion is detailed to the task and in extended order advances through the woods, volley-firing as they come. Russian rifle men hurry up to support the battery and the fight becomes terrific, the losses on both sides being heavy. The Japs finally make a furious charge on the battery, and, after a thrilling hand-to-hand conflict, capture it. As the scene ends the Japanese standard bearer is exultantly waving his banner over the captured guns.



BATTLE OF THE YALU. JAPANESE CAPTURE A BATTERY.

Feature Films: Fairy Tales.

351D. Hop O' My Thumb

Fairy Tale in Seven Scenes.

Length 836 feet. Code Buu. Price $100.32



Hop O' My Thumb. The Father is Disconsolate.

Scene 1. The Poor Woodsman.—The seven children of the poor woodsman form a dejected group around their hearthstone. The youngest, the hero of the story, raises two empty wooden bowls from the table and thus demonstrates that the larder is bare. The parents come in, send the children to bed, and then discuss some means of providing for them. Their scheming is fruitless, and to escape the agony of seeing the children starve, decide to take them to the forest and abandon them. Hop O' My Thumb in the meantime has hidden himself under the table and overhears what is to befall him and his brothers.

Scene 2. Lost in the Forest.—Early the next morning the woodsman and his wife conduct their family to the woods, Hop O' My Thumb dropping crumbs along the way, hoping by this means to retrace his steps. While the children are gathering fagots the parents steal away unobserved. As soon as the brothers discover that they are left alone, the little hero climbs a tree in order to command a wider view, but can see nothing of them. The bread-crumbs do not serve their purpose, for the birds have devoured them, and the children wander in vain through the dense woods.

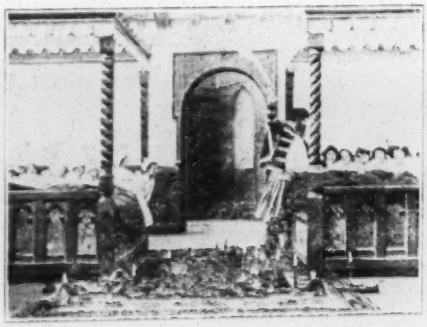
HOP O' MY THUMB—Continued.



Hop O' My Thumb. In the Tree.

Scene 3. The Ogre's House.—As night falls Hop O' My Thumb perceives a light, and on following it the children come to a large house, which is the home of a dreadful Ogre. His kind-hearted wife hides the seven boys in a large chest, just before her husband's return. But soon the Ogre smells the fresh meat and discovering their hiding place, pulls Hop O' My Thumb from his retreat; then thrusts him back to reserve the feast for the next day.

Scene 4. Hop O' My Thumb's Ruse.—The Ogre's seven daughters, each wearing her crown, are seen safely to bed by their mother. After they fall asleep the woodsman's children troop in and occupy the other large bed. Hop O' My Thumb has the brilliant idea of changing his cap and those of his companions in misfortune for the crowns of the Ogre's daughters. As soon as this is accomplished the drunken Ogre staggers in and, spying the heads with the caps, cuts his daughters' heads off with a single blow. When the Ogre disappears the children escape from the house.



Hop O' My Thumb. The Ogre Kills His Own Children.

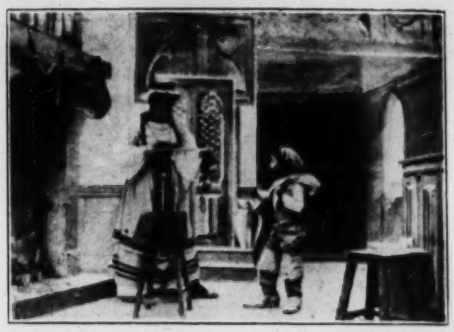


Hop O' My Thumb. The Seven League Boots.

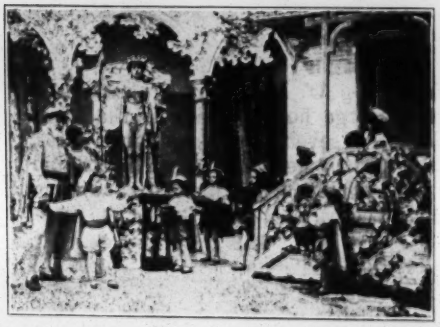
Scene 5. Taking Away the Boots. Next morning the Ogre dons his seven-league boots and pursues the fugitives. Becoming fatigued, he falls asleep near the entrance of a cave where the children are hiding. With much difficulty Hop O' My Thumb draws the boots from the Ogre's feet, and sending the other children home, returns to the Ogre's house. The Ogre awakes but is helpless without his boots, as the stones cut his bare feet.

HOP O' MY THUMB—Continued.

Scene 6. Hop O' My Thumb Rewarded.—Hop O' My Thumb, aided by the Ogre's magic boots, reaches the Ogre's castle. The wife is dissolved in tears over the fate of her daughters, but when Hop O' My Thumb represents that her husband is captured by brigands, she gives him a bag of money and jewels for the Ogre's ransom, and a talisman which shall invoke a fairy at his command.



Hop O' My Thumb. The Ogre's Wife Gives Him a Bag of Gold.



Hop O' My Thumb. Transformation of the Home.

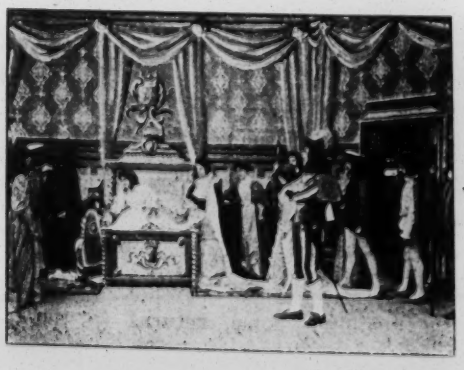
Scene 7. Hop O' My Thumb Returns.—Hop O' My Thumb returns to his parents shortly after his brothers' arrival, and after a joyful family reunion presents his gifts to his mother. By means of the talisman he summons the good fairy, who transforms the hut into a palace and bestows boundless wealth and happiness upon the humble family.

352S. Sleeping Beauty.

Length 984 feet. Code Buy. Price $125.00

Grand Fairy Tale in Twelve Scenes.

Scene 1. The baptism of the princess.
Scene 2. Fifteen years after. The fatal spinning wheel.
Scene 3. The hundred years' trance.
Scene 4. The prince is smitten with the princess.
Scene 5. The three cross roads.
Scene 6. The haunted inn.
Scene 7. Monkey island.
Scene 8. Fairy palace.
Scene 9. The mysterious oak.
Scene 10. The fairy grotto.
Scene 11. The princess awakes.
Scene 12. Fairyland. End.



Sleeping Beauty.—The Prince is Smitten with the Princess.



Sleeping Beauty.—The Fairy Grotto

A very powerful king gave a great fete in honor of the birth of a princess. He invited all the great dignitaries of his kingdom, as well as the fairies from round about, but unfortunately he forgot one, the most wicked of them all, the fairy Carabosse.

She was not long in appearing at the feast and predicted that when she was fifteen years of age the young girl would prick her finger at a spinning wheel and fall in a trance for a hundred years, when a prince, a king's son, would awake her.

The last part of this picture is hand colored.

355H. Puss in Boots

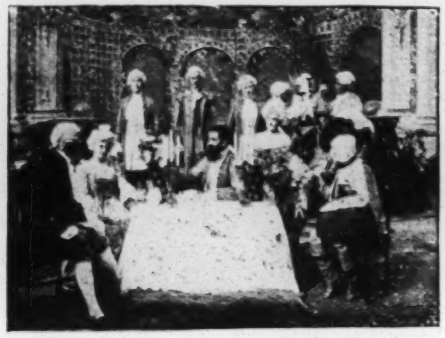
Length 590 feet. Code Bya. Price **$70.80**

A Fairy Tale in Seven Scenes.

Scene 1. Receiving the inheritance. The father's death.
Scene 2. Puss in Boots consoles her master.
Scene 3. Puss in Boots out hunting.
Scene 4. The master's pretended drowning.
Scene 5. Visit to the domain of the Marquis of Carabas.
Scene 6. The trick of Puss in Boots.
Scene 7. Betrothal. Apotheosis.



Puss in Boots.—Out Hunting.



Puss in Boots.—The Betrothal.

Scene 1. There once lived a miller who had three sons. One day he called them together and divided his property among them. To the eldest he gave his mill and land, to the second his donkey and his sacks, and to the third he left only a cat.

Scene 2. The youngest did not know how to utilize the cat for a livelihood, and was bewailing his hard fate, when, much to his surprise, the cat suddenly found speech, and said, "Give me a bag, place on me a handsome pair of boots, and leave the rest to me!"

Scene 3. No sooner has Puss got the boots and bag than he goes to a rabbit warren known only to himself and catches a fine large rabbit to supply his master's wants.

Scene 4. Soon after this, Puss persuades his master to bathe in the river, just about the time the King and Princess were taking their morning drive, and when they were within hearing, raised frantic shouts for help, exclaiming that his master, Lord Carabas, "was drowning." The miller's son is promptly rescued by the King's attendants, who, together with their master, are under the impression he is some nobleman.

Scene 5. Puss then induces his master to live up to his reputation, and he is shown riding on horseback, announcing to the peasantry in the harvest field that he is a scion of nobility and "Marquis of Carabas."

Scene 6. As a high social position and noble title are very unsatisfactory things to live upon without adequate means, Puss looks out for a way of raising money, and hearing that an ogre lived some few miles off, who was possessed of great wealth and could change himself into an animal at will, at once set out for his stronghold. Puss then informed the ogre that the King had heard of his marvellous powers, and had sent him to see if it was all true. The ogre was so delighted at thus being noticed, that, having put two children into the oven to roast for his dinner, he proceeded to show what he could do by transforming himself into a lion. Nothing dismayed, Puss suggests that while it was comparatively easy to turn into a large animal like the lion, it would be impossible to assume so small a shape as a mouse. The ogre, to prove what his powers were, at once changed himself into a mouse, and Puss, watching his opportunity, springs on him and eats him up.

Scene 7. Having thus placed his master in possession of immense wealth, the quondom miller's son is able to sustain the position of "Lord Carabas," and having married the King's daughter, is shown at the marriage banquet surrounded by a host of courtiers.

354Z Fairyland; or, the Kingdom of the Fairies.

Length 1040 feet. Code Bye. Price **$180.00**

Scene 1. The Betrothal of the Prince Bel-Azor.

Scene 2. The Presents of the Fairies.

Scene 3. The Curse of the Witch.

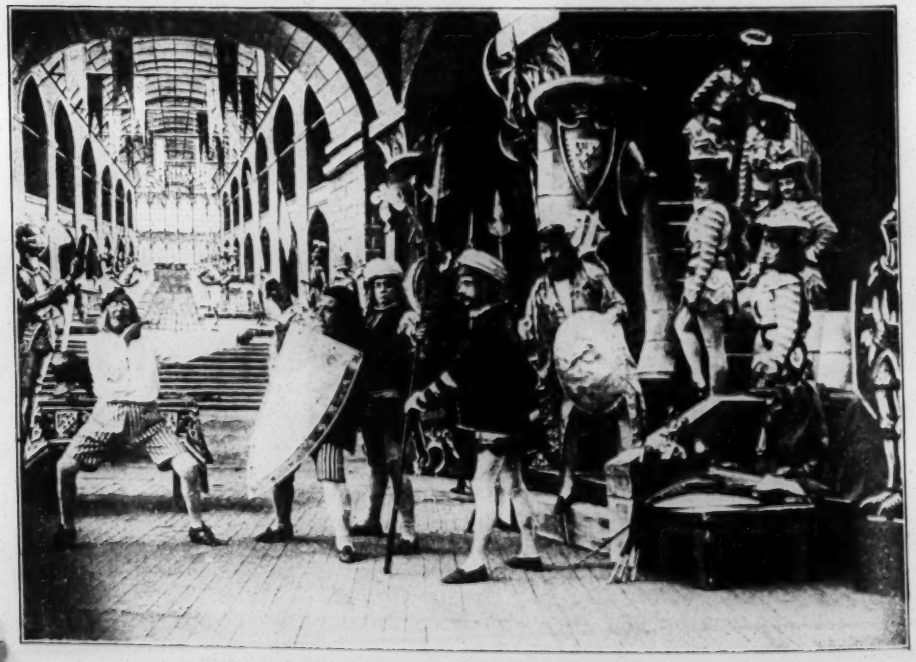
Scene 4. The Boudoir of Princess Azurine.

Scene 5. Abduction of the Princess by the Demons. (The Chariot of Fire.)

Scene 6. The Top of the Tower.—The Alarm.

Scene 7. The Fantastical Ride.

Scene 8. The Armory of the Castle.



Scene 8.—The Armory of the Castle.

Scene 9. The Vision in the Haunted Chamber.

Scene 10. The Genius Bestows upon the Prince the Armor.

Scene 11. The Impenetrable Armor.—The Prince is Knighted.

Scene 12. Embarking on the Royal Galley.

Scene 13. Encountering a Tempest at Sea.

(New effects.) Thunder and lightning and torrents of rain. The horizon overcast by angry clouds. The heaving seas. Mountainous waves and rain produced by real water.

Scene 14. The Ship wrecked on the Rocks.

FAIRYLAND—Continued.

Scene 15. Sinking to the bottom of the Sea. (Real Fishes and Sea Monsters.)

Scene 16. The Prince rescued by the Mermaid Queen.—Encounter with a Cuttle-Fish.

Scene 17. The Submarine Grottoes.

Scene 18. Review of the Habitués of the Deep.—Father Nuptune's Car.

Scene 19. The Palace of Lobsters.

Scene 20. The Flora of the Sea.—The Azure Grotto.

Scene 21. In Neptune's Empire. (Great submarine spectacle.)



Scene 21.—In Neptune's Empire.

Scene 22. The Whale.—"The Omnibus of the Deep."

Scene 23. Upon "Terra Firma."—The Entrance of the Cavern.

Scene 24. The Departure from the Cavern.—The Steep Cliff.

Scene 25. A Plunge of 300 feet.

Scene 26. The Devil's Castle.—The Witch in League.

Scene 27. The Castle on Fire.—Rescue of the Princess.

New magnificent fire effects and sensational change of scene in full view.

Scene 28. The Death of the Witch.

Scene 29. The Whirlpool.

Scene 30. The Palace of the King.—The Wedding Procession.

Scene 31. The Queen of the Air in her Domain.

Scene 32. The Kingdom of the Fairies.—Apotheosis.

Feature Films: Historical.

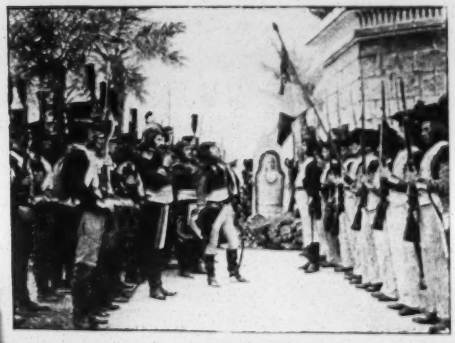
The Life of Napoleon Bonaparte

DIVIDED INTO TWO PARTS.

604H Part 1---The Consulate

Length 524 feet. Code Gae. Price $62.88

SCENE 1. At school in Brienne.
SCENE 2. On the bridge of Arcole.
SCENE 3. The campaign in Egypt.
SCENE 4. Passage of the St. Bernard Pass.
SCENE 5. Garden party in Malmaison.





NAPOLEON BONAPARTE; THE CONSULATE.

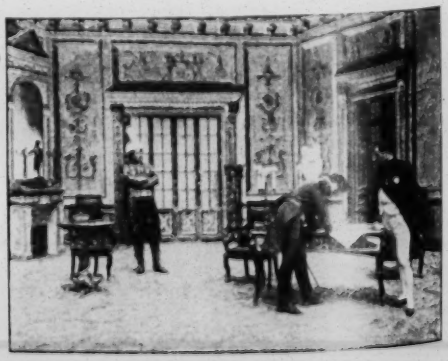
SCENE 3. THE CAMPAIGN IN EGYPT. SCENE 4. PASSAGE OF ST. BERNARD PASS.

605H Part 2---The Empire

Length 885 feet. Code Gai. Price $106.20

SCENE 1. The Coronation.
SCENE 2. Napoleon at the battle of Austerlitz.
SCENE 3. Soldier sleeping during watch.
SCENE 4. The cabinet of the Emperor—the King of Rome.
SCENE 5. The burning of Moscow.
SCENE 6. Farewell to Fontainebleau.
SCENE 7. Waterloo.
SCENE 8. The Emperor's death.
SCENE 9. Apotheosis.





NAPOLEON BONAPARTE; THE EMPIRE.

SCENE 1. THE CORONATION. SCENE 4. THE CABINET OF THE EMPEROR.

601H. Louis XIV.

Length 852 feet. Code Fyo. Price **$102.24**

SCENE I. Showing two musketeers who fight for a lady's honour; the combatants are soon joined by their respective friends who take up the cause of one or other of the duellists.

One of the combatants is killed and the fight stopped by the arrival of Cardinal Mazarin in his state coach.

The Cardinal is furious that his edicts against duelling are not obeyed, and has the combatants arrested.

Mazarin, Minister of Anne of Austria, Queen Regent during the minority of Louis XIV, often interested himself in duels, which were of frequent occurrence during this time of unrest.

SCENE II. At the death of Philippe IV, King of Spain (1665), Louis XIV, in the name of his wife, Marie Therese (daughter of the King of Spain), laid claim to the province of "Netherland" as next of kin. This was the signal for the French to invade Flanders, then occupied by the Spaniards.

All the towns surrendered to the King with the exception of Lille, before which Louis XIV established his camp at the head of an army of 50,000 men, commanded by Turenne.

The siege, directed by Vauban, was prolonged and the King, growing tired of this resistance and bethinking himself of the pleasures of Saint-Germain and Versailles, ordered the court to his military quarters.

We now see the arrival of the Queen, Mademoiselle de la Valliere and other ladies of honour in their state carriages escorted by the Guards.

This is a very beautiful picture, the ladies bowing with all ceremony as they enter the French camp. The King, who has eyes and greeting only for



LOUIS XIV.—THE DUEL OF THE GUARDSMEN. ENTERTAINMENT AT THE COURT. NIGHT FESTIVAL AT VERSAILLES.

Mlle de la Valliere, is softly telling his love for her, when the Queen, deeply wounded by this display of affection for another, goes away with her suite, leaving the King with his warriors.

SCENE III. On account of the intrigue between the King and the Queen's lady of honour, the latter is forced to leave the court. Mademoiselle de la Valliere seeks refuge in the convent of Saint Cloud. Louis XIV, learning where his mistress has gone, determines to abduct her.

Suddenly leaving the court at Saint-Germain he rides, accompanied by a page, to the place of exile of Mademoiselle de la Valliere. Being unable to gain

admittance to the convent, he climbs the wall, finds the room she occupies and carries her away.

SCENE IV. "The Iron Mask." This name conjures up a series of dramatic stories, which tradition has handed down, whether it be "the prisoner of the Bastile," the bastard brother of Louis XIV, Superintendent Fouquet or the Secretary of State, the Duke of Mantua. We see the unhappy man crying for liberty when suddenly Louis XIV enters the cell. Here takes place a scene wherein the two men defy one another. "The Iron Mask," mad with fury' tries to throw himself upon the King, but the guards are just in time to save their master.

SCENE V. This scene represents the gaieties and pleasures with which the ladies, who always accompanied the court of Louis XIV and the Queen, entertained themselves. Several typical games are shown, but the chief feature of all is the beauty of decoration in this picture.

SCENE VI. We see one of the extraordinary distractions which King Louis XIV so often gave to his brilliant court.

He, accompanied by the Queen, arrives in a superb gala coach, surrounded by courtiers, among whom is "Le Notre," the celebrated architect of the gardens; Marechal de Turenne, Monsieur de Lionne. The Royal pair move towards the banqueting table, and in the distance the famous fountains begin to play. Then, at a sign from the Royal Equerry, the Italian ballet of his Majesty performs a dance in the traditional costume of the opera of this epoch, a marvelous panorama unfolds itself, and boats decked with flags are seen gliding upon the water in Neptune's basin.

603S Marie Antoinette

HISTORICAL PICTURE IN NINE SCENES.

Length 574 feet. Code Gaa. Price $68.88

SCENE 1. Festival in Trianon.
SCENE 2. Minuet.
SCENE 3. Lunch on the grass.
SCENE 4. Blindman's buff.
SCENE 5. A rendezvous.
SCENE 6. The revolution. Taking the Bastile.
SCENE 7. Marie Antoinette in the temple prison.
SCENE 8. Before the court.
SCENE 9. On the scaffold.

This film has exceptional artistic merit, and is particularly recommended for the beauty of its scenes and its stirring realism.

SCENE 1. Shows the palace grounds and the lake at Versailles; Marie Antoinette and a number of courtiers are enjoying a boating trip upon the lake.

SCENE 2. Depicts the gallants and ladies of the court indulging in the stately dance known as the minuet.

SCENE 3. A *fete* given by King Louis XVI. and his Queen, Marie Antoinette, to the favorites of his court, who are seen reclining on the grass and conversing in a most animated manner.

SCENE 4. Courtiers, ladies, etc., indulging in the innocent game of "Blind Man's Buff."

SCENE 5. A little love scene between a courtier and one of the ladies of the court, in the palace gardens.



MARIE ANTOINETTE: SCENE 1. FESTIVAL IN TRIANON.



MARIE ANTOINETTE: SCENE 6. THE REVOLUTION.

MARIE ANTOINETTE—Continued.

SCENE 6. This shows the other side of the picture, the scene being changed to a view of the exterior of the Bastile, which, on the 14th of July, 1789, the Republicans besieged and captured. The excited mob, armed with scythes, sticks and primitive weapons, goaded on by the French women, forms a most exciting scene. After setting fire to the prison and capturing the Governor, the old prisoner of the Bastile is seen being led out from captivity, bowed down with age and confinement.

SCENE 7. Shows the Queen, attended by a few of her faithful followers, imprisoned in the inner temple, where they are occupied in working tapestry. Suddenly they hear a clamor outside, and a head on the end of a pike is held up against the glass of the window, much to their horror. The Republican guards then burst into the room, seize the Queen, and take her to court for trial.

SCENE 8. The Queen is brought before the tribunal, accompanied by her advocate. When she enters, the people heap abuse upon her, shaking their fists in her face. The Public Prosecutor reads the charge against her, and reproaches her with extravagance and thoughtlessness. The Queen, on hearing this accusation, protests vigorously, and crossing her arms on her breast, defies the multitude, but the jury, who have already made up their minds to find her guilty, will not listen to any excuses or defense on her part, and with little delay she is doomed to death.

SCENE 9. Shows the Queen standing in a tumbril conducted to the place of execution on the fatal October 16th, 1793. Undismayed by the taunts and jeers of the crowd, she steps bravely to the guillotine, and without flinching, submits to the executioner.

602L Christopher Columbus

Length 869 feet. Code Fyu. Price $104.28

SCENE 1—MUTINY AT SEA.

The ships have left the Spanish coasts far behind them. While the tempest rages the crew mutinies. Christopher Columbus is bravely standing facing the crew menacing him; a dagger in hand he forces the pilot to stay at the helm.

The look-out surveys the sea anxiously looking for land.

The admiral, unable to withstand the fury of his crew, is nearly overpowered, when the look-out frantically cries out "LAND!"

Christopher Columbus kneels down to thank the Almighty, and his sailors follow his example.

SCENE 2—LANDING IN AMERICA.

Indians are standing on the shore. Christopher Columbus lands with a few sailors. The Indians are frightened, but the Europeans reassure them, and give them presents. The Indians kneel down, and Columbus hoists the King's banner in whose name he takes possession of the land. Kneeling, he thanks God who in his kindness has given him the glory of such a great discovery.

SCENE 3—THE NATIVES REJOICING.

Columbus, with a few officers, penetrates into the interior. All are surprised and amazed at the beauty of the country and the richness of vegetation. The women, covered with jewels and flowers, arrive from all sides and charm the Spaniards with their grace.

SCENE 4—TRIUMPHAL ENTRY INTO BARCELONA.

At Barcelona are seen triumphal arches, tapestries hanging at the balconies, flowers everywhere, and the crowd awaiting the return of Columbus. The six Indians taken to Europe are objects of intense curiosity, and when Columbus appears, riding a beautiful horse, the people welcome him with loud applause.

SCENE 5—RECEPTION AT THE SPANISH COURT.

Ferdinand VII and Isabella, the Catholic, surrounded by the Court, are impatiently awaiting the arrival of the great admiral.

He comes in and kneels before the King, who invites Columbus to a seat beside him. Columbus introduces his new subjects; the Indians amazed by such

magnificence, prostrate themselves at the feet of the Queen and give her plants and rare birds which they have brought over with them from America.

SCENE 6—DISGRACE OF CHRISTOPHER COLUMBUS.

The Monks and the Inquisition, then most powerful in Spain, are jealous of Columbus' popularity. They impeach him to the King, and this religious monarch, not daring to oppose the Church's will, abandons Columbus to his enemies.

SCENE 7—CHRISTOPHER COLUMBUS IN PRISON.

The Inquisition has taken Columbus and thrown him into prison. The jailers open the gates and the King comes to see his prisoner. Columbus begs grace, but the Monks resist, and the King withdraws.

Columbus feels himself completely abandoned and under the strains of an intense fever, dreams and sees himself cheered and received at Court by the King. Finally, his dreams leave him and he awakes to fall weeping on his bed of straw.

SCENE 8—APOTHEOSIS.

In honor of the fourth centenary of Columbus, all nations unite to celebrate the glory of the great navigator.

Feature Films: Legendary.

702S. William Tell.

Historical Legend Composed of Five Scenes.

Length 475 feet. Code Gee. Price $57.00





1. William Tell's Heroism.
2. The Plot.
3. The Apple.
4. Death of Gessler.
5. The Swiss Cheer Their Liberator.

This popular and interesting legend takes place in the mountain regions of Switzerland. The beautiful and picturesque scenery of the country affords an opportunity for striking backgrounds.

208Z. A Trip to the Moon

Length 845 feet. Code Foi. Price $150.00

The original of this film was made in Paris, and proved so successful that it has been extensively copied in America. The length and price given cover an original print, which will be imported on order; time required about four weeks, cash in full in advance. An American copy, 800 feet in length, costs $96.

An extraordinary and fantastical film in thirty scenes.

Scene 1. The Scientific Congress at the Astronomic Club.

Scene 2. Planning the Trip. Appointing the Explorers and Servants. Farewell.

Scene 3. The Workshops: Constructing the Projectile.

Scene 4. The Foundries. The Chimney-stacks. The Casting of the Monster Gun.

Scene 5. The Astronomers Enter the Shell.

Scene 6. Loading the Gun.

Scene 7. The Monster Gun. March Past the Gunners. Fire!!! Saluting the Flag.

A TRIP TO THE MOON—Continued.

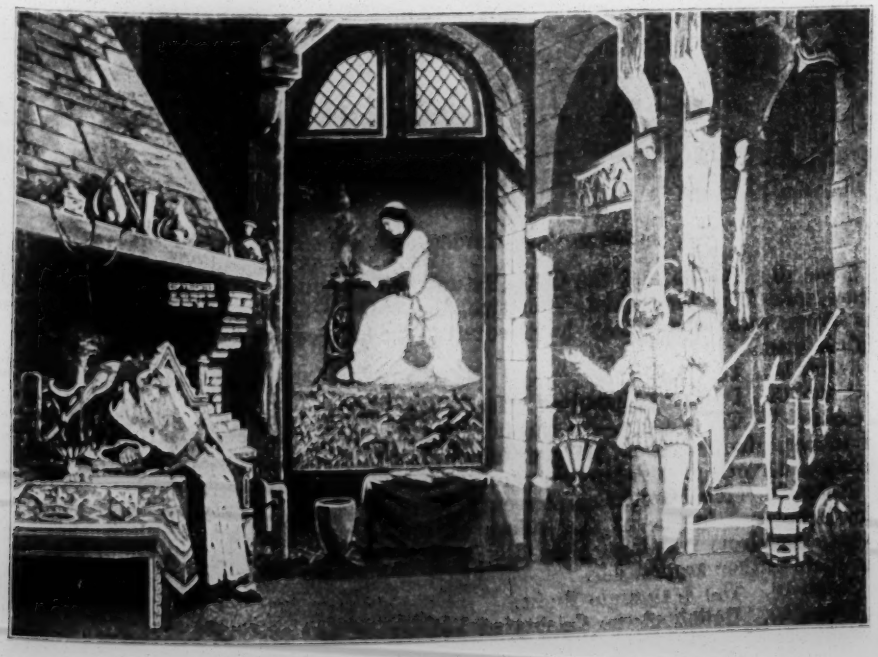
Scene 8. The Flight Through Space. Approaching the Moon.
Scene 9. Landed Right in the Eye!!!
Scene 10. Flight of the Shell into the Moon. Appearance of the Earth from the Moon.
Scene 11. The Plain of Craters. Volcanic Eruption.
Scene 12. The Dream (the Great Bear, Phoebus, the Twin Stars, Saturn).
Scene 13. The Snow Storm.
Scene 14. 40 Degrees Below Zero, Descending a Lunar Crater.
Scene 15. In the Interior of the Moon, The Giant Mushroom Grotto.
Scene 16. Encounter with the Selenites. Homeric Fight.
Scene 17. Prisoners!!
Scene 18. The Kingdom of the Moon. The Selenite Army.
Scene 19. The Flight.
Scene 20. Wild Pursuit.
Scene 21. The Astronomers find the Shell again. Departure from the Moon.
Scene 22. Vertical Drop into Space.
Scene 23. Splashing into the Open Sea.
Scene 24. At the Bottom of the Ocean.
Scene 25. The Rescue. Return to Port.
Scene 26. Great Fete. Triumphal March Past.
Scene 27. Crowning and Decorating the Heroes of the Trip.
Scene 28. Procession of Marines and the Fire Brigade.
Scene 29. Unveiling of a Commemorative Statue by the Mayor and Council.
Scene 30. Public Rejoicings.

707Z. Faust and Marguerite

TWENTY SCENES.

Length 850 feet. Code Gei. Price $150.00

1. The Laboratory of Dr. Faust.
2. Appearance of Mephistopheles.
3. The Vision of Marguerite.
4. Dr. Faust Sells His Soul to Satan.
5. The Kermess.
6. Mephistopheles Seeks a Quarrel with the Students.
7. First Meeting of Faust and Marguerite.
8. Marguerite's Garden.
9. The Temptation.
10. The Gate of the City (Return and Procession of Soldiers).
11. The Duel.
12. Death of Valentine, Brother of Marguerite.
13. The Church.
14. Mephistopheles Prevents Marguerite from Praying.
15. The Walpurgis Night.
16. The Celebrated Women of Antiquity (Grand Ballet).
17. The Prison.
18. The Death of Marguerite.
19. The Soul of Marguerite Ascends to Heaven.
20. The Kingdom of the Elect—Grand Apotheosis.



Scene 3. The Vision of Marguerite.

FAUST AND MARGUERITE—Continued.

Scene 1. The Laboratory of Dr. Faust.—In his laboratory, Dr. Faust, burdened with years, laments that he has become old and can now no longer enjoy the pleasures of youth. He consults his books and invokes Satan.

Scene 2. Appearance of Mephistopheles.—Satan appears in the guise of Mephistopheles; he proposes to Dr. Faust to restore him to youth on condition that he give him his soul in exchange. The doctor shrinks back in horror at the infamous bargain.

Scene 3. The Vision of Marguerite.—In order to induce him to accept, Mephistopheles causes to appear before the astonished eyes of Faust, the beautiful and innocent figure of Marguerite working at her spinning-wheel.

Scene 4. Dr. Faust sells his soul to Satan.—Dazzled by the vision, Faust signs the fatal paper which condemns him to eternal damnation.

Scene 5. The Kermess.—Upon the square of a small German city, the students and villagers are seated at tables in front of a tavern and are drinking beer.

Scene 6. Mephistopheles Seeks a Quarrel with the Students.

Scene 7. First Meeting of Marguerite and Faust.

Scene 8. Marguerite's Garden.—Faust and Mephistopheles enter. They put in a conspicuous place upon the window ledge a casket containing some costly jewels.

Scene 9. The Garden of Marguerite. The Temptation.



Scene 9. **The Garden of Marguerite.**

Scene 10. The Gate of the City (Return and disbanding of the Soldiers).—The soldiers, guided by their chief, Valentine, the brother of Marguerite, return victorious from war, where they have covered themselves with glory. The crowd acclaims them.

Scene 11. The Duel.

Scene 12. Death of Valentine, Brother of Marguerite.

Scene 13. The Church.—In the interior of the church the faithful are assembled to hear divine office. Marguerite, stung by remorse, comes in her turn and falls upon her prie-dieu to implore pardon.

Scene 14. Mephistopheles Prevents Marguerite from Praying.—But Mephistopheles appears in one of the pillars of the church, and by recalling the past prevents her from praying. She falls over in a faint and he disappears as the worshipers gather around her.

Scene 15. The Walpurgis Night.

Scene 16. Ballet of the Celebrated Women of Antiquity.

FAUST AND MARGUERITE—Continued.

Scene 17. The Prison.—Marguerite has been imprisoned and condemned to death. Faust comes to her aid in escaping and asks her to flee away with him. She looks at him with a distracted air and seems ready to follow him, when she recalls the past.

Scene 18. The Death of Marguerite.—But she resists this new temptation; she falls upon her knees and begs God to pardon and save her. God grants her prayer and she dies, while Faust is dragged by Mephistopheles into the bowels of the earth.

Scene 19. The Soul of Marguerite Ascends to Heaven.—The background of the prison fades away and the soul of Marguerite, supported by two angels with wings outspread, mounts toward the skies.

Scene 20. The Kingdom of the Elect (Grand Apotheosis).—The soul of Marguerite is received into Heaven with the Blessed. Seraphim and Cherubim produce a celestial harmony and welcome her to their midst; then the martyrs enter with palms and kneel round the body of Marguerite.

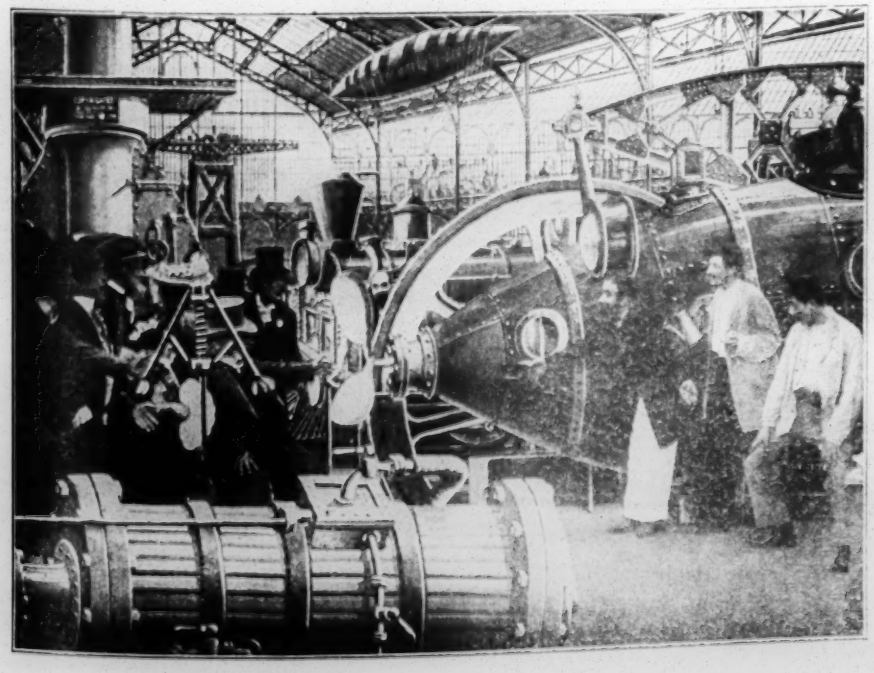
501W An Impossible Voyage

40 SCENES.

Length 1075 feet. Code Fya. Price $185.00

Length 1210 feet. Code Fye. Price $230.00

Scene 1 The Institute of Incoherent Geography.—At the first tableau we find ourselves present at an extraordinary meeting of the members of the Institute of Incoherent Geography, gathered to discuss various propositions upon the subject of a proposed voyage which must surpass in conception and invention all previous expeditions undertaken by the learned world. Under the presi-



An Impossible Voyage. Scene 3—The Machine Shop.

dency of Professor Polehunter, assisted by Secretary Rattlebrains, by the Archivist Mole, by the Vice-President Humbug, the members of the office, Easily-fooled, Daredevil, Schemer, etc., etc., are discussing upon a map of the world, a project set forth by Professor Daredevil for making a tour of the world, but they soon reject it as being played out.

Scene 2 The Plan of the Engineer Crazyloff.—The president announces the arrival of the engineer Crazyloff, the originator of a marvelous scheme. Introduction of the engineer, who explains his project, in which he is to employ all the known means of locomotion—railroads, automobiles, dirigible balloons,

submarine boats, etc., etc. The engineer makes a sensational demonstration, which rallies all the votes. He is immediately empowered to construct the material; the scheme of the voyage is voted upon. The wives of the president and the engineer, Mrs. Polehunter and Mrs. Crazyloff, and the servant of the society, are all so filled with enthusiasm that they decide to set out with the savants.

Scene 3 The Machine-Shop.—Decoration representing the interior of a machine-shop in full blast. Everything is in motion; flywheels of steam-engines, hammers, stampers, cranks and pistons; steam floating in the air. Crazyloff is plunged into algebraic calculations. The servant Bob brings him his breakfast. Crazyloff, exasperated by his insistence, lets go a kick of the foot into the tray held by the servant, and sends tea-pot, bread, finger-bowl, napkin, and the rest, into smithereens. Arrival of the members of the projected expedition, coming to examine the progress of the work. The engineer shows them a unique train of his own invention, which will be surmounted by two dirigible balloons, and which will contain an automobile on a new plan, a submarine boat perfected, an ice-box, and a thousand other accessories.

Scene 4 The High Furnaces.—Crazyloff leads his auditors to another part of the machine-shop. He makes them watch the casting of a colossal piece of a machine. Mrs. Crazyloff, who has been standing too near, is suffocated by the smoke, and faints. Somebody calls for water. An overzealous workman sops her face with a sponge which he has saturated in a bucket of water. The lady comes to her senses and becomes excited and enraged; she slaps the workman and throws the bucket of water at his head. Violent altercation.

Scene 5 The Station of the "Paris-Righi-Sun" Railroad.—The members of the expedition arrive and purchase their tickets. The servant, laden with parcels, bags, band-boxes, etc., is turned head over heels by an employe, who bumps against him with a box and by a baggage truck, which sends him rolling before a carriage pushed by another employe. The irascible servant administers a severe correction. Everybody embarks in the train excepting two laggards, who arrive just in time to see the door closed in their faces. The locomotive whistles and smokes. The train departs.

Scene 6 In Switzerland. The Snow-Capped Mountains.—The train of the Paris-Righi-Sun, after having left the French frontier, traverses a superb landscape amid rocks almost perpendicular and falls of natural water. One sees it pass far away into the distance, then it comes to the foreground over an iron viaduct. It is the special train of Crazyloff, with all its accessories, which give to it a strange aspect.

Scene 7 Aboard the Train.—The coach containing the travelers is seen in cross section with its various compartments. The wheels roll round, the train seems to speed onward at a high rate. The telegraph lines, following the optical illusion, ascend and descend. Suddenly, the three doors of the compartments open together, and three employes announce "The Jungfrau. All out."

Scene 8 At the Foot of the Jungfrau.—One sees here the outside of the station at the foot of the mountain. Picturesque decoration. The inhabitants of the country awaiting the coming of the geographical society whose sensational arrival has been heralded. Disembarking of the travelers. Some freight handlers lower the auto from the train and push it outside the station. The members of the expedition come out acclaimed by the enthusiastic inhabitants who have been excited by the audacity of the projected voyage.

AN IMPOSSIBLE VOYAGE—Continued.

SCENE 9 EMBARKATION IN THE AUTO-CRAZYLOFF.—(System patented in France and in America.) The travelers, to the number of fourteen, embark in an impossible carriage decorated with colossal lanterns, with a monstrous projector, and with a horn of unheard of dimensions. The top of the carriage is covered with the baggage of the savants. The servant takes his place on the back. The freight handlers receive their tips. Crazyloff in person assumes the duties of the chaffeur. The carriage starts up and darts off at a terrific speed.

SCENE 10 THE INN OF THE RIGHI. (200 miles an hour.)—Crazyloff, relying on his machine, sends it driving at a breakneck speed. At the foot of the Righi there is an inn. The innkeeper and his staff perceive the carriage whirling at a deadly clip and they make despairing signals to forewarn the dare-devils that a catastrophe is imminent, the road making a sharp turn before his inn. The auto arrives like a waterspout, and knocks down the wall of the inn into which it penetrated, amid a whirlwind of dust.

SCENE 11 THE TABLE D'HOTE.—We are inside the inn. Twenty-four persons are eating breakfast at the table d'hote. Suddenly the wall at the right falls in and the auto crosses the picture while passing over the entire length of the table, knocking over everything. The guests struck with terror, fall to the floor, the servant lets go a pile of plates which are broken with a crash. The unperturbed chauffeurs cry to the amazed guests: "Do not disturb yourselves. We are only passing through." The auto, knocking out a window upon the left, continues its course into the country.

SCENE 12 300 MILES AN HOUR.—Grand panorama. In no wise disturbed by this incident, Crazyloff increases the pressure and darts on at a dizzy speed. The snow rages and falls in gusts. The carriage leaps over mountains and valleys while the ranges move by with a fantastical swiftness. The members of the expedition are nailed to their sats, serene and unmoved. Suddenly the carriage ascends an almost perpendicular slope and arrives at the summit of the Righi, disclosing in the background a magnificent panorama.

SCENE 13 A FALL OF TWO MILES.—Having reached the summit the rash travelers pass over the crest and the carriage starts on a terrific plunge, bounding from one rock to the other and finally falling into space.

SCENE 14 A TERRIBLE CATASTROPHE. THE GUIDES.—The carriage comes to rest at the bottom of a precipice, where it is smashed to pieces. The top falls in, sending the baggage in every direction. The unfortunate travelers are buried in the snow under the debris of the auto. But fortunately a party of guides and mountain-climbers come to their aid and extricate them from their painful situations. The lame savants are borne away by the guides.

SCENE 15 FIVE WEEKS IN THE HOSPITAL.—Our savants are all lying in a hospital ward, tended by nurses. The president, Polehunter, undergoes trepanation. Five weeks later their wounds are healed. Cured, but not demoralized, they ask only to be permitted to continue their journey.

SCENE 16 THE SPECIAL TRAIN OF CRAZYLOFF.—The exterior of the hospital. Before the entrance is the special train. The embarkation of the travelers. The fat Mrs. Polehunter is put in by force, for the door is too narrow for the unwieldly person. The train departs.

SCENE 17 TO THE SUMMIT OF JUNGFRAU AT FULL SPEED.—Crazyloff, furious at not having been able to realize his projects at the Righi, sends his train to the summit of the Jungfrau. The train arrives in full blast at the summit, leaps off, and sustained by its dirigible balloons, flies off into space.

AN IMPOSSIBLE VOYAGE—Continued.

SCENE 18 IN THE CLOUDS.—The train spins on among the clouds, which move in an opposite direction, throwing into the air a trail of smoke.

SCENE 19 AMONG THE STARS.—Night comes on gradually; the train still rolling at full speed, passes stars, asteroids, comets, nebulous constellations, planets, heavenly bodies of every possible sort, all seeming to move at a rapid rate and sparkling in space like fireworks.

SCENE 20 THE RISING OF THE SUN.—Dawn appears; the clouds are scattered little by little; the sun rises. The rays brighten and the heavenly body slowly appears. The sun awakes,—a grinning face appears among the rays and yawns.

SCENE 21 A NAUSEOUS PILL.—The train arrives, moving at full speed, and rushes straight into the mouth of the sun. The latter, after a series of comical grimaces, begins to spit fire and flames, result of indigestion caused by this disagreable and unexpected pill.

SCENE 22 TERRIBLE TELESCOPING.—Fantastical solar landscape of the most curious effect. The train falls into the sun. The locomotives, the tender, the coaches, pile one upon the other in indescribable chaos. The catastrophe terminates with a volcanic eruption upon the surface of the sun mixed with projections of fire and masses of sparks of a superb decorative effect.

SCENE 23 THE DEBRIS OF THE TRAIN.—All are safe and sound. Marvelous decoration representing the shattered wreck. The savants crawl out from under the heap, and after having been counted, recognize with joy that in spite of their unheard of adventure nobody has been seriously hurt. Crazyloff comes



AN IMPOSSIBLE VOYAGE. SCENE 22—A TERRIBLE TELESCOPING.

out with a black eye, the others with scratches and contusions. The clothing of the heroes of the adventure is in tatters. Crazyloff, enthusiastic over the novelty of the landscape, leads the savants in the discovery of this unknown country.

SCENE 24 THE AURORA BOREALIS.—The savants admire upon the horizon a magnificent aurora borealis. The scene is covered with crystals in extravagant shapes, which strike with astonishment the members of the expedition.

SCENE 25 THE SOLAR ERUPTION.—Suddenly, while the savants are plunged in admiration, the warmth of the rising sun begins to make itself felt. The sun smokes, tongues of flames come out of every part, and the warmth begins to become intolerable.

SCENE 26 A TEMPERATURE OF 3,000 DEGREES.—The temperature increases more and more, the atmosphere becomes suffocating. The unfortunate members, regretting their adventure, remove their clothing, dripping with per-

spiration. The unfortunates see themselves doomed to certain death after frightful agony, when the engineer, Crazyloff, recollects quite apropos that in the catastrophe the ice-box has remained intact.

Scene 27 The Ice-Box.—The ice-box is brought out and all rush into the interior. Crazyloff, ready to collapse, has remained the last, and he is only willing to go in when he sees that all are out of danger, but an appalling spectacle presents itself.

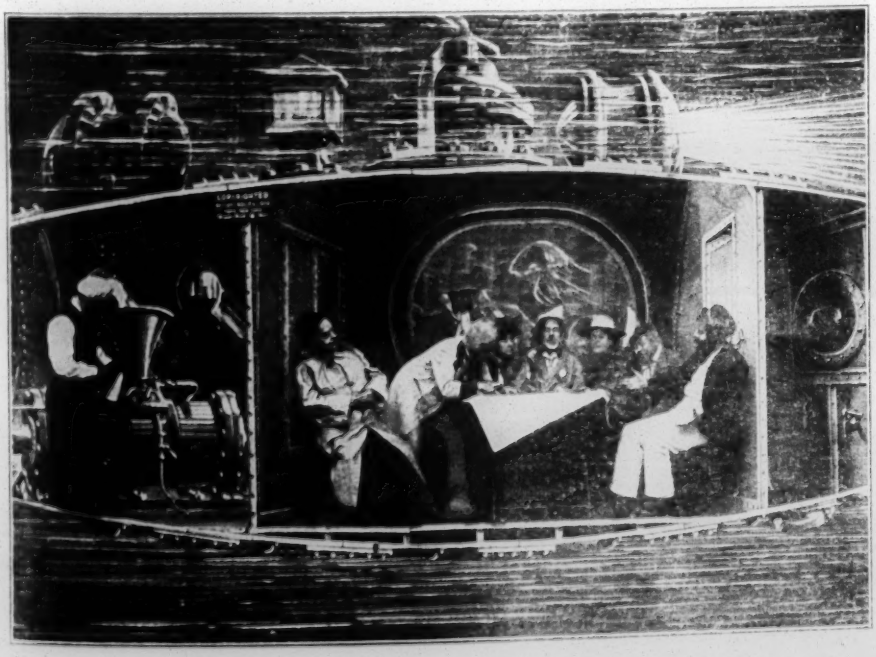
Scene 28 All Frozen: The Block of Ice.—The savants, suddenly frozen, are imprisoned in a block of ice, in attitudes most grotesque.

Scene 29 The Thaw.—The intrepid Crazyloff, listening only to his courage and seeing that there is not an instant to lose, puts a bundle of straw in front of the ice-box and sets it afire. The flame crackles joyously and the heat produced, together with that of the sun, makes the ice melt and frees the savants. Crazyloff cries to them to get out and to leave at the earliest moment these inhospitable places.

Scene 30 Embarkation in the Submarine.—The savants, at a hustling gait, return to the scene of the disaster, and among the wreckage of the train they find that the submarine boat has been miraculously saved and injured only slightly. They open a hatchway and all scurry head over heels into the boat, which has remained upon the car where it was originally loaded.

Scene 31 On the Edge of the Sun.—The steam escapes. Crazyloff has put the helix in motion.

Scene 32 Fall of the Submarine into Space.—The parachute. Happily, the engineer has foreseen all. At the moment when the boat falls into space,



An Impossible Voyage. Scene 35. Inside the Submarine.

a folded parachute spreads out its upper part suddenly and retards the fall of the boat, which henceforth works slowly and majestically.

Scene 33 In the Open Sea.—The boat and its parachute, the descent of which has been steadily accelerated, arrives at the surface of the ocean. The waves back into foam and the boat and its passengers are engulfed in the sea.

Scene 34 The Unknown Depths.—Amid fish and marine algæ, the submarine continues its course, propelled by its helix and lighting the way by a powerful electric projector.

Scene 35 Inside the Submarine.—One sees inside the savants, happy at having escaped so great a danger and discussing the means for trying to find out where they are. Crazyloff insists that they are near the coast; a lively debate takes place, for the others maintain that they are out in the open ocean.

Crazyloff, in order to prove the reasons for his assertions, opens a movable porthole, provided with a glass. Through the wide opening one sees pass by wreckage, aquatic animals, fish, medusæ, anemones, octopi, etc., etc., and thanks to the lighting of the projector, the savants, with the aid of a long glass, descry the land. They believe that they are at last saved.

Scene 36 The Fire on Board.—But a final accident awaits them. Whilst the machinist, whose cabin one sees at the left, is oiling his machine, a cloud of smoke bursts forth. The savants make superhuman efforts to put out the fire with buckets of water.

Scene 37 The Explosion.—Suddenly a fierce explosion takes place. The boiler leaps up and the boat is pulverized.

Scene 38 Thrown Back Upon the Land.—In a sea-port the sailors are busy with their occupations. They are suddenly knocked over and laid flat by the explosion of the submarine, which has just taken place a short way out from the shore. A piece of the boat falls among them. The sailors leap up frightened, and rush to examine the singular thing which has just fallen from heaven. They are amazed to see the savants who, by a wonderful providence, have been sent into space with the remnants of the boat and have fallen back to earth without experiencing any very severe wounds.

Scene 39 A Warm Reception.—The savants, whose adventurous voyage everybody has heard of, are recognized by the crowd; they are acclaimed and borne away in triumph. Crazyloff, carried on the shoulders of some stalwart sailors, brandishes with pride the helix of the submarine.

Scene 40 Return to the Geographical Society.—The savants go back to the institute in state to report the experiences and the results of their voyage to the members who were too timid to accompany them. They are attended by all the notabilities of the land: generals, admirals, ministers, representatives, savants, women of society, etc., etc. A fanfare of trumpets and a grand procession. They mount the monumental staircase of the institute and advance into the council hall, where an enthusiastic gathering of spectators has assembled. In spite of their incredible rashness, they resume modestly their accustomed labors, as if nothing had happened.

705L. Robinson Crusoe

Length 910 feet. Code Gea. Price $109.20

Scene 1. Shipwrecked.

The vessel upon which Robinson sailed has just been wrecked, and is seen in the distance being tossed about by the angry seas. Robinson, swimming, is desperately battling against the waves, which break into foam and spray on the rocks and prevent him from landing on the shore. He finally succeeds in climbing on to the rocks, and with a last effort lands safely on the deserted island, when he drops down exhausted with hunger and fatigue.

Scene 2. The Raft.

The disabled ship is seen stranded on the coast of the island. Robinson constructs the raft, by means of which he saves whatever provisions are left on board. The raft is then guided around a headland, and penetrates into the mouth of the river.

Scene 3. Slow Progress Up the River.

Robinson, struggling against the current of the river, makes but slow headway, but finally succeeds in landing with his raft laden with cases, barrels, arms, ropes, sails and tools, which he has saved from the wreck.

Scene 4. Three Days After.

The wreck is fast breaking up; still stranded among the rocks. After Robinson ascertains that the island is uninhabited, he makes another trip to the wreck in hopes of finding therein something still left that will be of use to him. To his great joy he discovers a dog and a cat in the cabin, the sole survivors besides himself. He is overjoyed at finding these animals, which now become his companions in exile.

Scene 5. The Last Hope.

Twenty days after landing on the island he perceives a vessel sailing in the distance. In order to attract the crew's attention, with the aid of a roughly

constructed ladder, he ascends the highest point of cliffs on the island. He signals to the ship, but the crew unfortunately do not notice him and the vessel continues on its course, to the despair of Robinson.

Scene 6. The Signal of Distress.

Robinson, still in hopes of attracting the ship's attention, lights a fire on the summit of the cliffs, but to his intense grief he sees the ship move farther and farther off and finally disappear altogether from the horizon.

Scene 7. Robinson Building His Hut.

Believing that from now on he must depend upon himself, Robinson, after cutting down trees by means of the tools saved from the wreck, builds his abode, consisting of a wooden fence encircling his hut, which is built against the rocks. For fear of attacks from wild animals he does not equip this hut with the usual door, but enters by means of a trap door made in the roof, to reach which he uses a ladder.

Scene 8. Robinson's Observatory.

During the first few years of compulsory sojourn on the island he daily mounts to the top of the cliffs, hungering for the sight of a sail. One day he suddenly notices a horde of cannibals who had just landed upon the beach with several prisoners, one of whom they make preparations to kill and eat. Incensed at this inhuman spectacle, he decides to attempt to release the victims, and descends the cliffs, clinging to the edges in so doing.

Scene 9. The Cannibals.

The savages have just finished devouring one of their prisoners, after which they give themselves up to further hideous rites and ceremonies enacted around the remains of the feast.

Scene 10. The War Dance.

At the base of the cliffs the savages proceed to light a great fire, around which they perform a war dance which always follows the celebration of their victory and feast. The chief addresses them, showing them the other prisoner bound with ropes. They receive orders to likewise kill him, but at the moment when a savage, uplifting his hatchet ready to split the head of the unfortunate victim, Robinson suddenly appears on the scene and from behind a rock drops the savage with one shot of his gun.

Scene 11. The Rescue of Friday.

The savages, bewildered by the noise of the gun and strange and sudden sight of Robinson, abandon the prisoner, whom Robinson consequently gives the name of Friday, in remembrance of the day of his rescue. Friday, overjoyed at his lucky escape, follows his new master and gives himself up to all sorts of pranks and grimaces, and both of them climb to the summit of the cliff.

Scene 12. Robinson's Flight—The Fall of the Cliff.

While ascending, the savages return to attack them, but Robinson and Friday defend themselves courageously by firing the gun and using their hatchets with good effect on their enemies, who are seen toppling over the edge of the rocks. About twenty of the surviving savages rush forward in a body, but Robinson, with the assistance of Friday, causes a large section of the cliff to become dislodged, which falls in the direction of the savages, bursting in a cloud of dust and small particles, and for the moment stopping the progress of their assailants.

Scene 13. The Pursuit.

At last Robinson and Friday arrive at the top, and Robinson shows his servant the way to get into the hut. Seeing the remainder of the savages likewise making for the top of the cliffs, he remains in ambush and kills several of them during their progress. This temporary check allows Robinson time to get to his hut.

Scene 14. The Attack on the Hut.

Friday, quicker than Robinson, arrives first, and, at one bound, surmounts the roof. Robinson then arrives, still pursued by the savages, and a terrible fight takes place. The first and second savages are shot down, and another is run through with the sword, while a fourth is dispatched with the hatchet and a fifth is thrown to the ground by Robinson and killed by Friday, who jumps down upon him from the top of the roof. Robinson and Friday then Climb into the hut, drawing their ladder after them. The remaining savages, chagrined at the escape of Robinson and Friday, are nevertheless soon dispatched to the very last one.

Scene 15. After the Battle.

Robinson instructs Friday in the various arts, and they both commence to feel at home, surrounded by the favorite animals, namely the dog, cat, parrot and goat. A humorous incident takes place. Friday is trying to arrange some bags of flour he has made by grinding the corn in a primitive mortar, when the sacks accidentally fall over him, spilling the contents, and Friday for the moment becomes a "white man."

Scene 16. The Chase in the Forest.

Robinson and Friday hunt in the forest. Robinson shoots and wounds an eagle, which drops to the earth, but his bruised condition does not prevent him from making a variety of comic motions.

Scene 17. Constructing the Canoe.

After rebuilding his hut, Robinson, with the aid of Friday, hollows out the trunk of a tree, thus making a canoe, hoping this will be useful to him in leaving the island and seeking an inhabited spot.

Scene 18. Sailing Around the Island.

They thoroughly test the canoe and Robinson and Friday sail on the sea around the island.

Scene 19. The Earthquake.

Robinson and Friday, returning from a walk, are on the point of re-entering their hut, when suddenly a storm comes up, lifting off and blowing away the roof, while the palm trees are badly twisted and bent by the hurricane. Robinson's cap is blown away by the wind, and he only saves his sunshade from being likewise lost by clinging desperately to it. The wind now reaches the stage of a cyclone, succeeds in tearing away the sunshade, which is seen gradually disappearing into space. The sun becomes obscured, and the earth and hut tremble. Suddenly the cliff is seen to part, crumbling into sections, and with a crash Robinson's hut is reduced to utter ruins. A thunder storm breaks forth, and dazzling lightning illuminates the rocks and landscape.

Scene 20. The Mutiny.

It is now twenty-five years since Robinson was shipwrecked on this deserted island, when one day he notices some sailors landing, who had mutinied against their captain and officers. These latter have their hands tied behind their backs, and are maltreated by the drunken crew who intend marooning them, their intention being themselves to take charge of the ship.

Scene 21. The Rescue.

Robinson and Friday rush forward, untie the hands of the prisoners, and commence an attack on the mutineers, whom they soon reduce to submission.

Scene 22. Robinson Leaves the Island.

Robinson and Friday, in company of the captain and his officers, abandon the deserted island, the captain promising to carry Robinson and Friday back to England in return for the service rendered.

Scene 23. The Quay at Southampton.

The ship carrying Robinson and Friday enters the port amid the acclamations of the crowd which is massed together on the quay.

Scene 24. Robinson's Triumphal Return.

The news of the return of Robinson and the story of his wonderful experience has excited general enthusiasm in London and he is paraded through the city, reaching St. Paul's Cathedral, preceded and followed by a grand procession, consisting of military bands, soldiers, titled personages, and carried on the shoulders of Highlanders, still clad in his goatskin garments, sheltering himself with the legendary sunshade, followed by his faithful man Friday, who now poses as a gentleman, having been dressed in the latest fashion. The crowds enjoy the sight, become very enthusiastic and regale themselves after their usual manner.

Scene 25. Home, Sweet Home.

Robinson at last reaches home, and again finds his wife, who has aged greatly, as he himself has grown older. His children also are grown up, and very much changed. The many valuable gifts with which Robinson has been presented upon his return enable him and his family to live in comfort, he now being comparatively wealthy.

During the happy reunion of the family, the back of the picture gradually dissolves and shows Robinson's man Friday in the act of crowning the whole, and bestowing a blessing upon his old master and adopted family.

701W. The Barber of Seville; or, The Useless Precaution

(Illustrating the Story of the Opera.)

Length 1340 feet. Code Gao. Price **$230.00**
Length 960 feet. Code Gau. Price **$165.00**

Omitting second, fifth and seventh Tableaux:

SCENES.

1. A Public Place in Seville.
2. The Kitchen of Dr. Bartolo.
3. The Public Place.
4. Rosina's Chamber.
5. The Public Place.
6. The Singing Lesson.
7. The Marriage.



Religious Subjects.

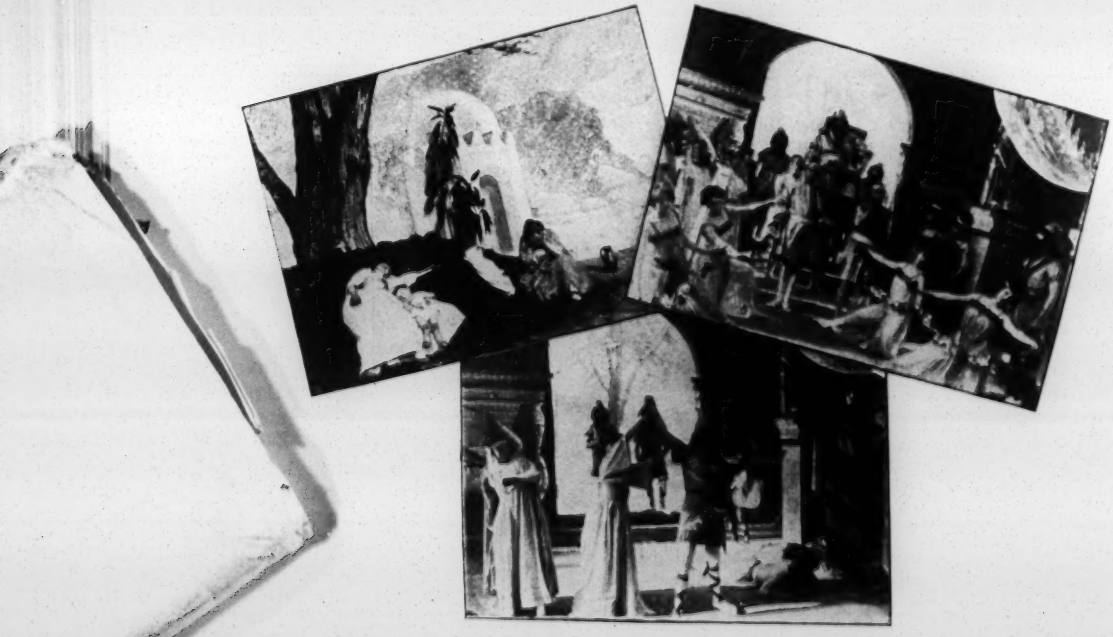
76H. Solomon's Judgment.

Length 196 feet. Code Lyo. Price $23.52

This film illustrates the familiar biblical story of the two mothers who claimed the same child.

The film shows the two mothers resting with their children. The one who, through her carelessness, killed her son, exchanges the dead child for the living one. Awakening, the rightful mother fights for her child, but the king's soldiers drag both women before Solomon. He orders the child to be cut into two parts, but the real mother, rather than see her son killed, begs for his life.

Solomon recognizes the true mother, restores the child and condemns the bad woman.



SOLOMON'S JUDGMENT. THE FIRST PICTURE IN THE ILLUSTRATION REPRESENTS THE SORROWING MOTHER AFTER SHE HAS UNWITTINGLY KILLED HER CHILD; THE SECOND, SOLOMON'S ENTRANCE; THE THIRD, THE REAL MOTHER PLEADING FOR THE CHILD.

79H. The Prodigal Son

Length 475 feet. Code Lyu. Price $57.00

This film represents the famous parable of the Prodigal Son.

The father of two sons is first shown, presenting a large quantity of jewels and money to each of them. The one who is the "black sheep" of the family accepts his share very greedily, and seems to be anxious to take it away and squander it. The other son carefuly turns his share over to his servants and instructs them what he wishes done with it. As soon as the wealth is distributed, the first son hurries away with his treasure, and the second re-enters his father's house.

Here the scene changes and shows the spendthrift squandering his wealth in riotous living. Next he is seen, after his share has been spent, wending his way back home. Outside the house he sees the pigs, and being in a starving condition, pushes them away from their troughs and eats their food. He is discovered by his father's servants and driven off. He returns to the stable after the servants have disappeared, and sitting down on a stone, falls asleep.

THE PRODIGAL SON Continued.

In his dreams he sees his anxious mother awaiting his return, and his father endeavoring to comfort her. Upon waking he decides to go to the house. As he approaches the door he is stopped by one of his father's slaves, and not being recognized, is refused admission. He induces the slave to send for his mother, and she appears, recognizes her son, and they embrace. The glad news is sent to the father, and there is great rejoicing. The fatted calf is killed and great is the joy of the entire household at the return of the lost one.

80S. Joseph Sold By His Brothers

BIBLICAL STORY IN FIVE SCENES.

Length 623 feet. Code Lyy. Price **$84.76**

SCENE 1. Joseph sold by his brothers.

SCENE 2. Joseph in prison.

SCENE 3. Joseph tempted by Potiphar's wife.



JOSEPH SOLD BY HIS BROTHERS. SCENE 1. SOLD INTO CAPTIVITY.



JOSEPH SOLD BY HIS BROTHERS. SCENE 5. AT THE COURT OF THE KING.

SCENE 4. Joseph explaining the king's dream.

SCENE 5. Joseph's triumph. Apotheosis.

The last part of this picture is hand-colored.

81W. The Wandering Jew

Length 200 feet. Code Maa. Price **$34.00**

SCENE 1. THE SHORE OF THE DEAD SEA.—Isaac Laquedem, the Wandering Jew, enters driven by a relentless force, which will never permit him to stop and rest in his incessant wanderings. He is condemned to keep on walking throughout eternity, without respite, for having refused water to Christ on his way to Calvary. He is worn out from fatigue and falls upon his knees, but a voice from heaven, which perpetually pursues him, forces him to continue his way. "Walk! Walk!" These wearying words make him tremble. He gets up, but fatigue overcomes him and he falls back to earth and stumbles.

SCENE 2. THE VISION.—At this moment his brain is haunted by a nightmare. He perceives in the sky a vague vision. It is Christ, who ascends to the summit of a mountain, bearing his cross and followed by pious women,

guards and people. Christ falls, and in his nightmare, Isaac Laquedem sees himself again, when he was a shoemaker, in his youth, refusing to Christ the water which was asked of him, and replying with a sneer: "Walk!" The vision fades away; the Wandering Jew rises. He rebels against the divine power, but is obliged to plod on in spite of his resistance.

SCENE 3. THE CLIFFS OF DESPOND.—The view has changed. Isaac Laquedem continues to move on always, and comes among some wild cliffs. There he would like again to take a rest, but Satan appears and tears his cane from his hands and beats the old man with terrific blows, and then suddenly disappears. At the same time the voice from heaven orders the Wandering Jew to resume his journey, and, in space, the figure of an angel appears; the latter with an imperious gesture, compels the accursed man to resume his wanderings.

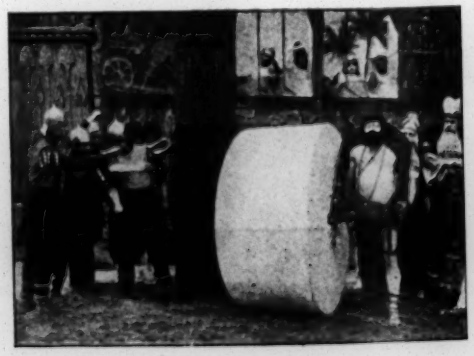
SCENE 4. THE ELEMENTS LET LOOSE.—The Wandering Jew pursues his perpetual course amid a frightful storm. He is assailed by torrents of water; flashes of lightning blind him; the wind whistles furiously, but on he plods ..... he plods ..... he plods always throughout the succession of the centuries.

82L. Samson and Delilah

BIBLICAL PARALLE IN EIGHT SCENES.

Length 459 feet. Code Lye. Price $55.03

The film opens with Samson's visit to Gaza, a city of the Philistines. While there they closed the gates upon him and set watchmen to defend them, intending to put him to death on the following day. Samson slept until midnight, and then arose. Upon reaching the gates, he slew the watchman, pulled down the gates and carried them to the top of an adjoining hill, where he left them, to the confusion and disappointment of the Philistines. After many feats of this kind, Samson permitted himself to become infatuated with a treacherous woman among the Philistines, named Delilah. He revealed to her that the secret of his strength lay in the fact that, being a Nazarite, he never had cut his hair. After hearing this, she waited until Samson was asleep, and then having cut off his seven locks, called out that the Philistines were coming. Samson, on awakening, found his strength gone; Delilah called in the Philistines, who came in and put out his eyes. They then threw him into prison, yoked him to a huge grinding stone and compelled him to roll the stone and grind the grain.



Samson and Delilah. Samson grinding corn in captivity

The princes of the Philistines one day assembled in the temple of their god "Dragon," and held a banquet. Becoming merry as the feast progressed, they ordered Samson to be brought before them to amuse them in his blindness. He was placed between two pillars which sustained the whole weight of the building. After having been tormented for a while, Samson prayed to be allowed to die with the Philistines. His hair having grown while in prison, he had recovered his strength. Catching hold of the pillars, he brought them down and the entire building collapsed, killing all the occupants.



Samson and Delilah. Samson destroys the Temple of the Philistines.

83S. Pilgrimage to Lourdes

Length 360 feet. Code Lyi. Price $43.20

Arrival at Lourdes Railway Station.
Taking out the Invalids.
The Grotto.
Bernadette's House.
Drinking the Waters.
The Pool.
A Miracle.
Benediction Procession of the Holy Sacrament.

709K. Parsifal

Length 1975 feet. Code Gay. Price $335.75

(Sold complete only.)

Characters.

Parsifal.
Kundry.
Herzeloid.
Klingsor.
Amfortas.
Gurnemanz.

A most fascinating tradition, setting forth the beautiful customs pertaining to the Holy Grail and the Sacred Spear. Some critics have objected to its pagan elements, but these serve to bring out the purity and splendor of the Christian Faith.

Parsifal's life is one of strife and self-mastery, showing that triumph may not be gained at a single bound, but only by great sacrifices to overcome the temptations that beset the life of man. In his history we have a most beautiful example of self-sacrifice and love, which teaches that not only is love the greatest good on earth, but also that it is the only guide that leads the wanderer to the throne of the Infinite.

Kundry typifies the aspiring soul chained by passion and desire. In the magician's realm we see the world of counterfeit pleasures—bright, glittering and attractive, beginning and ending in a day. Here true love, which is the crown and glory of parenthood, and which in its broader manifestation stretches out its arms to every suffering soul, is not known; but in its stead we find gross sensual gratification, lust for love, satiety of passions, and absorption in the lower self instead of concern for others. Here the passions and desires are lords and masters and all is false and quickly vanishes.

The Holy Grail is the centermost point of the drama; the precious vessel in which Joseph of Arimathea caught the blood dripping from the Crucified Savior's side, is kept as a sacred relic by the Knights of the Grail in the Castle of Monsalvat, located in the northern mountains of Gothic Spain. The Knights form a sacred society in which membership is conditional upon purity of life.

Klingsor, of a selfish and impure life; asks admission to their society, only to be refused, and after receiving magic power from the evil one, swears to gain the sacred spear and vessel that are intrusted to Amfortas, son of Titurel, builder of the Castle.

Herzeloid, mother of the child Parsifal, in order to escape the fate of the father, flees with the son and brings him up in ignorance of evil.

Klingsor, after inducing Kundry to assist him, captures the Sacred Spear, and in doing so wounds Amfortas; this wound will remain open and uncured until the Redeemer arrives with the Spear. From this follow the disgrace and the repentance of Kundry and the search for the Spear, which finally falls into the hands of Parsifal and afterward is recognized by Gurnemanz, an old knight of the King. Amfortas in the meantime becomes so distracted and tired of existence, owing to the uncured wound, that he pleads for some one to end his life, whereupon Parsifal brings forth the Sacred Spear, and, making the sign of the cross, touches the wound and so restores Amfortas to good health. Then is Parsifal proclaimed King of the Holy Grail.

Motion Picture Film

SHOWING

The Passion Play: Life of Our Savior

The great importance of this subject calls for a few words of explanation, more particularly for the benefit of those who desire to know the facts connected with the reproduction of the Passion Play in Motion Pictures.

There is no moving picture film extant which is an actual motion photograph of the Passion Play, given every tenth year at Ober-Ammergau. The authorities have refused to give the necessary permission for the making of the negative.

A Passion Play is given every year at Horitz, in Bohemia, which is constructed along the lines of that at Ober-Ammergau, but is less noted, and misses something of the dignity of the other.

Some six or seven years ago the authorities at Horitz gave permission to a motion picture photographer to make a negative of the play. Special performances were given for the purpose, as the conditions surrounding the ordinary play were not satisfactory for the purpose.

The moving pictures made from this negative were photographically excellent, but the action was somewhat too fast, and lacked dignity. The negative was controlled for a time by Messrs. Klaw & Erlanger, of New York, and afterward found its way to London. When the writer last heard of it, about two years ago, the original Horitz Passion Play negative was in the hands of the film maker, Warwick. No recent prints have been on the market, and it is improbable that the negative is in condition to allow of the making of good prints, both on account of its age and the necessary wear and tear to which it has been subjected. Films can be furnished from a good duplicate negative now in this country.

The men in charge of the Passion Play at Horitz were approached two years ago for permission to make another set of negatives, but their exactions were prohibitive. The preliminary charges, including pay for peasant actors, expenses of camera men, and other incidentals, called for an expenditure of $25,000.00 before a single print could be offered for sale.

At about the time the Horitz negative was made, possibly somewhat later, the Edison Mfg. Co. posed and photographed the Passion Play. This was made in the United States, none of the Ober-Ammergau or Horitz actors took part in it, and the Play necessarily lacked many of the distinctive features of the original. The films were in demand, however, and sold for several years at $400.00 for the complete set, or 25 cents per foot for single subjects. The action was fairly natural, although critics found many inaccuracies. This set is still upon the market, and is sold at 12 cents per foot; blemishes have crept in, owing to its age and much handling.

Some years ago Mr. Lubin, of Philadelphia, offered for sale a set of Passion Play films which were fairly good photographically, but the action was stilted and unnatural, an unforgivable fault in this subject.

The most recent set of Passion Play films was made by Pathe, of Paris. This shows the usual photographic perfection of this house, and none of the faults of its predecessors are repeated. The action is perfect; the most reverent believer can find no fault with the progress of the Divine Tragedy; its investiture, the handling of the people, the Disciples, the soldiers, are without a flaw.

We therefore recommend the Pathe Passion Play as the most meritorious that can be offered to the exhibitor. Individual subjects may be purchased, or the complete set joined in three sections. A set of 1,410 feet is frequently sold as fairly representative of the whole.

THE PASSION PLAY—Continued.

Complete set, 1,926 feet. Code Mae. Price $231.12

Selected set, 1,410 feet. Code Mai. Price $169.20

Individual subjects, per foot, uncolored ..... 12 cents

Individual subjects, per foot, colored by hand ..... 26 cents

Four weeks' time is required for delivery of the colored film, as it is made up on order only.

The illustrations shown on the following pages are enlarged reproductions of various scenes that occur in the films.

1. THE ANNUNCIATION.

Length 49 feet. Code Mao. Price $5.88

The Angel of the Lord appears to Mary, announcing to her the birth of a child, which shall be called the "Son of God."

2. THE STRANGE STAR.

Length 131 feet. Code Mau. Price $15.72

Led by the light of the strange new star, the three wise men of the East journey to Bethlehem in search of the holy child, whose birth has been foretold to them. They are followed by a large retinue of servants and a train of camels, donkeys, sheep, etc., forming in all an impressive caravan.

3. THE ADORATION OF THE WISE MEN.

Length 65 feet. Code May. Price $7.80

The wise men and the shepherds enter the lowly stable and kneel at the feet of Mary, who holds in her arms the new-born babe. Joseph stands near and watches the touching scene.

4. FIGHT INTO EGYPT.

Length 82 feet. Code Mea. Price $9.84

Through the lonely Egyptian desert Mary and Joseph flee to a place of safety to preserve the life of the infant Jesus. Arriving at the famous Sphinx, Mary finds shelter for the night, while Joseph collects wood for the fire.

5. JESUS AND THE DOCTORS.

Length 65 feet. Code Mee. Price $7.80

The doctors and sages are engaged in a learned discussion, when Jesus appears. They listen astounded at His words of wisdom. Mary and Joseph, who have been seeking their son, arrive and lead the child away.

6. THE HOLY FAMILY.

Length 65 feet. Code Mei. Price $7.80

The holy family works at their daily occupation—Mary at the spinning wheel, Joseph and Jesus at the carpenter's bench. Joseph is teaching the boy his trade.

7. AT THE WEDDING FEAST.

Length 82 feet. Code Meo. Price $9.84

The guests are seated at the table, enjoying the festival, when it is discovered that there is no more wine. Jesus commands the servants to bring jars of water, and performs His first miracle by turning the water into wine, after which all present do him homage.

8. JESUS AND THE WOMAN OF SAMARIA.

Length 82 feet. Code Meu. Price $9.84

A group of women is gathered around the well, filling their jars with water. The last arrival is a woman of Samaria, notorious for her wicked character. Christ appears to her and grants her forgiveness for her sins.

9. CHRIST'S MIRACLE WITH THE BREAD.

Length 98 feet. Code Mey. Price $11.76

A multitude of people is gathered around Christ to hear him preach At midday He takes five loaves of bread and two fishes and feeds the assembly.

10. ENTRANCE INTO JERUSALEM.

Length 65 feet. Code Mia. Price $7.80

The people throng to the city gates and await the entry of their Saviour. When He appears riding on an ass, they greet Him with loud Hosannas and wave palm branches.

11. JESUS DRIVING THE SELLERS FROM THE TEMPLE.

Length 65 feet. Code Moa. Price $7.80

The merchants are assembled in the temple selling their wares, when Jesus enters and, overturning the tables of the money-lenders, drives them before Him. He shows them the error of their ways, and they are penitent.

12. THE LORD'S SUPPER.

Length 82 feet. Code Moe. Price $9.84

Seated at a long table, we see Christ and the twelve apostles, partaking of the Lord's supper. Blessing the wine, he gives it to them, and breaking a piece of bread, He presents it to Judas, saying that this man shall betray Him.

13. JESUS IN THE GARDEN OF OLIVES.

Length 82 feet. Code Moi. Price $9.84

Jesus is in the Garden of Olives, praying for strength to do the Father's will. He is almost overcome by the thought of the terrible suffering which He must endure, when an angel appears and He is comforted.

14. JUDAS KISSING JESUS.

Length 65 feet. Code Moo. Price $7.80

The disciples who have been told to keep watch are asleep on the ground, while Jesus prays. Christ awakens them with mild reproach for their negligence just as Judas arrives. The traitor kisses Jesus, at which signal the centurions arrest Him and His followers.

15. JESUS BEFORE PILATE.

Length 98 feet. Code Mou. Price $11.76

Christ and Barabbas, a thief, are brought before Pilate, who, after examining them, pronounces Christ innocent. But the people cry out: "Crucify Him and release unto us Barabbas!"

16. SCOURGING JESUS.

Length 49 feet. Code Moy. Price $5.88

Christ's raiment is torn from Him and He is bound to a stake; the multitude is allowed to scourge and mock Him, even spitting in His face.

17. CROWNING HIM WITH THORNS.

Length 49 feet. Code Mua. Price $5.88

A crown of thorns is then pressed down upon his forehead; they drape Him in a royal purple robe, a palm is placed in His hand for a scepter, and they hail Him king with mocking shouts.

18. PRESENTED TO THE PEOPLE.

Length 114 feet. Code Mue. Price $13.68

Jesus being brought before him again, Pontius Pilate washes his hands to show that he has no part in this just man's death and delivers Him to the mob.

19. JESUS SINKING UNDER THE CROSS.

Length 65 feet. Code Mui. Price $7.80

Jesus is forced to bear the heavy cross along the toilsome path to Calvary. His feeble strength fails Him and He sinks under the weight. Here they meet Simon, a Cyrenian, who helps Him to carry the cross. The brutal soldiers hurry them on with blows and kicks.

THE PASSION PLAY—Continued.

20. MIRACLE OF ST. VERONICA.

Length 65 feet. Code Muo. Price **$7.80**

St. Veronica wipes the sweat from His brow with a white cloth, upon which a likeness of His face appears on its surface.

21. CRUCIFIXION.

Length 65 feet. Code Muu. Price **$7.80**

Christ is stripped of His clothing, and nailed to the cross, which is to be erected on the hillside, between two crucified thieves.

22. DEATH OF CHRIST.

Length 49 feet. Code Muy. Price **$5.88**

Jesus pardons one of the thieves who repents of his sins; He asks for water and is given gall on a sponge. A soldier then steps forward and thrusts his lance into the side of Jesus, from which wound flows water and blood.

23. TAKING CHRIST DOWN FROM THE CROSS.

Length 65 feet. Code Mie. Price **$7.80**

The friends of Jesus, who had obtained permission, then take His body from the cross and, wrapping it in a white cloth, carry it away for burial.

24. PLACING HIM IN THE TOMB.

Length 82 feet. Code Mio. Price **$9.84**

Mary and the Disciples place His body in the Tomb. A heavy stone is rolled before the door and sentinels group themselves around.

25. RESURRECTION.

Length 49 feet. Code Mii. Price **$5.88**

Suddenly the angel appears and rolls away the heavy stone, and Jesus comes forth before the eyes of the terrified centurions.

26. ANGEL AND THE HOLY WOMEN.

Length 49 feet. Code Miu. Price **$5.88**

Early in the morning, Mary Magdalene visits Her Lord's tomb and is astonished to find it empty. The angels explain and the women depart rejoicing.

27. THE END.

Length 49 feet. Code Miy. Price **$5.88**

Christ ascends to heaven and is received by the Father and all the multitude of the heavenly host.

The illustrations shown on the following pages are enlarged reproductions of scenes shown in the films.



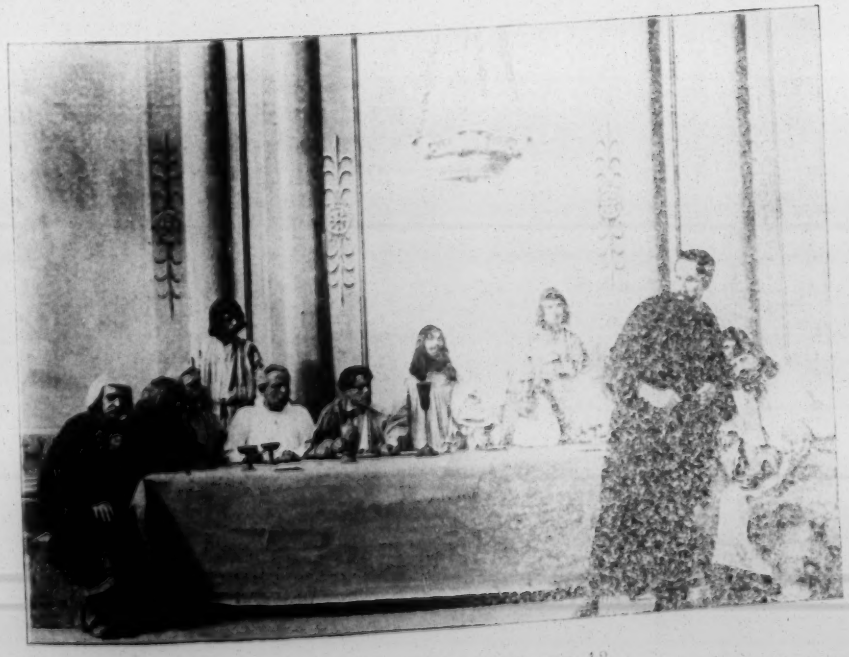
THE PASSION PLAY. SCENE 2.
The Strange Star.



THE PASSION PLAY. SCENE 7.
At the Wedding Feast.



THE PASSION PLAY. SCENE 10.
Entrance into Jerusalem.



THE PASSION PLAY. SCENE 12.
The Lord's Supper.



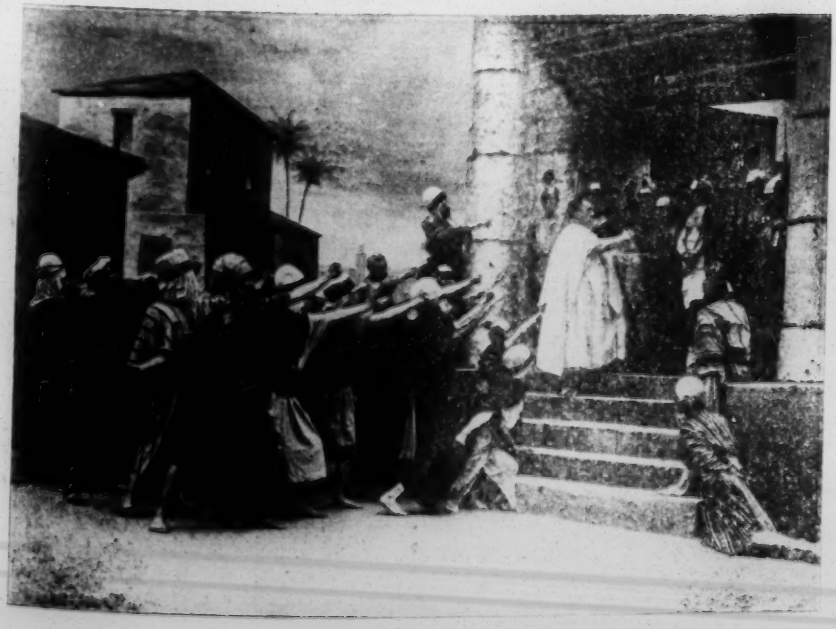
THE PASSION PLAY. SCENE 14.
Judas, after kissing Jesus, counts his money.



THE PASSION PLAY. SCENE 16.
Scourging Jesus.



THE PASSION PLAY. SCENE 17.
Crowning Him with thorns.



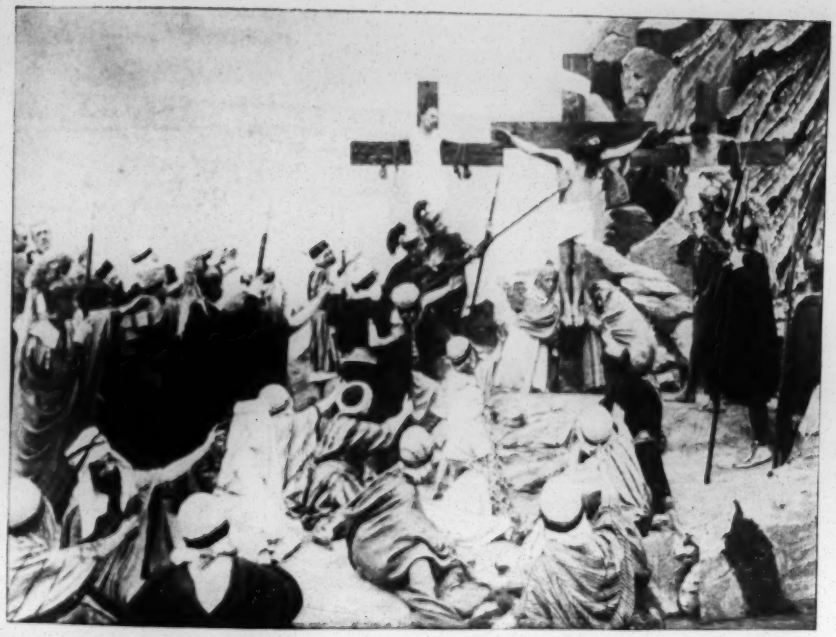
THE PASSION PLAY SCENE 18.
Christ presented to the people.



THE PASSION PLAY. SCENE 19.
Jesus sinking under His Cross.



THE PASSION PLAY. SCENE 21.
The Crucifixion.



THE PASSION PLAY. SCENE 22.
Death of Christ.



THE PASSION PLAY. SCENE 23.
Taking Christ from the Cross.



THE PASSION PLAY. SCENE 24.
Placing Him in the tomb.



THE PASSION PLAY. SCENE 25.
The Resurrection.

COMIC FILMS.

843M. A Drop of Ink

Length 65 feet. Class A. Code Jau. Price $9.75



A DROP OF INK. "LISTEN TO THIS, SNITZENKASE; IT'S GREAT." "I DON'D SEE ID—BLEAS EUGSPLAIN."

Two old cronies, one a phlegmatic Dutchman, are sitting at a table. The Dutchman fails to see a joke which his chum is reading aloud, and the latter tries a realistic joke by pouring the contents of a bottle of ink into the Dutchman's pipe. The phlegmatic one starts to smoke and gets a mouthful of ink. He quickly avenges himself, however, by blowing the ink into his companion's face. An exceedingly laughable finish.



A DROP OF INK. "NOW I SEE ID. DER TSHOKE IS VELL WRIDDEN—MID BLAGG INGK."

813S. What Happened to a Camera Fiend

Length 130 feet. Class B. Code Hey. Price $15.60

This shows two beautiful young ladies sitting upon a bench in the park. They are laughing at something that they see in a magazine. A dude approaches. He is received with smiles and is requested to be seated. After telling them a few funny stories he becomes very loving, when the Kodak Fiend is seen sneaking toward them. He is so interested in looking at the finder of the camera, to get a good picture of them, that he miscalculated the distance and is only aware of how near he is when it is too late. He bumps right into them, upsetting the bench and throwing them over backwards. The girls get up and run away. The fiend tries to explain that it is an accident, but the dude doesn't see it in that light, for he takes the camera and jumps on it, smashing it beyond further use. He grabs the cause of all this trouble and throws him around as if he were a mere doll, punches and kicks him, jumps on him and pulls his hat down over his ears, then goes away. What is left of the fiend sits down on the bench and curses his luck, when the dude creeps up and places an explosive beneath the bench, and runs away. After the smoke clears the fiend is a sight to behold.

106H. Burglars at Work

Length 246 feet. Code Fai. Price $29.52



BURGLARS AT WORK. THEY ESCAPE THROUGH THE WINDOW WHEN THE POLICEMAN ENTERS AT THE DOOR.

This is a very amusing film in which two burglars, entering through the roof into the room of a man, who is in bed, frighten him so as to cause him to run for help. The *thieves* see him, through the window, riding on his wheel, hurrying back accompanied by a policeman. While the latter is looking for the burglars they escape through the window, and, finding the wheel in front of the house, mount it, and leave their followers far behind.

823D. The Professor of the Drama

Length 50 feet. Class B. Code Hoi. Price $6.00

The professor is a strenuous individual, who is so carried away in his instruction to a pretty young girl that he attempts to make real love to her. Her father catches him at it and throws him bodily through a window. Very well done and very funny.



THE PROFESSOR OF THE DRAMA. EXIT THROUGH THE WINDOW.

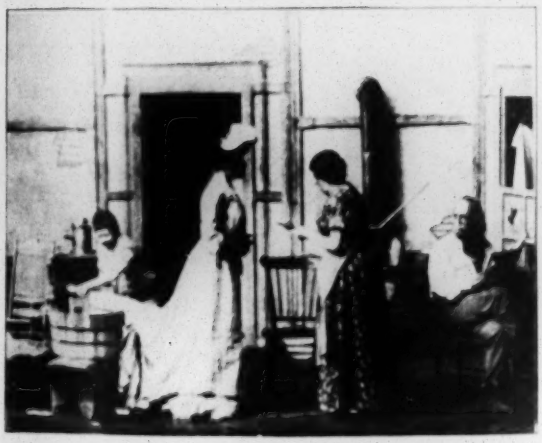
1306T. Spring Cleaning

Length 210 feet. Class B. Code Bae. Price $25.20

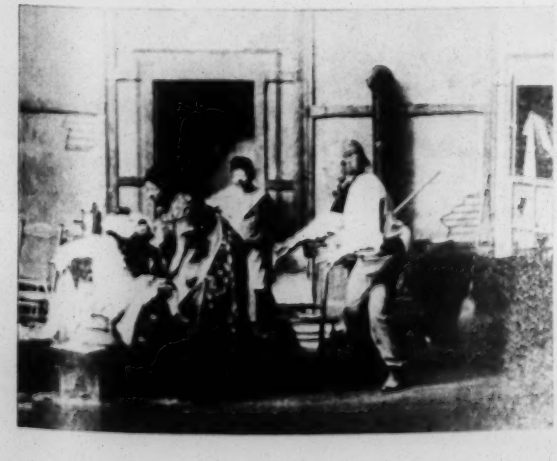
One of the greatest comedy films ever taken; illustrative of a topical event and thoroughly up to date. It consists of a series of humorous catastrophes following each other in such rapid succession that at the finish of the subject the audience is left convulsed with laughter. Like the celebrated character of Mrs. Macstinger, in Dickens' "Dombey & Son," the lady of the house is evidently in the throes of spring cleaning. Her husband wanders disconsolately from room to room, trying to find one spare corner, where he can write a letter in peace. His adventures with the domestics, painters, paper hangers, chimney sweep and other assistants in the art of house cleaning, while looking for a secluded spot, constitute the whole story.

853D. Lady Bountiful Visits the Murphys on Wash-Day

Length 67 feet. Class A. Code Hae. Price $10 05



LADY BOUNTIFUL VISITS THE MURPHYS ON WASH-DAY. A WARM RECEPTION.



LADY BOUNTIFUL VISITS THE MURPHYS ON WASH-DAY. THE TALE OF A TUB.

Lady Bountiful, stylishly dressed, is standing in front of the wash-tub talking to Mrs. Murphy. The small boy places the end of Lady Bountiful's train in the wringer and then grinds hard, forcing Lady Bountiful to sit down in the suds, from which predicament she is rescued with difficulty.

831K. "Pollywogs" 71st Regiment N. G. N. Y. Initiating Raw Recruits

Length 130 feet. Class A. Code Huu. Price .....

Three raw recruits are at camp for the first time at Peekskill, N. Y., with the 71st Regiment, N. G. N. Y., and in order to "stand in" with the rest of the company they are obliged to show their patience. First they are compelled to lie on their stomachs in mud and go through the motions of swimming. One of them is then placed in a wash tub. Two brooms are placed through the handles to serve as oars, and in this awkward position he is obliged to go through the action of rowing a boat. During the performances buckets of cold

"POLLYWOGS" 71ST REGIMENT—Continued.

water are freely used to keep the recruits from getting overheated from their exertions. The last scene shows a hurdle race on all fours. The picture is full of action from start to finish, and very amusing.

848M. The Fate of a Gossip

Length 57 feet. Class A. Code Jei. Price $8.55

A gossipy old maid is making an afternoon call and spreading scandal, when the young girls play a practical joke on her by filling her parasol with soot. They witness her discomfiture from their hiding places and are greatly amused. When she rises to go, and opens the parasol, the soot covers her from head to foot.

788D. The Widow

Length 54 feet. Class A. Code Coo. Price $8.10



THE WIDOW. MOURNING THE DEAR DEPARTED.



THE WIDOW. TRANSFORMATION: THE NEW ARRIVAL.

This is very piquant and amusing. At first we see the widow weeping for her dear departed, whose picture she is sadly contemplating. In comes her maid with a card. The widow brightens up at once. She rapidly dries her eyes, powders her nose, surveys herself in the mirror, and then gaily receives the caller, a young man. The change of emotions is exceedingly effective.

822S. Smiles and Tears

Length 82 feet. Code Hoe. Price **$9.84**

A comical looking man facing the audience and reading a letter, evidently from his wife, who is on a visit to her mother. Judging from his smiling countenance, she has started the letter with some very nice story. Suddenly the expression on the man's face changes. His mother-in-law is going to pay him a visit. Here he is seen almost crying. He braces up, however, and the picture brings his face closer and closer, until it is of an enormous size.

846F. What Happened in the Tunnel

Length 60 feet. Class B. Code Jee. Price **$7.20**

Scene, interior of railroad coach. Pretty young lady and negress maid occupy seat. Young man in rear seat tries to attract young lady's attention. She drops her handkerchief. Young man picks it up and hands it to her, and then takes advantage of the opportunity and leans over the back of her seat and begins to make love to her. As the train enters a tunnel he is last seen trying to put his arms around her. Upon emerging he is hugging and kissing the colored maid, the young lady having changed seats with her while in the tunnel, much to the young man's disgust.

810R. An Interrupted Flirtation

Length 118 feet. Class B. Code Hei. Price **$14.16**

Interior of a beer garden. Dude enters and gives his order to the waitress. He falls in love with her and asks her if she will take a walk with him. She consents, and we see them sitting on a bench in the park. He tells her that he will pick a bunch of flowers. As soon as he is gone we see a little fat Dutchman coming dancing from among the trees. He flirts with her and tells her to sit upon his knee. She does so, only to fall off. Then she tells him to sit on her lap, as there is more room. Then the dude enters, and, seeing them making love, gets a large club and knocks the Dutchman down with it. As fast as the latter tries to get upon his feet he is kicked down, and is seen to bounce up like a ball, only to be kicked down again. This film shows action of the Weber & Field's type, with a knock-about Dutchman.

811H. Pillow Fight

Length 65 feet. Code Heo. Price **$7.80**

812L Extraordinary Fishing

Length 82 feet. Code Heu. Price **$9.84**

Two anglers are quietly seated and get a bite. They both pull out the same fish. Each of them claims it, which leads to a row and in the struggle both fall into the water. A third fisher comes on the scene and casts in his line. To his great astonishment, he pulls out the two men who are still fighting. He tries to separate them, but they resent his interference and throw him into the water. Filled with remorse, one of them jumps in after him, and seeing neither of them reappear, the other also follows suit and is lucky enough to get them out, which results in a general reconciliation and rejoicing.

844D. A Catch of Hard-Shell Crabs

Length 160 feet. Class B. Code Jay. Price $19.20

The picture is in two parts. The first shows the market-man arriving in a kitchen with a basket of crabs. In removing the crabs the cook has her finger pinched, and in anger tells the small boy to take them away. The second scene shows a young man coming into his room in a sad state of inebriation. He goes into an adjoining room to disrobe, and while he is there engaged the small boy puts the crabs into his bed. The young man returns, crawls into bed, but soon jumps out in great fright with crabs clinging all over him, making a very ludicrous scene.

803F. City Hall to Harlem in 15 Seconds via the Subway Route

Length 150 feet. Class A. Code Cyy. Price $22.50

SCENE I—Casey enters subway at City Hall.

SCENE II—City Hall station; Casey comes downstairs and enters tunnel.

SCENE III—Casey lights a fuse to set off a blast and runs away. Thinking the fuse went out, he creeps cautiously up to it, when it suddenly goes off, blowing Casey through the tunnel.

SCENE IV—Casey is seen to fly through the tunnel at a terrific speed.

SCENE V—Subway exit in Harlem; a big puff of smoke comes out, blowing Casey into the air.

SCENE VI—Casey's home. Mrs. Casey is washing at the tub, when Casey came down through the roof, landing on top of Mrs. Casey, and upsetting her and the tub of water.

789G. What Bill, the Burglar, found in the Safe

Length 142 feet. Class B. Code Cou. Price $17.04

Mr. Younghusband is entertaining a pretty girl in his office when his wife unexpectedly arrives. His only way of concealing the girl is to place her in the safe. This he does. The wife enters and insists that Mr. Younghusband go out with her. The couple leave and while they are gone Bill the Burglar seizes the opportunity to crack the safe. He drills a hole in the door and blows it up with dynamite. Out of the smoke and debris, staggers the disheveled girl. An exceedingly funny situation, excellently worked out.

790H. Disagreeable Five O'Clock

Length 98 feet. Code Coy. Price $11.76

An old swell enters a pastry cook's shop. Charmed by the pastry cook's wife, he indulges in familiarities which the latter accepts only because she does not wish to displease a customer. But the husband turns up, beating up cream, and seeing the old sinner's tricks, requests him to leave.

The latter is so much disturbed that he takes the wrong door and goes out through the kitchen, thinking that he is leaving the shop. The pastry cook avails himself of the opportunity to pour the cream into the customer's hat, which remained upon a table.

The old swell re-enters the shop, takes his hat, and when he puts it on, receives the whole of its contents upon his head and trousers. Blinded and completely astounded, he knocks a table down as he runs away.



DISAGREEABLE 5 O'CLOCK. THE SWELL GETS A CREAM BATH.

804G. Down the Bamboo Slide

Length 60 feet. Class B. Code Hia. Price $7.20

An amusing picture of a new laugh-raising device at Luna Park, Coney Island.

792T. Rent Collector

Length 55 feet. Class B. Code Cue. Price $6.60

In the rear of an old-fashioned English house, two burly blacksmiths are engaged in removing the grime of their day's toil. They are washing in a large tub of water, and "the muscles of the brawny arms stand out like iron bands." One is evidently in a boisterous mood and amuses himself by ducking his partner's head in the tub. The victim, enraged by this treatment, lifts up the entire tub of water and dashes it at his tormentor. Just at this moment the rent collector, immaculately dressed, and topped off with a silk hat of the latest style, emerges through the back door and receives the entire contents of the tub over his person. No one seems to care but the rent collector, and it is a lucky thing that moving pictures do not record speech as well as motion.

791L. A Good Story

Length 82 feet. Code Cua. Price $9.84



A GOOD STORY. THE POINT.

After a good dinner, a young vicar reads to his guest, a venerable old canon, some stories which make them open their mouths wide with laughter. Excellent facial expression.

785D. A Bucket of Cream Ale

Length 68 feet. Class B. Code Cea. Price $8.16

A Dutchman is seated at a table. A colored servant pours him some ale which is all froth. When his back is turned she drinks out of the bucket. Enraged, he throws the glass of ale at the negress, and she, in turn, pours the bucket of ale over his head.



A BUCKET OF CREAM ALE. UNDER SUSPICION.

800M. Casey's Frightful Dream

Length 100 feet. Class A. Code Cyi. Price $15.00

Casey arises from his bed while asleep and walks to the window, raises the sash and steps out on the sill. The scene changes and Casey is seen walking along the edge of the roof. He finally loses his balance and rolls over the side of the roof. The climax of this picture is reached when Casey is seen rolling from the bed on the floor. This awakens him, and then seizing a bottle of whiskey, he falls on his knees and offers up a prayer at finding it only a dream.

801S. Up-To-Date Burglars; or, the Mystified Cops

Length 229 feet. Code Cyo. Price $27.48

802L. Tramp on a Farm

Length 150 feet. Class B. Code Cyu. Price $18.00

Scene opens showing a typical tramp asleep on a country road. A trolley car passes and a farmer jumps off. He loses his balance; the hobo is awakened, and assists the farmer to his feet. The farmer thanks him and the tramp manages to get possession of a demijohn, which he conceals behind him. The tramp is invited to have a little lunch. Entering the farm-yard he sits down and the farmer goes into the house for a pie. He hands it to the tramp, who takes a bite and spits out in disgust and hands it back. The farmer, getting angry at his actions, smashes it in his face and runs into the house. The tramp swears he will get even, and the scene changes, showing him asleep in a dog kennel. The farmer comes upon the scene and spies the tramp and runs back after his gun, only to find upon his return that there is no dog box there, and the tramp is seen asleep in the branches of a tree. Scene changes, showing the tramp asleep in a pig pen, but his slumbers are disturbed by the porkers.

815L. The Dog and the Pipe; or, no Smoking Allowed

Length 131 feet. Code Hie. Price $15.72

This scene takes place on a French railroad train. A gentleman who is alone in a compartment is not pleased at all to see a lady with a dog taking a seat.

In order to get rid of her, he lights a big pipe and smokes furiously, in spite of the protests of the lady, who nearly suffocates. Finally she gets angry, and pulling the pipe out of his mouth, she throws it out of the window. The gentleman, furious, gets up, takes the dog, and throws him out, too.

The lady, nearly fainting, pulls the alarm signal; the train stops, and, getting out, they find the dog on the platform, holding the pipe in his mouth.



THE DOG AND THE PIPE: HE KEPT UP WITH THE TRAIN.

816G. An Old Bachelor

Length 135 feet. Class B. Code Hio. Price $16.20

This is a very humorous picture, showing an old bachelor sewing a button on his trousers. His efforts to handle the needle and thread are very interesting, and his facial contortions are amusing. Taken in large size, the head and shoulders filling the full field of the picture.

817K. Street Car Chivalry

Length 65 feet. Class B. Code Hii. Price $7.80

Scene shows interior of crowded street car. A young lady enters and every man in the car offers her his seat. Presently an elderly stout lady with arm full of bundles enters. All male passengers immediately bury their faces in their papers, while the lady becomes a strap-hanger. A sudden jerk of the car lands her in the lap of a dude, much to the amusement of the other passengers. She pulls herself together, only to be thrown sprawling on the dude again. This time she mashes his high hat. The dude arises and leaves the car, and the old lady gathers up her bundles and sits down with a satisfied smile.

818S. Too Hot

Length 65 feet. Class B. Code Hiu. Price $7.80

A middle-aged, stout gentleman is seen to enter his bath-room. After removing his trousers, he notices a little steam coming from the water in the bath-tub. He feels the water and finds it hot. In a rage, he rings for his valet, and when he arrives, chastises him for not attending properly to his business. The valet tries to make excuses. This angers the gentleman, and he pushes the unfortunate fellow into the tub of hot water.

819H. Fantastic Fishing

Length 98 feet. Code Hiy. Price $11.76

Two young fishermen quarrel and fall in the river. A third fisherman appears, and throwing his net, pulls the still fighting men ashore. But the water did not disturb the fighters, and they continue as soon as they feel ground under their feet.

797D. The Wrong Room

Length 40 feet. Class B. Code Cuy. Price $5.88



THE WRONG ROOM. EJECTED BY THE OLD MAID.

The scene is laid in a hotel corridor. The doors are leading into two adjoining rooms. The bellboy ushers a traveling man into one of the rooms. The traveling man comes out with a water pitcher and returns promptly, but goes into the wrong room, which is occupied by an old maid, and she indignantly drives him out and beats him over the head with her umbrella. Just as the commercial traveler comes headlong out of the room, he jumps into a couple that are walking along the hall and a lively mix-up ensues.

798S. The Window Cleaner

Length 49 feet. Code Cya. Price $5.88

A window cleaner, who is busy doing his work, is continually troubled by an old woman, on the second floor, who beats a carpet over his head. Getting angry, he pulls the carpet with the woman into the street. She gets up and knocks him off his ladder, which rises again with him into place mysteriously, and taking his pail of water, he empties it over her head, to her great terror, for she had not expected such a bath.

799H. The Doorporter's Horrible End

Length 98 feet. Code Cye. Price $11.76

While two furniture movers are hard at work, a young cook's apprentice amuses himself by squirting water on them, as they pass, with a little pump which had been left in the vestibule by the door porter, who had fallen asleep behind the door.

The youngster having recommenced his game, the workmen wonder where the ill-timed and disagreeable shower-baths are coming from. They did not perceive the boy at first, who had hidden himself behind some flower pots, but they catch sight of the door porter, whom they believe to be the guilty person.

Then, with a formidable effort, they push the door, crushing the poor man, who falls down as flat as a pancake.



THE DOORPORTER'S HORRIBLE END.

839G. Subbubs Surprises the Burglar

Length 65 feet. Class B. Code Jaa. Price $7.80

Picture shows bedroom, and man asleep in bed. A burglar raises the window cautiously, climbs in, and proceeds to go through the man's clothing. The man awakes and pulls a lever, closing himself up in the folding bed, the bottom of which is iron-clad, with guns and portholes. The burglar is dumbfounded, and cannot move. Subbubs turns his battery loose, blowing the burglar to pieces. He then raises an American flag on a staff on top of the bed as a signal of victory. The bed opens up again and Subbubs goes to sleep.



CHARLEY'S AUNT. IT IS TO LAUGH.

840L. Charley's Aunt

Length 65 feet. Code Jae. Price..$7.80

A fine example of facial expression.

827D. Policeman and Automobile

Length 95 feet. Class B. Code Hue. Price $11.40

This is a very amusing film. It opens with a view of a country road with a motor car coming towards the camera at full speed. A tall, thin policeman stands in the middle of the road. Seeing the car careering madly toward him, he rushes forward, with arms extended, and endeavors to stop it, but the driver takes no notice and dashes into the policeman, with disastrous results. After the car has passed, the remains of the policeman are seen lying scattered about, but they gradually join together, and the reconstructed guardian of the peace blows his whistle for help. A fat inspector

POLICEMAN AND AUTOMOBILE Continued.

appears on the scene and assists his comrade to rise. The scene then changes to another country road, where the fat inspector is seen explaining to the constable the proper way to stop motors. Upon the car again approaching, he stoops down with his back to the car and allows it to dash into him, with the result that it rebounds violently into the hedge, much to the gratification of the officer. Both the inspector and the constable then rush after it. A lively scene ensues, resulting in both driver and car being taken to the nearest station.

829G. Mr. Jack Entertains In His Office

Length 53 feet. Class B. Code Hoa. Price $6.36

Mr. Jack is a gay old sport who is continually getting into mischief when he thinks Mrs. Jack is not likely to be around. On this occasion, he is entertaining three frisky chorus girls in his office when Mrs. Jack unexpectedly appears on the scene. Mr. Jack hides the girls in various places; putting one in the safe, another under his desk, and the third in the guise of his stenographer. Mrs. Jack does not suspect anything out of the ordinary, and after receiving some money wherewith to do her shopping, leaves the office and Mr. Jack with the three young ladies proceeds to have a jollification.

830M. Next! Alphonse and Gaston in the Barber Shop

Length 93 feet. Class B. Code Huo. Price $11.16



NEXT! "AFTER YOU, MY DEAR ALPHONSE."



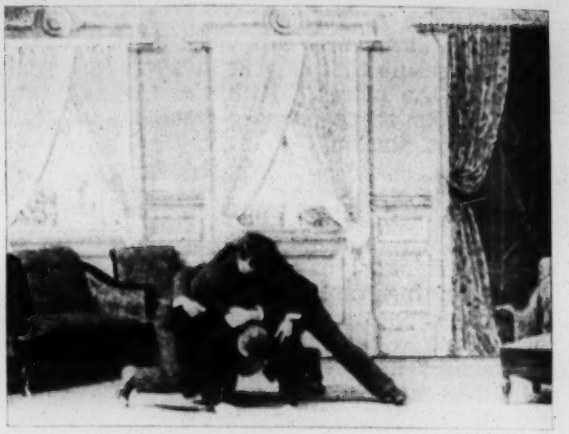
NEXT! ALPHONSE AND GASTON FIRED THROUGH THE WINDOW.

Alphonse and Gaston are in an American barber shop. They interrupt business with their exaggerated politeness, and the waiting customers throw them out of the window.

778M. The Arbitrator

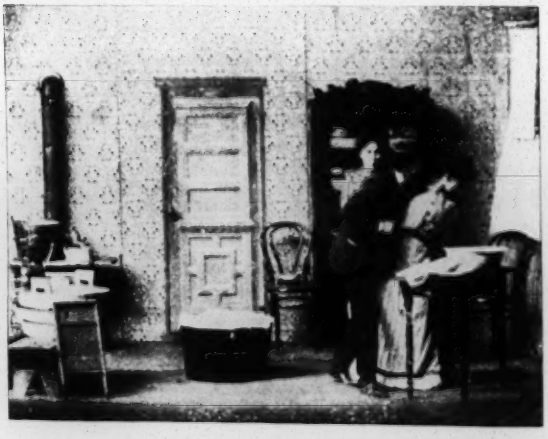
Length 51 feet. Class B. Code Cey. Price $6.12

A little fat man attempts to stop a fight between two active young men, they having started it for his benefit. He is very much in the way, and is in a ludicrous position, as he is punched and pummeled about.



808M. The Insurance Collector

Length 69 feet. Class B. Code Hca. Price $8.28



THE INSURANCE COLLECTOR. HE TRIES TO KISS THE DAUGHTER.



THE INSURANCE COLLECTOR. HE RECEIVES AN UNEXPECTED WASHING.

The collector is a fresh young man who tries to flirt with the pretty daughter while the mother is busy at the wash-tub. The daughter rejects the collector's advances and shoves him into the tub, where he flounders while the two women douse him with water.

828R. "The Three Jolly Dutchmen"; or, How a Card Party Broke Up

Length 60 feet. Class B. Code Hua. Price $7.20

Three typical Dutchmen are seen entering a beer garden to have a smile and a game of cards. Seating themselves at a table, they call a barmaid and, giving their orders, proceed with the game. One of them, a practical joker, drinks his beer and beckons for the glass of beer opposite him to come; the glasses are seen to change places, moving across the table unassisted. Then there is a fight. They smash the empty glasses in each other's faces, and the joker is seen running away to hide behind a tree. When the others start to catch him, he strikes them over the head, knocking them down. They rise and, picking him up bodily, throw him on his stomach; he, being too fat to get upon his feet, is kicked around like a football.

777G. The Story the Biograph Told

Length 288 feet. Class B. Code Ceu. Price $34.56



THE STORY THE BIOGRAPH TOLD. THE BOSS' BUSY DAY—ALSO THE OFFICE BOY'S.

At the opening of the picture the office of a moving picture concern is shown. A moving picture camera is brought in by an operator and the office boy learns how it operates. Soon the proprietor of the establishment comes in with his pretty typewriter. The proprietor starts to dictate his morning mail, but becomes more interested in the typewriter and is soon making love to her. The office boy seizes the opportunity to make a moving picture of the love scene. While this is going on the proprietor's wife calls him up on the 'phone, and by a dissolving effect the wife is shown at the 'phone while the husband, with the girl in his lap, is talking at the other end, the small boy in the meantime grinding away at the camera. The next scene shows the proprietor and his wife at the theatre. The Biograph is on, and among the pictures shown is the love scene between the proprietor and his stenographer. The wife, of course, is greatly enraged, and the couple leave the house. The next scene shows the office again. The wife comes in with a young man stenographer and insists upon the discharge of the girl. The girl leaves, but not before attempting to bid farewell to her former employer, which, of course, results in another scene. The picture is very well done throughout and full of good comedy.

826M. Hooligan as a Safe Robber

Length 49 feet. Class B. Code Hui. Price $5.88

As the scene opens a safe robber is shown busily engaged in his preparations for blowing open a safe. As he lights the fuse, Hooligan comes in by a window and frightens him away. Hooligan is no sooner on the scene, however, than the safe explodes with a terrific crash. Hooligan goes down in the debris and, as he arises to inspect the ruins, the fat policeman rushes in and arrests him as the malefactor.

852M. Tied to Her Apron Strings

Length 59 feet. Class B. Code Jey. Price $7.08

A "sparrow cop" is making love to a nurse girl in the park when the small boy creeps behind the bench and fastens the policeman to the nurse's apron strings. The policeman starts to walk his beat as the Captain comes along, but, naturally, he cannot move and the Captain catches him in this awkward predicament.

857D. Hooligan's Roller Skates

Length 50 feet. Class B. Code Jie. Price $6.00



HOOLIGAN'S ROLLER SKATES. HOOLIGAN ASLEEP.



HOOLIGAN'S ROLLER SKATES.
HOOLIGAN TRYING TO CATCH THE BOYS.

An extremely ludicrous practical joke played on Hooligan by two small boys. Hooligan is asleep when the boys fasten the skates to his feet. Hooligan jumps up and finds, to his dismay, that he has no control of his feet. The fat policeman comes in and Hooligan runs into him full tilt, knocking him over. Hooligan is, of course, arrested and carried off to jail.

858G. Happy Hooligan in a Trap

Length 52 feet. Class A. Code Jii. Price $7.80

Hooligan happens in at a country cottage, and after disturbing the ladies proceeds to investigate the interior of the cottage by thrusting his head through the window. Unfortunately, he brings the window down on his neck and hangs there kicking until Gloomy Gus rescues him.

862G. Happy Hooligan Earns His Dinner

Length 60 feet. Class B. Code Joa. Price $7.20

Hooligan gets a hand-out from a housewife on the promise that he will saw some wood. Having devoured the food, he proceeds to decamp, but is arrested by the housewife, who, with a gun ready for action, forces Hooligan to saw as fast as he can. Hooligan's antics are very funny.

863M. Happy Hooligan Breaks Into Society

Length 105 feet. Class B. Code Joe. Price $12.60

Hooligan crawls through a window into a room where two ladies have set a dainty table for an afternoon luncheon. Hooligan proceeds to make himself at home and sits down at the table. As he is devouring the dainties, the ladies return. One of them, perceiving how Hooligan had effected his entrance, closes the window, while the other calls the police. Hooligan dodges about and finally jumps head first through the window, smashing the glass as he does so. The scene then changes to the exterior of the house, where Hooligan is discovered as he comes through the window, landing into the arms of the fat policeman, who promptly arrests him.

864D. Clarence the Cop. He Sleeps

Length 126 feet. Class B. Code Joi. Price $15.12

Clarence the Cop falls asleep on his beat, and two burglars rob a store under his very nose. After they have soaked his feet with glue, which holds him to the walk he wakes up as the roundsman happens along and Clarence gets a hard call down.

859M. Gloomy Gus Gets the Best of It

Length 40 feet. Class B. Code Jio. Price $4.80

Gus and Hooligan espy a woman putting out some pies to cool. They climb the wall and take the pies. Hooligan stops to tease the chained dog. Gus in the meantime climbs to a place of safety, but the dog breaks his chain and Hooligan suffers the consequences.

860M. Poor Hooligan! So Hungry, Too

Length 54 feet. Class B. Code Jiu. Price $6.48

Hooligan robs a couple of pet bull terriers of the food which has been placed out of doors in a dish, and has his meal well located when a policeman gathers him in, the dogs in the meantime biting at his shins.

861M. Happy Hooligan Interferes

Length 47 feet. Class B. Code Jiy. Price $5.64

An organ-grinder is playing beneath the window of a cranky old woman. She objects strenuously. The organ-grinder, egged on by Hooligan, keeps on playing until a policeman appears. The organ man runs away, but Hooligan stops to explain. In the meantime, the old lady comes to the window with a pail of water and souses the policeman. Hooligan, of course, gets all the blame and is carried off to jail.

793M. The Burglar

Length 103 feet. Class B. Code Cui. Price $12.36

This is a very humorous picture in two scenes. The first shows a bedroom, where an elderly couple have retired for the night. The burglar enters cautiously through a window and is heard by the wife, who awakens the husband. He (the husband) is paralyzed with fright, but his wife persuades him to get up, and the two proceed to hunt for the burglar, the wife forced to walk in front. The burglar, in the meantime, has made his way into an adjoining room, where the couple come armed with a revolver, and in great trepidation try to locate the thief. They finally discover him in the closet, and the husband makes the wife stand guard while he goes out for a policeman. When the officer enters and captures the burglar a funny climax is given by the husband, who suddenly assumes an attitude of great courage.

794D. Smashing a Jersey Mosquito

Length 85 feet. Class B. Code Haa. Price $10.20

A man and his wife are seated at a table in their happy New Jersey home. A huge mosquito appears and buzzes about their heads. The man seizes a broom handle, making a smash at the singing insect. He misses it, hitting his wife a stinging blow that knocks her to the floor. Then they combine their efforts to kill the terrible insect. As they miss the mosquito each time they strike, the weapons used hit something else in the room. Pictures, mirrors and other household effects are quickly demolished. The man then stands upon the table and endeavors to catch it. His wife strikes at it, but hits her husband instead, knocking his feet from under him, smashing the table, through which he falls. The woman finally wounds the mosquito, and as it falls to the floor, the man jumps on it, when a terrific explosion takes place, great clouds of malarial gas escaping and wrecking the room.

795G. You Will Send Me to Bed, Eh?

Length 111 feet. Class A. Code Cuo. Price $16 65

A small boy is carried off to bed by the butler at the command of his mother, a dashing widow, who is expecting a call from a suitor. The small boy sneaks back in and hides behind the screen. He then skilfully connects a thread to his mother's wig and passes it over the chandelier. The suitor comes in and is soon on his knees "popping the question." Just as he does so, the small boy pulls the thread, the wig flies off, and the youngster's revenge is complete.

796M. Firing the Cook

Length 82 feet. Class A. Code Cuu. Price $12.30

A good-natured Irish cook has the misfortune to break a dish and is severely taken to task by her mistress. The cook resents the treatment she is receiving and proceeds to break other dishes. The mistress then calls a policeman, who endeavors to put the cook out. A very comical fight ensues, in which the cook gets all the best of it, the policeman being thrown bodily out of the window. As he lands and ruefully rubs his limbs, the triumphant face of the cook appears at the window.

806D. The Camera Fiend

Length 271 feet. Class A. Code Hao. Price $40.65

This is a comedy picture showing the adventures of a camera fiend. One of his ambitions is to secure a picture of a drowning person. He chances on a dock at the very moment when a small boy falls overboard from a boat. The boy goes down three times and the camera fiend snaps him each time, without attempting to help. Just then the frantic mother rushes down and learns of the occurrence. The father runs to the dock, plunges in and brings up the boy. The usual measures for resuscitation are at once put into operation, and the camera fiend insists upon trying to take a picture of this. The father, exasperated beyond all reason, knocks the camera fiend into the water, where he flounders until a farmer comes along and pulls him out with a rake, more dead than alive. The farmer then loads the limp camera fiend into a wheelbarrow and carries him off.

804P. Willie's Vacation

Length 270 feet. Class B. Code Hay. Price $32.40

This shows a young man going away for his vacation. We see him get off a trolley car and tne farmer and his family are there to meet him. The farmer warns him that he had better not be caught making love to his daughter, but Willie forgets the warning. They are seated on a bench, making love. She is telling him a funny story as the farmer spies them, and, taking the daughter by the ear, tells her to go into the house. He takes her place, and when Willie sees him, jumps up in surprise. He is requested to give an explanation of his conduct, but laughs at the farmer, who empties the milk pail over Willie, who runs, the farmer after him with a shotgun. We see him running through the cornfield, the farmer shooting, and he fairly flying over the fence. The chase continues and finishes with his getting caught and being thrown in a lake. He is helped out by the daughter. The backgrounds are beautiful and the action is lively from start to finish.

805L. A Scandal on the Staircase

Length 131 feet. Code Hau. Price $15.72

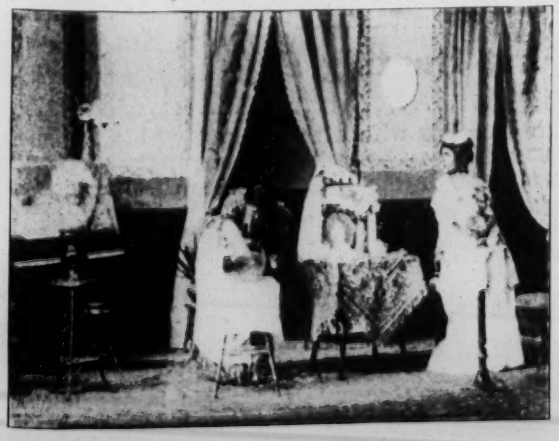
An angry wife is looking for her husband. She has been advised that he is paying court to another woman, and would be found in her house. After a search, she locates the place, and without waiting for an answer to her knock at the door, rushes in. Everything inside is in confusion, caused by the man looking for a hiding place. He finally squats on the floor and a rug is thrown over him. His wife, not seeing him, scolds the woman and makes up her mind to stay until he comes from his hiding place. Thinking the covered thing on the floor is a sofa, she throws herself on it with such force that she knocks it over, and in so doing measures her length on the floor. The husband hastily jumps to his feet and makes for the door, but his wife is too quick for him, and catching hold of his coat, belabors him with her umbrella.



SCANDAL ON A STAIRCASE. THE GAY HUSBAND RECEIVES A BEATING.

841D. The Cook Visits the Parlor

Length 62 feet. Class B. Code Jai. Price $7.44



THE COOK VISITS THE PARLOR. HER MOUTH WATERS FOR GOLD FISH.

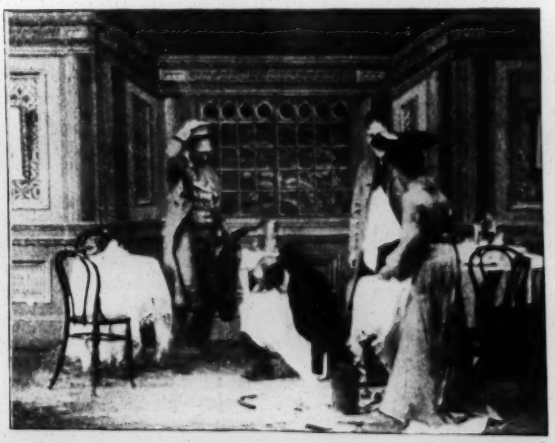
Scene opens in a parlor, with the cook eating live gold fish out of an aquarium. She is discovered by housemaid, who expresses horror. Cook bangs on piano to further annoy housemaid. Housemaid tries to eject cook, with results disastrous to handsome furnishings, bric-a-brac, etc., while they fight about the room.

842G. Uncle Reuben at the Waldorf

Length 77 feet. Class B. Code Jao. Price $9.24



UNCLE REUBEN AT THE WALDORF. "HEY, WAITER! BRING ME PORK AND BEANS."



UNCLE REUBEN AT THE WALDORF. THE WORM HAS TURNED, THE WAITER'S IN THE SOUP.

Uncle Reuben goes to a swell cafe and attempts to get something to eat. The waiter ignores him, and his hunger is only aggravated by the bounteous repast spread before other guests. Finally, a waiter comes along with a tray full of eatables and Uncle Reuben gets revenge by tripping him and causing him to spill the contents of his tray over the more favored diners.

779H. First Hunting Day

Length 147 feet. Code Cia. Price $17.64

The hunter takes his departure from his wife with her best wishes for success. He shoots some rabbits, and on his way home he meets a pretty girl, and soon is making love to her. A youngster in the meantime sees the abandoned game bag, and excharges the rabbits for some dried skins.

The hunter, coming home, tells his wife about his good luck, but she, discovering skins instead of promised rabbits, gives him a warm welcome.

70D. Waiting for Bill

Length 89 feet. Class B. Code Cie. Price $10.68

A girl is walking up and down in the vicinity of a military camp. A private sees her and attempts to pick up an acquaintance. He is supplanted by a Lieutenant, who in turn is obliged to give way to a General. The General thinks he is getting on famously, when Bill the Slugger strolls in, looking for his girl. He sees her with the General, but does not stand on military formalities, for he punches the General and makes off with the girl.

781L. Ice Cream Eater

Length 82 feet. Code Cii. Price $9.84

This ice cream fiend is so fond of his sweets that he does not know when to stop. He swallows glass as well as cream.



776D. Toodles and Her Strawberry Tart

Length 56 feet. Class B. Code Ceo. Price $6.72



TOODLES AND HER STRAWBERRY TART. THE HEART-BREAKER SITS ON THE TART.

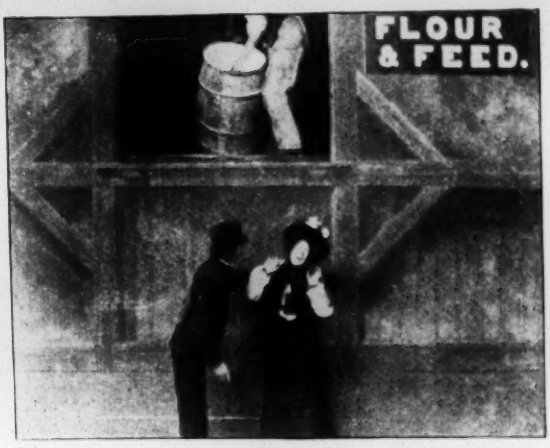


TOODLES AND HER STRAWBERRY TART. THE HEART-BREAKER DISCOVERS THE TART.

Toodles and her mamma are shown in a street car. Toodles places her strawberry tart on an adjoining seat while she eats her banana. A tall and immaculately dressed heart-breaker comes in and sits down on the tart. Toodles at first thinks it is a joke, but as soon as she realizes her tart is spoiled she starts to cry and shriek. The dude jumps up and, bringing around the tails of his coat, shows the havoc wrought by the accident. A thoroughly funny and cleverly enacted scene.

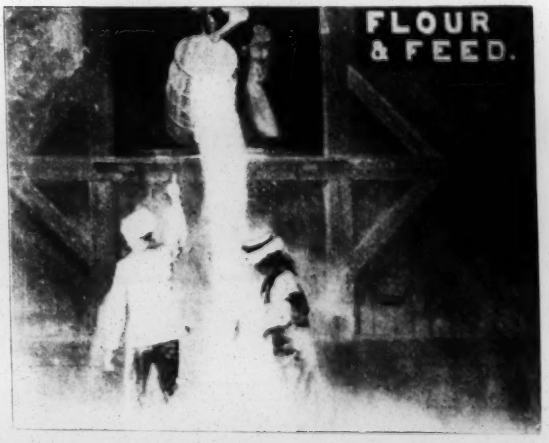
786G. Flour and Feed

Length 80 feet. Class B. Code Coe. Price **$9.60**



FLOUR AND FEED. THE MEETING.

The feed store boy is rolling about a barrel of flour. A young man and a girl meet under the loft; while they are standing there gossiping the barrel is overturned and the contents fall out into the street, the young couple being completely covered.



FLOUR AND FEED. THE FLOUR BATH.

782G. She Fell, Fainting, Into His Arms

Length 58 feet. Class B. Code Cio. Price **$6.96**

A prankish old bachelor tries a joke on a lady of considerable avoirdupois. He frightens her with a toy mouse. The lady faints, however, and, when he attempts to hold her up he finds himself unequal to the task, and it all ends with his being crushed to earth in most ignominious fashion.

783M. Love in a Perilous Place

Length 105 feet. Class A. Code Ciu. Price **$12.75**

A young couple string their hammock over the water at the edge of the lake. They climb into the hammock and proceed to make the most of their unique position. Unfortunately, the hammock rope breaks and the couple fall into the water.

784G. The Giddy Dancing Master

Length 60 feet. Class B. Code Ciy. Price **$7.20**

The dancing master is a dapper little fellow who has been engaged to instruct two pretty girls in some of the niceties of stage dancing. He becomes a little too demonstrative with one of the girls, and her mother takes him out by the ear.

825T. Oh! Shut Up

Length 55 feet. Class B. Code Hoo. Price $6.60

Bed room scene, woman asleep in folding bed. Husband, who is very drunk, opens the door cautiously, comes in with shoes in his hand, and proceeds to undress in an uncertain manner. He takes a drink from the water pitcher, which he lets drop to the floor. This awakens his wife, who gives him a curtain lecture. Te tries to make her keep quiet by squirting seltzer in her face, which only makes her open up in a more violent manner. Growing desperate, he closes her up in the folding bed.

853R. "Champion Pumpkin Eater."

Length 75 feet. Class B. Code Jou. Price $9.00

Scene starts showing a man asking a farmer's wife for something to eat. She says that she has nothing to give him. "What do you call them?" he says, pointing to some pumpkins lying on the ground; "give me one?" She hands him one and he swallows it whole, to the amazement of the farmer and his wife. He loudly calls for more, and they are handed to him as fast as possible and he swallows one after another until all are gone. He gets stouter and more out of shape after each one, and when he has finished he is a sight to behold. He falls over and is unable to get up, to the amusement of the farmer and wife, who laugh heartily at him.

854H. The Shower Bath

Length 49 feet. Code Joy. Price $5.88



THE SHOWER BATH. TWO OLD GOSSIPS.

The sun is shining again after a heavy rain. A grocer comes out of his shop in order to sweep his footway. Two old gossips meet each other and start chatting at once. The grocer, seeing this, takes advantage of the situation, and prodding his awning with the handle of his broom, pours the water, which had accumulated there, over their heads.

855G. The Boy Under the Table

Length 50 feet. Class B. Code Jua. Price $6.00

A small boy is sent from the table because his mother expects a caller. He comes back slyly and creeps under the table, where he pins his mother's gown to the tablecloth. When the caller arrives she arises to meet him and pulls the cloth with its burden of dishes to the floor.

856M. The Power of Authority

Length 66 feet. Class B. Code Jue. Price $7.92

A painter is at work on a scaffold when a young officer strolls along with his best girl. A spot of paint falls on the officer's uniform and he at once orders a sentry to call the man down. The sentry prods the man with his bayonet and the pot of paint is overturned, the contents falling completely over the officer.

857P. The Paper Hanger in Trouble

Length 93 feet. Class B. Code Jui. Price **$11.16**

A paper hanger is seen on his way to work with his rolls of paper, etc., and the long pasting board over his shoulder. When he stops to rest, putting his bucket down in the road, an old gentleman, who has been walking behind him, reading a book, bumps his head on the end of the plank, which knocks him down. The paper hanger turns around to see what the trouble is, when the other end of the plank knocks a butcher boy over, and one new arrival after another is tumbled into the dust. They all jump on the poor paper hanger and beat him unmercifully, finishing by unrolling his paper and covering him with it, then setting the pile on fire.

849L. A Cheeky Traveler

Length 164 feet. Code Jeo. Price **$19.68**



A CHEEKY TRAVELER. KICKED OUT, NECK AND CROP.

A gentleman enjoying solitude in a French railroad car is interrupted by a young man who tries to make himself as comfortable as possible.

After taking off his clothes he insists upon extinguishing the light, but sees himself strongly opposed by our first friend.

The conductor comes, just as the "Cheeky Traveler" is being kicked out of the car, and both fall together. The first wayfarer smiles a placid smile and resumes his paper.

850G. Nervy Nat

Length 112 feet. Class A. Code Jeu. Price **$16.80**

Nervy Nat breaks into an apartment house by climbing up to the roof via the fire escape and making his way through the scuttle. He is then shown entering the apartment where he finds a bed of very comfortable appearance. Without further ado he proceeds to make use of the bed, and is soon sound asleep. The maid then enters, and seeing Nervy Nat comfortably stretched out in the folding bed, quickly slams it shut and runs for a policeman. The policeman soon enters, and opening the bed finds Nervy Nat somewhat warped but still in the ring. The picture ends as Nervy Nat is being carried off to a police station.

851K. Before and After

Length 60 feet. Class B. Code Jia. Price **$7.20**

Moonlight garden scene. A couple wearing masks walk through the garden after a dance. They sit down upon a bench. Young man begins to make love to his fair partner. He removes his mask, asking her to do the same, but she refuses. After a great deal of persuasion she consents, and discloses the face of a very homely old maid. The sight of it throws the young man into a fit.

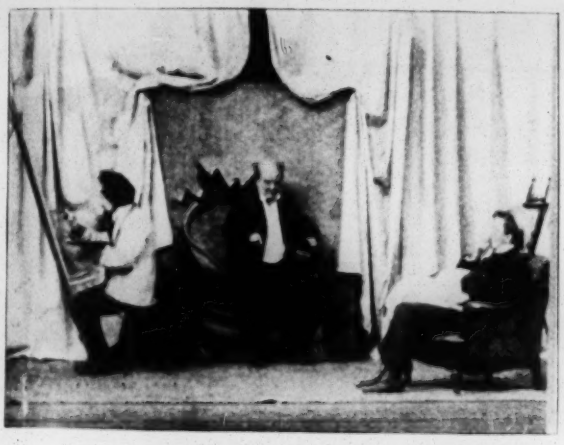
838M. Off His Beat

Length 62 feet. Class B. Code Hye. Price **$7.44**

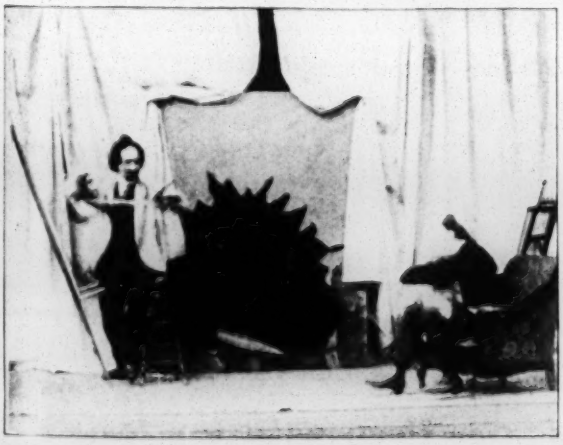
A policeman goes out of his way to make love to the cook in the absence of her steady. The latter returns in time to catch the policeman trespassing, and a fight ensues in which the policeman gets decidedly the worst of it.

787M. The Easy Chair

Length 89 feet. Class B. Code Coi. Price $10.68



THE EASY CHAIR. SITTING DOWN.



THE EASY CHAIR. DAMAGES COMING.

An impecunious painter paints a picture of an easy chair in such realistic fashion that it looks like the real thing.

A wealthy patron calls, and the painter's room-mate purposely sits in the only real chair in the room, inviting the guest to be seated. The latter sits on the painted chair and goes through the canvas. The artist is heart-broken and the guest pays richly for the damage. He leaves, and the picture is restored for the next victim.

833D. Why Foxy Grandpa Escaped a Ducking

Length 52 feet. Class B. Code Hyy. Price $6.24

Foxy Grandpa's boys attempt to play a practical joke on him by putting a bucket of water over his door and connecting it with a string to the door knob. While they are away, Foxy Grandpa changes the string from the door knob to the door bell. The boys return, pull the bell, and give themselves a ducking, while Foxy Grandpa looks on with twinkling eyes from a corner of the window.



WHY FOXY GRANDPA ESCAPED A DUCKING. THE BOYS ARE SOAKED.

834S. Peeping Tom

Length 114 feet. Code Hyo. Price $13.68

An hotel porter tries in his spare time to find out the secrets of the guests by looking through the keyholes of the different rooms. He must see very funny things, judging from his facial expressions.



PEEPING TOM. SIGHTS HE SAW, AND CAUGHT AT IT.

835D. Blessed is the Peacemaker

Length 71 feet. Class B. Code Hyu. Price $8.52

A man and his wife are engaged in a domestic quarrel and have come to blows, when a policeman interferes. The couple immediately turn upon the policeman and give him a terrific beating. When he is laid out completely, they take him by the arms and legs and throw him out of the door. A thoroughly funny picture, well enacted.

836D. Willie's Camera

Length 50 feet. Class A. Code Hyi. Price $7.50

Two mischievous small boys rig up a fake camera with a piece of stove pipe and a box, and persuade a gushing old maid to sit for her picture. When she is carefully posed, the camera emits a flood of soot and she is thoroughly covered. The small boys dance with glee.

837G. How Buttons Got Even with the Butler

Length 51 feet. Class A. Code Hya. Price $7.65

Buttons and the butler have a feud. Buttons has been abused and plots to get even. He ties the butler's coattails to a china cabinet, while the butler is serving the master. Buttons then makes faces at the butler, who starts after him, overturning the cabinet and smashing all the dishes.

845H. Greedy Cat

Length 82 feet. Code Jea. Price $9.84

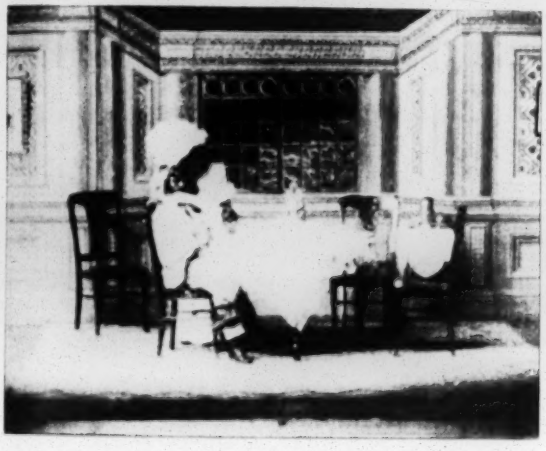
A picture of the interior of a restaurant in Paris. On a table is a glass containing cream. A cat is seated on the table, and keeps inserting its paw and licking the cream off it. An odd effect is obtained by means of a looking glass on the wall, which shows a continuous stream of traffic passing the restaurant door.



THE GREEDY CAT.

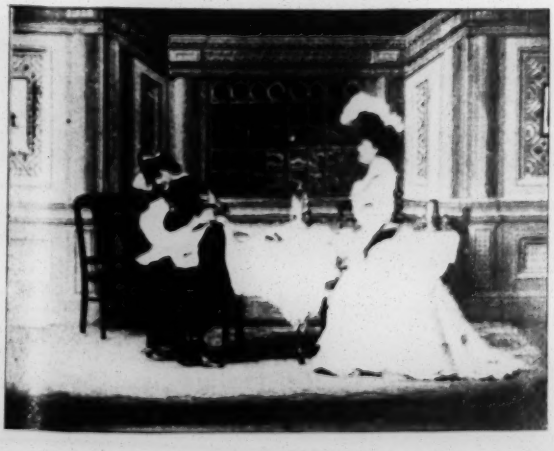
809D. The Wrath of a Jealous Wife

Length 71 feet. Class B. Code Nue. Price $8.52



THE WRATH OF A JEALOUS WIFE. MRS. NEWLYWED SAYS GOOD-BYE.

Mrs. Newlywed says good-bye to hubby, as she is going out for a little while. Her husband takes advantage of the opportunity to make love to the pretty maid. Mrs. Newlywed returns in time to catch the couple, and the gay husband gets his deserts. He is chased about the room, followed by flying crockery, and when he finally falls over a chair his wife jumps on him and beats his head against the floor with such violence that it seems as if his brains would be beaten out.



THE WRATH OF A JEALOUS WIFE. MRS. NEWLYWED'S UNEXPECTED RETURN.

821P. That Poor Insurance Man

Length 93 feet. Class B. Code Hou. Price $11.16

Here we see an insurance agent entering the grounds of a farm-house. He is seen to inquire for the madam of the house, and is told to go around to the rear. He walks up to the steps of the porch and tries to convince her ladyship that she must be insured, but is refused. He is so persistent that he is pushed down the steps, where, at the bottom, a mischievous boy has tied a rope. He turns a complete somersault as his feet strike the rope, and, getting up, threatens to have revenge, when a bucket of whitewash is thrown over his head, bucket and all. After a struggle to free himself of the bucket, he is a sight. The master of the house appears and carries on at a great rate, showing in pantomime what he will do to the agent if he does not quit annoying the family. The poor insurance man sneaks in, puts a giant firecracker under him and blows him up. The agent tears up his papers and quits his job.

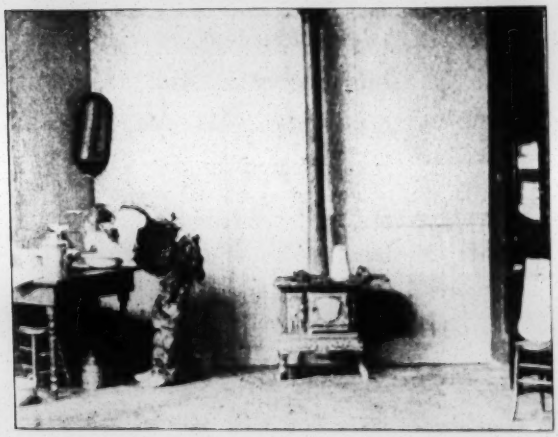
820R. Fisherman, Eels and Snakes

Length 250 feet. Class B. Code Hoy. Price $30.00

A fisherman enters his boat and takes frequent pulls from a demijohn. Pulling out in the bay he anchors, and commences to fish; pulls in a large eel, takes another drink. He catches one after another, taking between bites more pulls from the demijohn than he catches eels. He at last lands a big fellow, which he is unable to get off the line, and in the struggle he releases a dozen eels which surround him. Thinking that he sees snakes, he jumps into the water. He splashes around trying to shake them off through the marshes, and is seen at last on the run through the swamps. A sailor starts after him, accompanied by several others, who take him for an escaped lunatic.

824G. How Mike Got the Soap in His Eyes

Length 73 feet. Class A. Code Nui. Price $10.95



HOW MIKE GOT SOAP IN HIS EYES. A GOOD WASH.



HOW MIKE GOT SOAP IN HIS EYES. "WHERE'S THE TOWEL?"

Mike comes back from work and proceeds to wash his face. He uses the soap freely, and with his eyes covered with lather gropes about for a towel. Unfortunately, he seizes a rag with which his wife has been blacking the stove. The result is very ludicrous, but when Mike's wife takes him to the looking-glass he becomes greatly provoked and proceeds to black her face also.

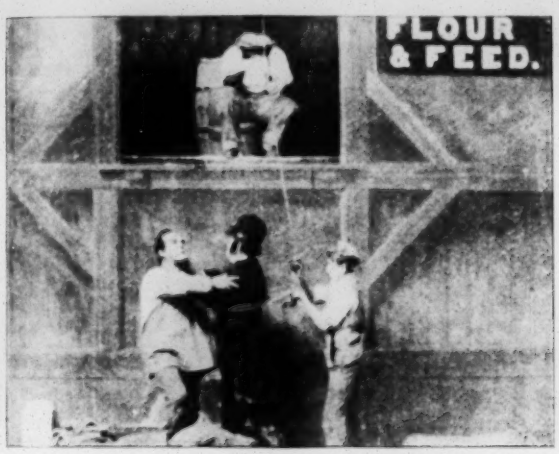
807S. A Boy's First Smoke

Length 131 feet. Code Hai. Price $15.72

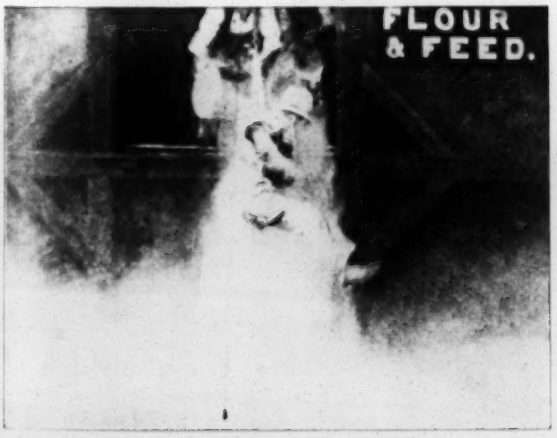
This introduces a very young and very wise cadet. He starts in to smoke his first cigar. He begins with a smile of contentment and many ludicrous facial expressions, but after proceeding a short time with his smoke, his nerves begin to forsake him. A pained expression passes over his face and he begins to perspire. Then he becomes deathly ill. The facial contortions that follow are very amusing.

865D. Clarence the Cop on the Feed Store Beat

Length 61 feet. Class B. Code Joo. Price $7.32



CLARENCE THE COP ON THE FEED STORE BEAT. GETTING READY FOR THE ASCENSION.



CLARENCE THE COP ON THE FEED STORE BEAT. CLARENCE GETS A RAISE.

The fed store boy is fastening bags of flour to a rope for the purpose of having them hauled to the second floor. Clarence the Cop comes along and reprimands the boy for obstructing the sidewalk. At the same time another workman, with some bags on skids, enters and trips up the policeman unintentionally. The policeman threatens to arrest the two, but the boy fastens the rope to the policeman's belt and he is hauled up and pelted with flour.

Sensational and Dramatic

1710G. The Kidnapper—"At Work." "In the Den." "The Rescue."

Length 152 feet. Class B. Code Cei. Price $18.24

SCENE 1

The first of an intensely dramatic series of three pictures. Here we see the kidnapper entering the home. The mother is felled by a blow and the child seized and carried off. The father returns just too late to catch the villain.



THE KIDNAPPER. 1. AT WORK.



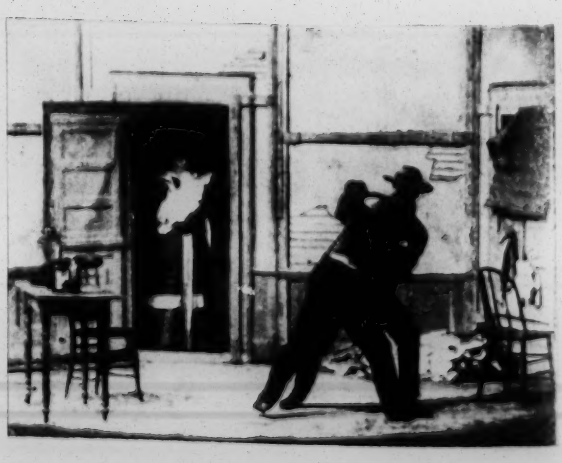
THE KIDNAPPER. 2. IN THE DEN.

SCENE 2

Here we find the little child on a pallet of straw. The kidnapper, intoxicated, catches the little boy in an attempt to escape and cruelly thrashes him with a heavy whip

SCENE 3

The kidnapper is continuing his abuse of the child, when the father, who has discovered his whereabouts, rushes in. A fierce fight ensues, in which the kidnapper gets his just deserts. The mother arrives on the scene, and her meeting with the child is very effective. The entire series is well acted and of a superior quality photographically.



THE KIDNAPPER. 3. THE RESCUE.

1711M. A Search for Evidence.

Length 217 feet. Class B. Code Cee. Price $26.04

This is a novel and very effective arrangement of seven scenes—to give the effect of the search of a detective and a discarded wife for the evidence necessary to secure a divorce. The two walk down the hall and look through the keyhole of various doors. As the woman looks through each keyhole, the picture shows what she sees—(a) A young husband walking the floor with a baby; (b) a farmer trying to light the electric light with a match; (c) an old maid preparing to retire; (d) a doctor and nurse attending a patient; (e) a poker game in full blast, and, finally, the guilty pair, the husband and his paramour. The picture shows the detective breaking in the door, and then the interior of the room, with the detective and the wife breaking in, and an exciting denouement when the wife confronts the woman. All exceedingly well acted.

1705D. The American Soldier in Love and War

Length 161 feet. Class B. Code Cai. Price $19.32

These three scenes are to be used in connection with war views, to make a complete story in one film for projection. The first scene shows the young American officer parting with his sweetheart and starting for the Philippines. The second shows the regiment leaving its post to embark on the transport—then comes a fight in the brush, then the wounding of the young officer; his capture and rescue by a Filipino girl, and finally his meeting the sweetheart and her father in the Filipino hut, where he has been nursed back to life.

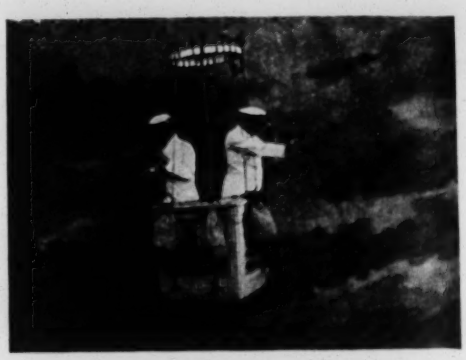
1706M. The Miser's Daughter

Length 270 feet. Class B. Code Cao. Price $32.40

A beautiful young girl is busily engaged cleaning up the sitting room when she is surprised by a knock at the door. Opening it, she faces her lover, a young man who has not gained favor with her father. As they stand talking, footsteps are heard in the hall, and the young man, recognizing the well-known tread of the miser, becomes excited in his anxiety to escape. The door through which he entered is the only means of exit, and if he departs by it, he must face the old man. The girl advises him to hide in a trunk which is standing in the room. Into it he quickly jumps and the lid is barely dropped when the miser enters the room. After scolding the girl, the old man commands her to leave the room. She is no sooner out than he rushes to his secret strong box in the floor and takes out a number of bags of gold. He places them on the table and starts to count the yellow pieces. He is startled by a noise at the window, but upon investigation sees no one there. He therefore returns to the table, satisfied that all is safe, but he is no sooner seated than a burglar enters through the window behind his back, and pouncing upon him binds him to the chair and gags him. While he is struggling with the miser a confederate enters through the door and assists his companion in his work. They do not, however, suspect the presence of anyone else in the house and carelessly lay their pistols on the table while binding their victim. The noise attracts the attention of the miser's daughter, and she, suspecting the cause of the disturbance, carefully opens the door, makes a dash for the pistols, and covers one of the robbers just as her lover jumps from his hiding place and tussles with the other. Grasping the second pistol, the girl covers both of the burglars, just as the police enter. After the thugs are taken in charge by the bluecoats, the girl and her beau release the old man, who, to show his gratitude to them for their brave work and timely assistance, agrees to their marriage.

1707H. Drama in the Air

Length 180 feet. Code Cau. Price $22.50



DRAMA IN THE AIR.

At the opening of the picture we see the filling of the balloon with gas. The aeronaut enters with a friend, the balloon ascends and is seen drifting away. We see most beautiful scenery as the balloon passes—the harbor filled with warships, the great city and the wild waves precipitated over rocks. Suddenly a storm arises. A heavy rain falls; lightning and thunder. We see the balloon helplessly driven by the fierce storm. Suddenly lightning strikes the balloon, which catches fire, and is seen descending rapidly into the deep sea. A fisherman, just passing this spot in his boat, rescues the two brave balloonists. This is a most sensational film, photographically beautiful. It is a novelty in animated photography.

A short section near the end is colored by hand—the part in which lightning strikes the balloon and it falls.

1708M. The Unfaithful Wife—"The Lover." "The Fight"—"Murder and Suicide."

Length 168 feet. Class B. Code Cay. Price $20.16

A dramatic series in three scenes. Here the young husband comes home unexpectedly and finds his wife entertaining a strange man, whom he orders from the house.

The young wife has stolen away with her lover, and the two are seen in a dance hall drinking. The husband enters, attacks his wife's companion, and a fierce fight ensues, resulting in the husband's ejection from the place.

The husband and wife are at home again. He implores her to give up her lover, but she laughs at him. He becomes desperate, and she draws a revolver to protect herself. The husband takes the revolver from her after a struggle and then shoots her twice. Having satisfied himself that she is dead, he puts a bullet through his own brain.

1709F. The Poachers

Length 220 feet. Class B. Code Cea. Price $26.40

This is a subject full of action and startling scenes, and yet interspersed with comedy. Two poachers are seen taking a catch of rabbits from a net. They hear the approaching gamekeepers and seek a hiding-place. The gamekeepers appear, discover the poachers' net, and the pursuit begins. The poachers beat a retreat through woods, over meadows, along lanes, over gates and fences, and through creeks and pools, the gamekeepers all the while being in hot pursuit and frequently in fierce hand-to-hand encounters with the poachers, but the latter succeed in getting away, either by superior strength over their pursuers, or by shooting the foremost of them down. Finally, however, the poachers are overpowered by superior numbers, but not without a desperate struggle.

1703M. Love and Jealousy Behind the Stage

Length 256 feet. Class B. Code Caa. Price $30.72

A dramatic subject in several scenes. The first two show a manager's office, where various girls are tried in dancing and singing. The following scenes are on the stage. One of the girls accepts the attentions of the clown in the pantomime and becomes betrothed to him. She is fickle, however, and the clown catches her in a love scene with a stage "Johnnie." The clown, infuriated at the sight, secures a revolver and shoots the young man, making a very sensational finish.

1701K. Daylight Burglary

Length 265 feet. Class B. Code Byo. Price $31.80

A burglar jumps a back fence and enters the rear of a house, by prying open one of the windows. A boy discovers the thief and calls the police; shortly after the robber enters the window, two policemen come along on a run and enter the place after him. Scene now changes to the roof. The burglar tries to escape, but is caught by one of the officers, and a fight ensues in which the officer gets the worst of it, and is thrown to the ground. The burglar escapes to the street through another house, closely followed by the second policeman. When the latter reaches the street and sees his comrade almost dead, he calls for the ambulance. This is seen rushing to the scene. The injured man is placed on a stretcher, carried to the ambulance, and then to the hospital. Calling for reinforcements, the second policeman continues to run after the thief. He chases him through the fields, over streams, etc. The thief finally reaches the railroad station just as a train is pulling out. He jumps on the train, and leaves the officers, who were close behind. The telegraph service is here brought into use, and when the train stops at the next station, a squad of police are there to meet it. The burglar alights and makes a break for liberty, but is soon caught and handcuffed, after a struggle. He is then taken to the lock-up to await trial. Very exciting.

1702G. The Wages of Sin—"Murder and Retribution."

Length 102 feet. Class B. Code Byu. Price $12.24

Showing a den of thugs. A young girl, the wife of one of the thieves, tries to persuade him to forsake the life he is living. He attacks her and strangles her. A very sensational and dramatic scene.

A young clergyman, who has come to the rescue of the young woman, but who arrives too late, engages in a hand-to-hand conflict with the ruffian and is rapidly beating him, when another thug enters and attempts to shoot the clergyman. The latter knocks the revolver away, and the bullet, flying wide of its mark, kills the murderer. Police break in in the meantime and capture the second thug. Both scenes are well acted.

1704T. Kidnapped Child

Length 300 feet. Class B. Code Cae. Price $36.00

The first scene shows the front gate of a well-to-do English merchant's house. A baby is left outside the gate in an English perambulator. One of the little girls of the house is sent on an errand and takes the baby with her. Here the scene changes to the front of a store. The little one comes along with the carriage, and leaving it standing outside, enters the store to make her purchases. While she is inside, a poorly clad woman who has been watching the children rushes to the carriage and taking the baby rushes down the street. When the little girl comes out of the store and discovers the empty carriage, she drops her bundles on the sidewalk and runs home. We next see the frantic mother hurrying out of the house and down the street. She meets a policeman and asks him to help her find her child, but he simply points in the direction he saw a woman going with a baby. Here the scene changes and shows the kidnapper arriving at her house. She takes the baby into the cellar, and after hurriedly changing its clothes for a few rags, she hurries off to a pawnshop and gets a few cents, which are quickly spent in a rumshop. Next scene shows the woman and baby walking along the street begging. She receives alms from a number of the people passing by. The mother of the baby has been diligently searching for her little one every day, and in the course of her travels she meets this woman and the baby. The baby recognizes its mother instantly and runs to her. A lively scene now takes place. While the two women are scolding each other, a policeman appears, and, after a short chase, catches the kidnapper and hurries her off to the lock-up.

Trick and Mixed Comedy Films

2751S. Devil's Pot

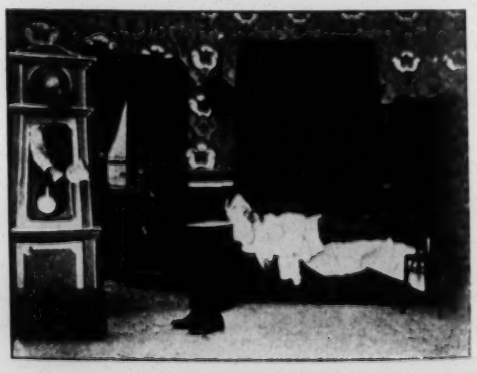
Length 180 feet. Code Kyu. Price $21.60

A huge cauldron is set over a fire and the cook and his assistant are busy preparing the meat for soup. After throwing pigs' heads, chickens and various other articles into the kettle, the cook leaves the room. His assistant then sits down to pluck the feathers from a chicken. Suddenly Satan appears in the kettle. After making a number of wild motions, he comes out of the pot and brings the chicken back to life. This surprises the assistant cook, and he jumps to his feet in amazement. The devil catches hold of him and, after throwing him in the kettle, disappears. The cook now enters, and proceeds to taste the soup. Noticing something peculiar about the flavor, he turns around to see where the assistant is. Not finding him, he stirs up the soup, and to his horror, pulls a human leg from the pot. This causes him to suspect a suicide, and he proceeds to take arms, body, head and the missing leg out. With them, he gets the pig's head. In throwing the pieces on the floor, they are arranged so that the pig's head is near the shoulders of the body. Suddenly the assistant is brought back to life, but he has the wrong head. This is soon remedied, however, by the cook, who throws the man's head at him, and it takes the place of the pig's head. He then adjusts an arm which was missing, and the pair sit down to talk over the assistant's experience. Suddenly the pot changes into a huge head of Mephisto, and the assistant, seeing it, runs off. The cook in his excitement falls from his seat into a pan of water, and upon emerging from it presents a very ludicrous appearance.

2752L. Too Late

Length 82 feet. Code Kyy. Price $9.84

A gentleman, rising late one morning, is ably assisted by his clothing, which amiably comes to him when he calls. He is dressed in a few seconds. He runs and sees his train just leaving; jumps, but misses, and falls down.



TOO LATE. CALLED BY THE CLOCK.

2753W. The Untamable Whiskers

Length 138 feet. Code Laa. Price $23.50

The background of this picture represents a scene along the beautiful river Seine in Paris. A gentleman enters, and taking a blackboard, draws on it a sketch of a novelist with whiskers. Then standing in the center he causes the living features of his sketch to appear in the place of his own, which is utterly devoid of whiskers. The change is made so mysteriously that the eye cannot notice it until one sees quite another person in the place of the first. Again another sketch is shown on the board, this one being that of a miser; then an English cockney; a comic character; a French policeman; and last of all, the grinning visage of Mephistopheles. The facial changes are gradual and not sudden, the effect being startling.

2754H. Amusing Changes

Length 114 feet. Code Lae. Price $13.68

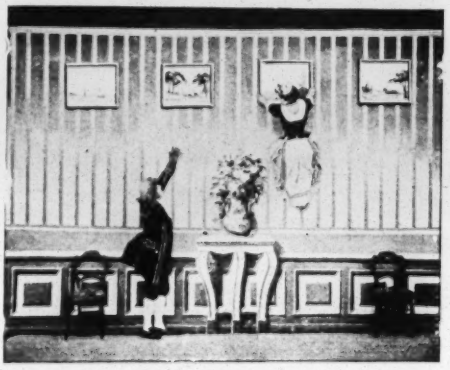
A magician enters, and after bowing to the audience, performs a number of acrobatic feats, during each of which his entire make-up is mysteriously changed. He tumbles over tables, turns somersaults, jumps through windows and every time he faces the audience they apparently see a different person.

2755S. Ingenious Soubrette

Length 131 feet. Code Lai. Price $15.72

A servant calls the valet and asks him to be good enough to help her hang some paintings in the drawing room. He does not know how to do it, and finally goes out to fetch a ladder, but while he is away the girl has a splendid idea, and hangs them up herself by means of a new process. The valet comes back with his ladder, and is quite surprised to find the work done.

This film shows the startling appearance of the girl as she walks up the walls and hangs the pictures without rest or support of any kind.



INGENIOUS SOUBRETTE, WALKING UP THE WALL.

2768W. Up-to-date Surgery

Length 276 feet. Code Lii. Price $43.00

This is not only a startling trick picture, but also exceedingly comical.

In this film is shown the interior of a doctor's office. A patient enters, and, judging from the expression of his face, he is in great pain. The doctor tells him that he is troubled with acute indigestion, and immediately places him upon the operating table. He begins his treatment by cutting off the patient's arms and legs with a huge saw. After removing these members he takes a large knife and makes an incision in the unfortunate's stomach large enough to put his arm in. He then removes such things as bottles, knives and forks, lamps and other articles of furniture from the patient's body. The patient evidently complains of the great pain he is suffering, and to relieve this the doctor cuts off his head and places it upon a nearby chair. Next a large water pump is brought into play, and after pumping about two gallons of water from the stomach of the patient the doctor sews up the wound, which heals immediately, then places the head back in its place. He next attempts to adjust the man's legs and arms in their proper places, but in his hurry a leg is placed where an arm should be, and vice versa. After discovering his mistake he corrects it, and the man, entirely cured of his trouble, rises from the table and, after paying the doctor his fee, departs from the office in great glee.

2776S. In a Hurry to Catch the Train

Length 131 feet. Code Lua. Price $15.72

The husband and wife get up hurriedly to catch a train. She tries to find her chemise, but gets her husband's trousers instead, and the husband takes her chemise. They quarrel and fall to the floor, and on getting up they are fully dressed. But just as they start to go out, they find they are dressed in each other's clothes. They quarrel again and rush from the room in their nightclothes pursued by their garments.

2781L. The Fairy of the Spring

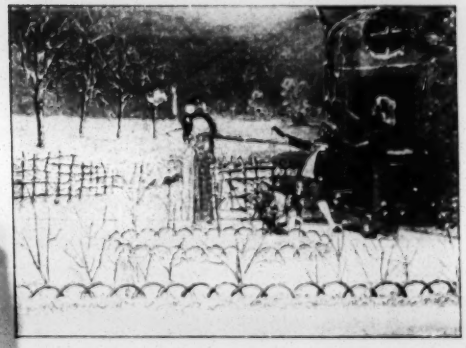
Length 180 feet. Code Luu. Price $21.60

This picture shows a country scene in the winter time. It snows heavily and everything looks bleak. A poor peasant waits anxiously for her husband, who has gone to fetch some wood. He comes back and they deplore their childless fate.

The good fairy "Spring," who has heard their prayers, appears, and by means of her magic stick, she changes the entire scene.

Everything looks bright and flowers are all about. The two people themselves are richly dressed, and the fairy causes the flowers to gather in her hands.

She forms a splendid bouquet, that is at once changed into a pretty baby, which she gives to the couple. She then disappears, leaving them in the highest state of happiness.



FAIRY OF THE SPRING. SCENE 1. WINTER.



FAIRY OF THE SPRING. SCENE 2. SPRING.

2782M. The Bewitched Traveler

Length 272 feet. Class A. Code Luy. Price $40.80

(Original by Hepworth & Co., of London. Authorized duplicate only can be furnished.)

This is a trick film, different in character from the usual type. The trick effects are not only peculiar but extremely funny.

A young gentleman is traveling for pleasure. In the first scene he is in the dining room of an inn endeavoring to get a meal. The table fades away before his eyes and simultaneously appears on the opposite side of the room. He changes his seat and takes up a cup of coffee, but the table again fades away. Then, in anger, he goes into the street and stops a 'bus. He has no sooner taken his seat than the horses fade away. He dismounts and, with the other passengers, goes to the front to investigate. The entire 'bus and the passengers then disappear. He tries to get on another 'bus, but it slides out from under him, and he rolls headlong into the street. He then goes to the railroad station and tries to board a train. The train comes in, and before he can board it, it vanishes into ghostly nothingness. Another train goes through at *full speed* and vanishes in a similar manner. The young man then determines to try a 'bus again, and sits down on his valise at the roadside. A 'bus comes, but just before it reaches him it fades and goes by like a vision, and he never sees it. The young man, now thoroughly distracted, goes crazy and dances about the road waving his arms over his head as if pursued by a swarm of imps. As he does this he vanishes, and his valise follows him in a puff of smoke.

The disappearing effects in this film are not sudden, but gradual. Solid bodies, like omnibuses and railroad trains, become transparent and fade slowly from view.

2765H. "A Frightful Night."

Length 131 feet. Code Lia. Price $15.72

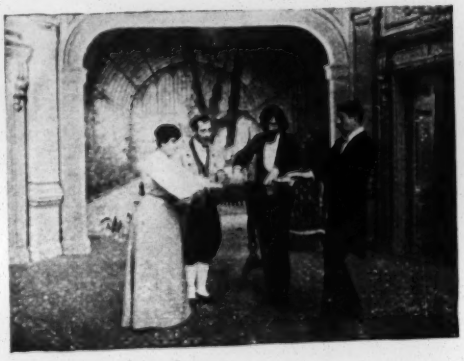
A traveling knight arrives at a hotel and after handing his sword to the lackey takes off his clothes and goes to bed. No sooner is he under the sheets than he jumps up fully clothed, his garments having magically returned to his back. He then determines to sleep in his clothes, jumps into bed, which at once moves from under him, and he lands on the floor. The knight spends a horrible night; all sorts of unpleasant things happen to him to prevent his sleeping, and in the end there is an explosion which brings down the building n ruins. The knight stands astounded among the debris.

2772H. The Revolving Table.

(Spiritualistic scene.)

Length 147 feet. Code Loe. Price $17.64

To see the table, an ordinary one, float through the air and settle at any place designated by the operator, makes one think he is attending the seance of a spiritualist. The tricks are weird and wonderful, marvelous to behold, and stamp this film as one of the mysteries of life-motion photography.



THE REVOLVING TABLE.

2773H. Living Statues; or, Marble Come to Life.

Length 82 feet. Code Loi. Price $9.84

2774L. Amphitrite

Length 65 feet. Code Loo. Price $7.80

A beautiful and mystifying subject. A pretty girl, clad in tights, is seen going through numerous graceful evolutions under water. The fish are seen swimming all around her.

2775S. The Fairy of the Stars (Vision of Art)

Length 98 feet. Code Lou. Price $11.76

2763L. Japanese Varieties

Length 262 feet. Code Leu. Price $31.44

This is an extremely clever sleight-of-hand performance. A Japanese magician enters upon the scene and bows reverently to an immense idol which is placed at one side of the room. He then takes a cloth and shakes two live ducks out of it. Next he turns the cloth around in his hands a number of times to show the audience that there is nothing in it, and then, placing it on the floor, produces a jar of water containing gold fish. He now wants the fish, and to secure these he produces a pole, and casting in the air, catches them. After numerous tricks of this kind, he enlists the services of a pretty Japanese lady, and from a tea box, which she holds for him, he takes lanterns by the score, and ends by taking a little Japanese girl from it.

2759L. The Magic Hat

Length 180 feet. Code Lea. Price **$21.60**

A conjuror takes a hat and makes cakes inside with eggs, which he takes out of his butler's mouth. As he takes the cakes out of the hat, the latter eats them, but when the conjuror sees the trick, he forces his butler to restitute them.



THE MAGIC HAT. PUNCHING A HOLE THROUGH IT.

2760H. The Illusionist

Length 98 feet. Code Lee. Price **$11.76**



THE ILLUSIONIST.

Groups of persons are made to appear and disappear, producing a startling effect.

2777S. Bathers at Joinville

Length 131 feet. Code Loy. Price **$15.72**

An excellent picture, showing diving, during the last half of which the action is reversed.

2758K. Mystified Bather.

Length 125 feet. Class B. Code Lay. Price **$15.00**

A young man comes to the bank of a stream and, judging from the way he is using his handkerchief, the day is very warm. At any rate, his idea in coming to the stream was to cool himself in its water, and with this in view he proceeds to remove his clothing. He takes off his coat and vest, and as he starts to unbutton his collar, is surprised to find another vest on him. Not knowing how it got there, he proceeds to remove it. Before he gets it off, however, he finds there are two more on him. This enrages him, and he pulls and tugs at his clothes in a vain attempt to rid himself of them. Finally he succeeds in getting down to his bathing suit, and, with a satisfied expression on his face, walks toward the water and is about to dive in, when he finds he is fully dressed again. He again removes his clothes and jumps hastily into the water, but things are just as hastily reversed, and he jumps backwards out of the water with another suit on him. This discourages him, and he leaves the place in disgust.

2769H. A Hurried Moving In

Length 114 feet. Code Liu. Price $13.68



A HURRIED MOVING IN

A young married couple are looking for suitable rooms. At last they find a room, but unfurnished. The young husband, who is somewhat of a magician, furnishes the room at a moment's notice. Furniture, pictures, table, dishes and everything else needed, fly in through the windows, doors, from the ceiling and from all sides, and in less time than it takes to tell it, the dining room is beautifully furnished. When the young wife arrives to see what is needed, she finds everything prepared. The young husband offers her a bunch of roses and they sit down to dine.

2770S. The Statue Dealer

Length 114 feet. Code Liy. Price $13.68

A man has a quarrel with a dealer in statues, and smashes the entire stock on the sidewalk. The frantic owner rushes for the police, and before he returns, all the pieces have flown back into place, the whole stock being restored. The astonished storekeeper is speechless, while his assailant laughs uproariously.



THE STATUE DEALER. THE POLICE FIND NO DAMAGE.

2771L. The Drunkard and the Statue

Length 131 feet. Code Loa. Price $15.72



THE DRUNKARD AND THE STATUE. THE POLICEMAN GETS A WHISKEY BATH.

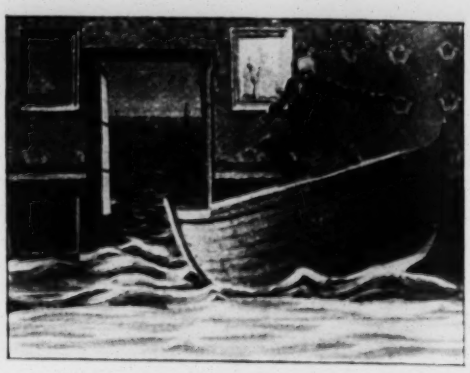
A belated drunkard, coming into a public square, espies the statue of a man on horseback, and in a spirit of mischief throws things at the man of bronze. To his intense astonishment, the statue comes to life, gets off the horse, and forces the drunkard to take his place while he walks off. A policeman approaches and orders the drunken rider to come down, who refuses. The policeman goes after him, and the drunkard pours a bottle of liquor over his head.

2761S. A Bewildered Traveler

Length 98 feet. Code Lei. Price $11.76

A traveler takes a room for the night in a hotel. As he jumps into bed it changes into a sideboard; this turns into a boat and he is rocking in the sea. He falls overboard, and starts to swim with fierce energy, when he finds himself upon the floor of the bedroom, with no water in sight.

He again attempts to get into bed, but finds himself on the mantelpiece, from which he is suddenly thrown down; he gets up and rushes out of the room.



A BEWILDERED TRAVELER. HE FINDS HIMSELF IN A BOAT IN HIS BEDROOM.

2780S. Masks and Faces

Length 82 feet. Code Luo. Price $9.84

The head of a facial comedian is all that is seen in this picture, but by the aid of "make-ups" he completely changes his looks a number of times. All of the expressions are very laughable.

2783K. Casey's Nightmare

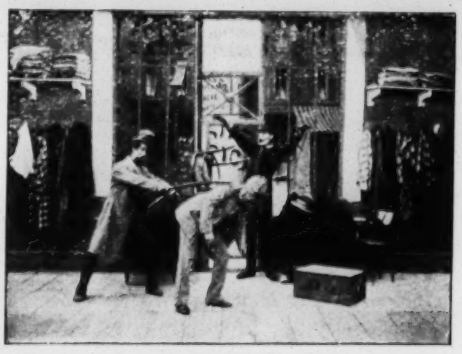
Length 340 feet. Class B. Code Lya. Price $40.80

Casey, after a night with the boys, decided to put up at a hotel and sober up before facing his wife at home. He is shown to his room by one of the maids, to whom he proceeds to make love. She leaves the room. As she departs, one of the butlers appears with Casey's grip and stands where the maid did when she knocked Casey over. Casey, being of a very lovable disposition, picks himself up, and, taking the butler for the maid, starts to hug him. He soon discovers his mistake, and kicks the unfortunate man across the room. Casey then removes his coat, hat and boots and hands them to the butler, who arranges them on the hatrack to resemble a man. He then leaves the room. Casey, when he finds himself alone, proceeds to light his pipe. As he approaches the candle for a light, it is suddenly seen to rise in the air and is blown out by a man in a picture which turns to life. It comes back to its place on the table after being extinguished, and Casey lights it. He again attempts to light his pipe, when the candle is drawn up from the table, and swallowed by the demon picture. Casey then sees his clothes on the rack, and, thinking them a man, attempts to kick him. The stand comes to life and knocks Casey down. This enrages him, and getting up, he hits the offender a terrible blow, but is surprised to find that he has only knocked the rack over. He adjusts it, and as he reaches for his boots, they run up the wall. He attempts to don his nightshirt, but it is drawn up to the demon's mouth and disappears. Disgusted, he jumps into bed. The bed seems also to come to life and gives Casey a severe shaking up, turning over on him, and doing all sorts of strange tricks. An imp now appears on the scene, and after many attempts to kill him with a club, Casey sees him standing in front of the door. As he brings down his club with terrible force, the imp changes places with a waiter who has brought Casey his breakfast. Instead of hitting the imp, Casey strikes the tray held by the waiter, and knocks it out of his hands. The noise made by the broken dishes attracts the proprietor of the hotel and all his servants to Casey's room. They endeavor to rid themselves of their unwelcome guest, but Casey is more or less of an acrobat and eludes the proprietor, by turning somersaults through windows. He rushes out one window and in another, followed by his pursuers. Finally he throws down a shelf full of crockery on his pursuers' heads, knocking them down. The picture ends in showing Casey disappearing up a chimney. This picture is sure to keep an audience in a continuous uproar.

2779H. The Clothes Dealer

Length 131 feet. Code Lui. Price $15.72

A gentleman comes into a clothiér's shop in order to buy a costume. He takes his clothes off to try one on, but no sooner has he done this, than the costume returns to the clothes stand. He tries it once more, but the same thing happens again. Quite disconcerted, he pushes the dealer aside, when the latter takes a chair and breaks it over his head.



THE CLOTHES DEALER.

2756Z. Gulliver's Travels among the Liliputians and the Giants

Length 280 feet. Code Lao. Price $17.00

From the various travels of Gulliver the film-maker picked out those among the Giants and the Liliputians, because he was more anxious to accomplish a most difficult undertaking than to give an ordinary photographic exhibition. Here is the interpretation of this curious scene:

During the night Gulliver lands among the Liliputians and with his lantern he carefuly picks his way among the houses and palaces, which hardly rise to the height of his knees. While sleeping he is strongly fastened with a large number of ropes and is awakened with a pricking but not dangerous sensation given to him by an army of Liliputians, who pierce him with arrows and spears. On waking up he is taken to the King, who makes him free and orders a munificent meal for him. Numberless scullions are obliged to use ladders in order to wait on him at the table. The King and the Queen are present at the dinner of this extraordinary man, who eats more at a time than a Liliputian through a whole year. Gulliver picks up the palanquin, puts it on the table; the Queen steps out and he extends to her his thanks for her kindness. At this instant the King's palace has caught fire. The firemen quickly arrive, but Gulliver immediately extinguishes the flames with a siphon of vichy.

We then find Gulliver among the Giants. The King and some friends are smoking and playing cards when his daughter appears to tell him that she has found in the garden a little man, so small that she carries him in her handkerchief. At the same time she exhibits Gulliver, puts him on the table, and the smoke greatly annoys him. Left alone with the King's daughter, he wishes to express his love for her; and to do so he ascends a large ladder, but unhappily he slips and falls unhurt into a large cup of coffee.

2762H. Metamorphosis of the King of Spades

Length 98 feet. Code Leo. Price $11.76

A conjuror, after performing some clever card tricks, places the King of Spades upon a chair, and after sundry passes, causes him to grow to man's size. The King of Spades comes to life, and they play a game at cards. A discussion arises about the game; the conjuror restores him to his former shape and puts him into the pack again. Then he throws the pack upon the table and there rises out of it a castle of cards.

2766S. Miraculous Shampooing

Length 131 feet. Code Lie. Price **$15.72**

A wretched man is desperate at being absolutely bald. His servant brings him a shampoo, which is said to be marvelous. He tries it at once, and he has no sooner rubbed his head than the hair begins to grow. Encouraged by this first success, he continues, and soon finds himself covered with the most glorious hair and a superb beard. His servant, who comes in, is taken aback. He is delirious with joy and tries to kiss her, but wherever he has touched her she has hair. He himself is absolutely covered, head, hands and arms. His joy turns to despair.



MIRACULOUS SHAMPOOING. TOO MUCH HAIR.

2767S. Charming Enchantress

Length 114 feet. Code Lio. Price **$13.68**

A young lady causes her double to appear, which grows to an enormous size. She afterwards causes her head to appear three times at the top of the scenery.



CHARMING ENCHANTRESS. SHE REPEATS HERSELF.

2640M. Miniature Prize Fighters

Length 75 feet. Class B. Code Kei. Price **$9.00**

Two sports are seen drinking beer and arguing as to the qualities of certain prize fighters. They make a bet, and to prove it, each pulls his favorite pugilist from his pocket, and they set them on the table. A hot battle ensues, in which one of the midgets is knocked out. The sport whose favorite won the fight takes the money with a look of satisfaction, and replaces his man in his pocket. The loser looks very much disgusted as he picks up his man and puts him back in his pocket. Very Mystifying.

2757M. "Diving in the Swimming Pool at Palm Beach, Fla."

Length 169 feet. Class B. Code Lau. Price $20.28

This is a new film which can be classed with the well-known type of diving subjects, but it is exceptionally clear in photography and interesting in action. After the first half of the picture has been run, showing a mass of swimmers diving into the water from different heights, the action is reversed in the film, and during the last half of the picture the humorous effect is produced of divers jumping from beneath the water feet foremost back to their original perches.

2764P. Bedelia and the Witch

Length 150 feet. Class B. Code Ley. Price $18.00

Bedelia got a notion that she would do the family washing at night. We see her at the wash-tub when the milkman comes in with bottles of milk. Then they make love to each other. Bedelia resumes her work. A witch appears riding a broom, but disappears shortly. Next Bedelia's tub vanishes, and a series of mystifying happenings bewilder her.

2778L. The Marvelous Hen

Length 131 feet. Code Lue. Price $15.72

A magician takes egg after egg out of a hen, breaks them, and out flutters a chick from each. He then returns the chicks to the eggs, replaces them in the hen, and all is as before.

Films of Animals, Trained and Otherwise

2639L. Wrestling Donkey

Length 114 feet. Code Kee. Price $13.68



WRESTLING DONKEY. MAN VICTORIOUS.

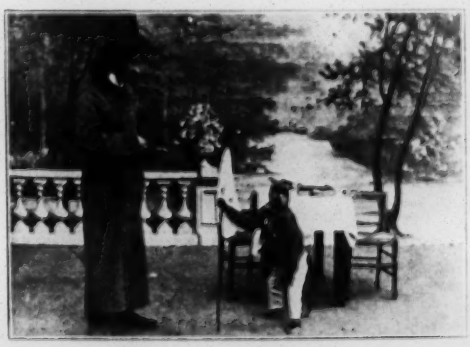
A wrestler clad in tights appears on the stage, leading a donkey. After bowing to the audience, the donkey stands on his hind legs and tackles his opponent. A struggle, and the man goes down to his knees. This occurs three times in succession. The man finally gets a "hold" on the donkey and, lifting it clear off its feet, lays it down on its back on the floor. Both man and animal then stand up, the donkey on his hind legs, and they walk off the stage together.

1305L. The Trained Monkey "August"

Length 246 feet. Code Nuy. Price $29.52

August, the trained monkey, is sitting at a table enjoying himself with his master. The latter calls for a bottle of wine, and while he is looking away August, who is sitting opposite in a chair, steals the bottle, pulls the cork and takes a huge drink. He does various other tricks and when the time comes to square accounts with the serving maid, his master discovering that his pockets are bare of money, August suddenly pulls off his trousers and leaves them with the girl as a pledge.

The picture is a most pleasing and entertaining one and full of fun.

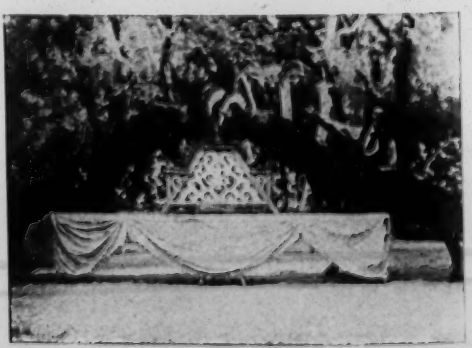


AUGUST, THE TRAINED MONKEY.

1301H. Trained Pigs

Length 114 feet. Code "Bai." Price $13.68

An animal trainer and his troop of trained hogs appear on the stage, the hogs entering by walking backward. The trainer makes them perform a number of amusing tricks, one of which is to play see-saw, and they make their exit as they entered, backward.



TRAINED PIGS.

1307H. Trained Parrots

Length 229 feet. Code Bea. Price $27.48

Giovanni here presents one of the greatest collections of trained white parrots ever placed on exhibition. They play see-saw, merry-go-round, turn on horizontal bars, march, and perform numerous other tricks. A beautiful piece of photography and an excellent subject.

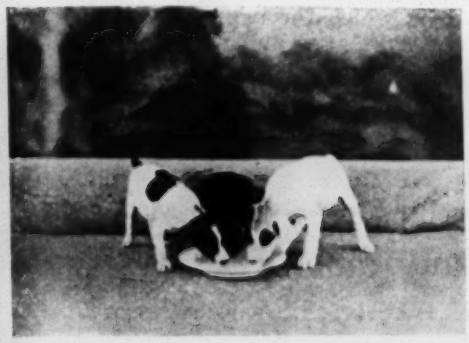
We consider this the finest of the trained animal series.



TRAINED PARROTS.

1308L. Dogs and Cat

Length 65 feet. Code Bee. Price $7.80



A most amusing picture, showing little puppies and a cat playing and eating out of the same dish.

DOGS AND CAT.

311F. Elephants Shooting the Chutes at Luna Park

Length 80 feet. Class A. Code Beu. Price $12.00

One of the greatest attractions at the famous summer resort, Coney Island, N. Y. A huge elephant stands at the top of the chutes and prepares for his trip. At his back is another elephant whose duty is to start his companion. The huge animal assumes a sitting position as he leaves the top and like a flash slides down the steep incline into the water. As he strikes the water it is thrown high in the air and for a short time the animal remains under water, evidently enjoying his cool bath. It takes considerable coaxing on the part of his Arabian keeper to get him out of the water and prepared for his next trip.

1312F. Boxing Horses, Luna Park, Coney Island

Length 165 feet. Class A. Code Bey. Price $24.75

Showing the famous boxing horses in a bout of two rounds. After the gloves are placed on the forelegs of the two big animals they go to their corners and are fanned by their trainers. A pony then jumps into the ring and by shaking his head introduces the combatants to the audience. The boxers then take position, and rearing on their hind legs "punch" each other in professional style. The gong sounds and the boxers go to their corners. In the next round after a minute of fierce fighting, one of the horses drops to his knees, and is counted out. The pony again appears and after announcing the winner, walks from the ring on his hind legs.

1310S. Orla and His Trained Dogs

Length 147 feet. Code Beo. Price $17.64

A Frenchman appears on the stage, and at a word of command one of his little dogs lifts the lid of a basket, jumps in and closes the lid. The man then takes another little black and tan pup from a small box and makes him walk on his forelegs, with his hind legs straight up in the air. Another dog balances himself on one of his forelegs, on the man's thumb and index finger, and performs various other balancing tricks.



ORLA AND HIS TRAINED DOGS.

1302L. Dogs and Rats

Length 98 feet. Code Bao. Price $11.76

A terrier is put in a wire enclosure and at least fifty full grown rats are thrown in with him. A lively fight ensues in which the dog comes out victorious. The rats are quickly dispatched; they fight hard and many of them bite the dog.

1303F. Equestrian Bear

Length 50 feet. Class B. Code Bau. Price $6.00

Motion picture of a bear performing on horseback. He rides standing on all fours, sitting on his haunches, backwards, and jumps through a paper hoop.

1304S. Fox and Rabbits

Length 65 feet. Code Bay. Price $7.80

Two large rabbits are enjoying a feast of clover in a wire enclosure, when a fox prowls around and finally gains admittance through a hole. After smelling the ground for awhile, he sees the rabbits and goes for them, but before he can kill his prey a fox terrier pounces upon him and a fight follows in which the fox gets the worst of it.

1309K. Scenes at the Zoo

Length 150 feet. Class B. Code Bei. Price $18.00

After a procession of elephants, camels, etc., the wild beasts are shown in cages. Lions, tigers, hyenas, antelope, jaguars, etc., follow in rapid succession. In one cage are seen a lion and sheep, and in another a ferocious lion endeavoring to get at one of the keepers, who is teasing him with a stick.

Sporting and Acrobatic Films

2636G. The Great International Automobile Race for the Vanderbilt Cup

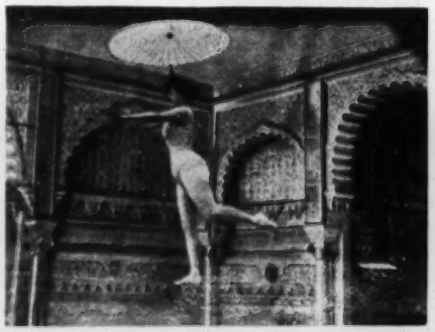
Length 200 feet. Class A. Code Kai. Price **$30.00**
Or, Length 100 feet. Class A. Code Kao. Price **$15.00**

By special arrangement with the committee of the Automobile Club of America, the moving picture cameras received preferred positions at three different points on the course during the automobile race for the Vanderbilt cup. An exciting picture throughout, showing the most dramatic features of the event. As a picture it is much more interesting than any automobile race that has ever been made, as apparently no effort was made to keep the great crowds off the road, and as each car comes along the spectators press back on either side, forming a narrow lane through which the machines race at a speed of seventy miles an hour. In looking at these pictures it seems a miracle that more people were not injured. The photographic quality of the film is all that could be desired, and even when close to the camera the race was clear and sharp.

2637H. Tight-Rope Walker Undressing

Length 114 feet. Code Kau. Price **$13.68**

We see a pretty tight-rope walker performing her tricks in evening dress. While at work she disrobes and appears in her usual athletic costume.



TIGHT-ROPE WALKER UNDRESSING. AFTER.

2605H. "Aerial Billiard Playing"

Length 164 feet. Code Noi. Price **$19.68**

This is a very odd subject, opening with two billiard players who give up the game and indulge in a series of acrobatic feats that are very startling. They jump upon the billiard table and rebound into the atmosphere in various grotesque poses.

2604S. "Clown Sidney on Stilts"

Length 213 feet. Code Noe. Price **$25.56**

This subject opens showing the entrance into his make-up room of a man in evening dress. Divesting himself of his coat he sits at his make-up table and paints his face. This is shown very close to the camera and the features are excellently portrayed. He next dons the cloth[illegible] of a clown and the scene changes to the stage of the theatre, showing him on stilts. He shows himself to be a master of art of balancing on stilts in some very comical attempts at picking up a bottle from the floor, and in the [illegible] he scores a hit in his becoming intoxicated and being carried off [illegible].

2641D. The Racing Chutes at Brighton

Length 82 feet. Class B. Code Keo. Price **$9.84**

A new view of this popular seaside sport, showing a number of boats racing down the chutes side by side.

2600S. Bull Fight, with Matadors Senor Don Luis Mazzantini and Bombita

Length 377 feet. Code Kue. Price $45.24

This bull fight leaves behind all reproductions which have been previously made. Many horses are overthrown with their riders, and the action is swift.

The spectator sees in turn all the incidents of the fight. Entrance of the cuadrilla, picadores on horseback, setting of banderillas, estocada, death and removal of the bull.

2601L. Wrestler and Bull

Length 131 feet. Code Kui. Price $15.72



WRESTLER AND BULL. TWISTING THE BULL'S NECK.

A wrestler succeeds in throwing a heavy bull after hard struggling.

2602D. A Fatal Attempt to Loop-the-Loop on a Bicycle

Length 39 feet. Class A. Code Kuo. Price $5.85

Showing the entire catastrophe resulting from the attempt of William Gorham to ride around a loop-the-loop on a bicycle at Luna Park. While the enormous crowd watches him, he comes down the slide with the speed of the wind, circles the loop, but as he sees the bottom his wheel swerves from the path, the rider crashes into the framework of the structure and is killed. Attendants rush up and carry away the injured man.

2635D. Astonishing Test of the Holland Submarine Torpedo Boat

Length 200 feet. Class A. Code Kyo. Price $30.00

The very boat shown in the picture was purchased by the Japanese government a few days after the film was made. The tests which are shown in this picture were made before Japanese officers and are nothing less than astonishing. At one point the boat is manœuvred like a porpoise, i. e., it suddenly rises out of the water, appears for an instant in full view, and then as suddenly dives and remains submerged except for the periscope. The members of the crew are shown entering and emerging from the conning tower; a Whitehead torpedo is loaded into the boat and fired at a mark, and a fine view is given of the vessel running at high speed on the surface.

2632G. Auto-Boat "Challenger" in Speed Trials

Length 85 feet. Class B. Code Kyi. Price $10.20

This film shows an auto-boat running a mile in two minutes and four seconds. The speed of the boat while exercising in front of the camera, both approaching and leaving it, is positively startling, as the eye is not accustomed to such a rapid pace in any vessel. Film is photographically very clear.

2603H. Boar Hunt

Length 328 feet. Code Kuu. Price $39.36

Arrival at the rendezvous. The attack. Tally-ho. The quarry. Return through the woods.

2642G. Representation of Jeffries-Corbett Fight

Length 640 feet. Class B. Code Keu. Price $76 80

This film was photographed by electric light, under the exact conditions which prevailed at the original contest, and the fighting is fast and furious throughout.

2643M. Speed Test of the Boat "Tarantula."

Length 64 feet. Class B. Code Key. Price $7.68

W. K. Vanderbilt's turbine flyer running 36 knots per hour in test on Long Island Sound.

2644G. Catch-as-Catch-Can Wrestling Bout

Length 198 feet. Class A. Code Kia. Price $29.70

A very exciting contest between two well-known metropolitan wrestlers. It is full of fast work and scientific wrestling.

2638F. Battle Royal

Length 75 feet. Class B. Code Kea. Price $9.00

Four negroes are in the prize ring engaged in a battle royal, "Go-as-you-please rules." This is lively from start to finish. They knock each other about like ten pins. A large crowd is congregated about the ring and cheers the negro contestants enthusiastically.

3201K. Parade, Mystic Shriners, Atlantic City, N. J.

Length 115 feet. Class A. Code Mya. Price $17.25

Showing the parade of the Mystic Shriners, Atlantic City, N. J., on July 13th, 1904, in which over 10,000 members of this society turned out.

3202F. Outing, Mystic Shriners, Atlantic City, N. J.

Length 145 feet. Class A. Code Mye. Price $21.75

Showing the entire body drilling on the beach and entering the surf.

3219M. Parade of Decorated Motor Boats

Length 200 feet. Class B. Code Myi. Price $24.00

This film was taken at Palm Beach, Fla., and shows a parade of motor boats after the races.

2675H. Cuirassiers Charging

Length 114 feet. Code Kie. Price $13.68

2676H. Cavalry Fording a Stream

Length 98 feet. Code Kio. Price $11.76

2677L. Horses Jumping Over a Wall

Length 98 feet. Code Kii. Price $11.76

Dances and Colored Films

2557L. Wonderful Bee-Hive

Length 246 feet. Code Juu. Price $49 20

HAND COLORED

We see the busy bees flying around the hive. Suddenly a dancer appears on the scene, and we enjoy a very pretty dance executed by six ladies of the ballet.

The Queen gets tired, and while resting a large spider tries to catch her in his web, but her friends release her in time.

This entire film is hand-colored and a most beautiful effect.



WONDERFUL BEE-HIVE.

2563H. Barrisson Sisters

Length 82 feet. Code Juy. Price $9 84



THE BARRISSON SISTERS.

2594S. Plastic Dances

Length 131 feet. Code Jya. Price $15 72

A very pretty picture showing a woman and a man executing a graceful dance upon a pedestal.



PLASTIC DANCES.

2673H. Ruffian's Dance

Length 131 feet. Code Jye. Price $15.72



RUFFIAN'S DANCE.

A Parisian actor and actress executing a tough dance, in which the actress seems to get the worst of it. First a waltz is started, and this ends in an argument, the girl being roughly handled. Next a few quick movements are made around the stage, and the man catches the woman so that he appears to swing her by the hair around in a circle. They then waltz out of the picture, bowing.

2579S. The Famous Cake Walk

Length 131 feet. Code Jyi. Price $15.72



CAKE WALK.

2598H. The Six Sisters Dainef

Length 213 feet. Code Kye. Price $25.69



THE SIX SISTERS DAINEF.

The [illegible]

"The Qu[illegible]

2706L. Fireworks

Length 65 feet. Code Kae. Price, hand colored $13.00

2595T. Japanese Flag Dance

Length 115 feet. Class A. Code Jyo. Price $17.25

A picture secured in the garden of a Japanese nobleman in Tokio. Four Japanese belles march in front of the camera and execute a dance, similar to the national Geisha dance, but use flags in place of fans.

2597F. Japanese Fan Dance

Length 75 feet. Class A. Code Jyu. Price $11.25

This scene is nearly the same as the Flag Dance, except that fans are used by the girls in place of flags.

2501S. Modern Style House Maids

Length 213 feet. Code Juo. Price $25.56

This film shows two acrobatic young ladies in short skirts, who do various entertaining stunts. The scene is laid in a parlor and they are presumed to be house maids with a turn for somersaults and knock-about work. Any house maid as active as these would be a wonder, but somewhat uncomfortable as servants.

The film is photographically excellent, and is one of the best of its kind.

2703H. A Butterfly's Metamorphosis

Length 114 feet. Code Jyy. Price $13.68

First the caterpillar is seen crawling over a leaf; gradually it changes to a butterfly and then to a dancer, who performs the "Butterfly Dance" on a pedestal.

This film is furnished tinted without extra charge, or colored by hand at 16 cents per foot extra. It is a strikingly beautiful film.

2705S. Saluting the Flags

Length 114 feet. Code Kaa. Price, hand colored $20.50



SALUTING THE FLAGS.

A very pretty film, all hand-colored, showing a magician producing flags of all nations from paper cuts.

The apotheosis brings the goddess of peace holding all flags.

This film is furnished hand-colored only, and is very effective.

For and About Children

212G. Baby's Day.

IN SEVEN STRIKING SCENES

Length 457 feet. Class A. Code Fiy. Price **$68.55**

An amusing series of incidents in the daily life of a baby girl from awakening in her little crib in the morning until she is tucked in snugly at night.

1. Good morning!
2. Dressing
3. Play Hour
4. Dinner.
5. Going Bye-Bye
6. The Bath
7. Good Night!



Good Morning!

This is a dainty production which will warm the heart of every loving parent, and form a pleasing contrast to the more dramatic productions which are in vogue. Not even an ice-encrusted bachelor can resist the innocent "good-morning;" mothers approve of the careful dressing by baby's nurse; fond uncles would delight in taking part in baby's play hour; maiden aunts look with longing eyes at baby's bye-bye—while doting fathers think with secret delight of their own matchless off-spring when baby in the picture says "good-night."

1314G. Coney Island Police Patrol

Length 105 feet. Class B. Code Nya. Price **$12.60**

An amusing seashore scene in which a couple of fat papas act as horses on a juvenile patrol, while the little fellows in their bathing suits are equipped with policemen's clothes and clubs. They arrest a disorderly youngster after a terrific combat and carry him to the temporary police station in a tent on the sand.

1317T. "I Want My Dinner"

Length 86 feet. Class A. Code Buo. Price **$12.90**

This is a remarkable "child picture." At the opening a chubby two-year-old boy is seen screaming and crying for his dinner. A big bowl of food is then placed before him, and he proceeds to devour it as if he had had nothing to eat for weeks.

1327D. "What are the Wild Waves Saying, Sister?"

Length 54 feet. Class A. Code Bie. Price **$8.10**

This is a capital reproduction of the famous picture, which shows a small boy and girl at the seashore gazing at the waves. The action is very natural and very comical.

1313H. Christmas
The Bad Boy—The Good Girl

Length 147 feet. Code Biy. Price **$17.64**

A little boy instead of learning his lessons manages to get at his mother's preserves, but is surprised by the bogie man, who gives him a severe punishment.

The second part of this film shows us a pretty young girl studying hard. Her father enters and brings her a doll, which can walk and dance, much to the joy of the good child.

This film will amuse children very much.



CHRISTMAS, 1904. THE BAD LITTLE BOY.



CHRISTMAS, 1904. THE GOOD LITTLE GIRL.

1316T. The Baby Class at Lunch

Length 115 feet. Class B. Code Bui. Price **$13.80**

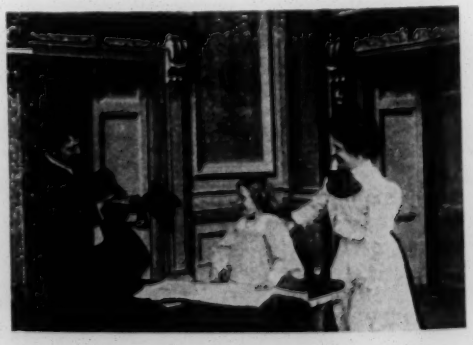
The picture brings into view some forty orphans, between the ages of two and three years, partaking of their afternoon meal on the steps of St. John's summer home at Coney Island. The facial expressions are most humorous.

1315H. The Opera Hat

Length 82 feet. Code Boy. Price **$9.84**

(Scene specially adapted for children's party.)

A boarding house, an actor, a dude and the child of the house. The latter is seated at a table. The dude's high silk hat is on the table in front of the little one. Enter the actor, who also has a high hat, and, seeing a chance to play a trick on the dude, he shows the child how his hat, which is a collapsible one, will fold up. After his departure, the little one, upon seeing the other hat on the table, makes up her mind to try it and see how the thing works. She squeezes the hat with her hands, but it won't collapse, so she places it on the table, and, standing on a chair, lies down on the hat, flattening it out. Upon seeing that it won't go back into shape she runs from the room to hide. The dude enters after she left, and seeing his damaged hat, flies into a rage and calls the servant, whom he upbraids for her carelessness.



THE OPERA HAT. THE WRONG ONE CRUSHED.

1320H. Soap Bubbles

Length 65 feet. Code Boi. Price $7.80



SOAP BUBBLES.

1321H. The Little Greedy Beggar

Length 65 feet. Code Bii. Price $7.80

Laugh and grow fat. That is not exactly what the greedy child is doing, although he is fat as butter. He is seated on a table. He cries for something to eat, and his sister at his side feeds him with some taffy, each time rubbing a small portion of it on his face, until he bursts out crying, making a very comical picture.



THE LITTLE GREEDY BEGGAR.

1318F. Scenes in an Infant Orphan Asylum

Length 375 feet. Class A. Code Boe. Price $56.25

A series of pictures showing the care taken of the little tots in one of the largest orphan asylums in New York City. A number of tables are spread in the gardens around the building and the children march to their places for their noon-day meal. The nurses place them in their chairs and distribute the food, which the children proceed to eat. After dinner is over and the children are removed from the tables, the gardens are cleared and the little ones who are not old enough to walk are given an outing in baby carriages. Each carriage contains two babies, and it is amusing to see the little smiling faces as they pass the camera. After the children have had their outing, they are taken indoors, and those who were allowed to play in the dirt are given a bath. Here is where trouble begins. As the children are dipped in the water they raise a cry and hastily endeavor to rub the water from their eyes. Next is shown one of the children getting its hair cut. An elderly nurse acts as barber, and after numerous twistings of the child's head she, with the aid of a large pair of clippers, removes all traces of hair. One of the important tasks of the nurses is the fire drill. Each nurse has a number of children assigned to her care. These she must teach what to do when the fire alarm is sounded. This scene represents the children marching out of the building when an alarm of fire is sounded after bed time. In very orderly file each group of youngsters hastens out of the building and down the stone steps to the ground clad in their night clothes and carrying their shoes and stockings.

1319L. The Nest Robbers

Length 164 feet. Code Bue. Price **$19.68**

This picture shows two boys as they are going to rob a robin's nest. Discovered by the policeman, they are chased through the woods, through water, over hills, but at last escape. The picture is most beautiful as far as scenery and photography are concerned.



THE NEST ROBBERS.

1324H. Christmas Night

Length 147 feet. Code Boa. Price **$17.64**



CHRISTMAS NIGHT. THE ANGEL BRINGING DOLLS

This film shows the roofs of a town; it snows heavily, and the angels are busy sending toys down the chimneys.

The children are asleep; they wake up and perceive an angel, who puts down two dolls and disappears afterwards. The dolls come to life and execute a little pantomime.

1323H. Baby and Dog

Length 82 feet. Code Bia. Price **$9.84**

No prettier picture than this could be imagined. A little child is seen to play with a beautiful fox terrier, who permits the child to feed him with bread and milk, which he evidently enjoys. The animal is most intelligent.



BABY AND DOG.

1322S. Grandma's Magnifying Glass

Length 65 feet. Code Biu. Price **$7.80**

1325L. Babies Bathing

Length 65 feet. Code Bua. Price $7.80

Two babies being bathed by their respective mothers show us how much the one is afraid of cold water, while the other enjoys his dip. The expressions of their faces are very amusing.

1326S. The Young Farmer Girl

Length 65 feet. Code Boo. Price $7.80



THE YOUNG FARMER GIRL

1328G. The Sand Baby

Length 58 feet. Class B. Code Bio. Price $6.96

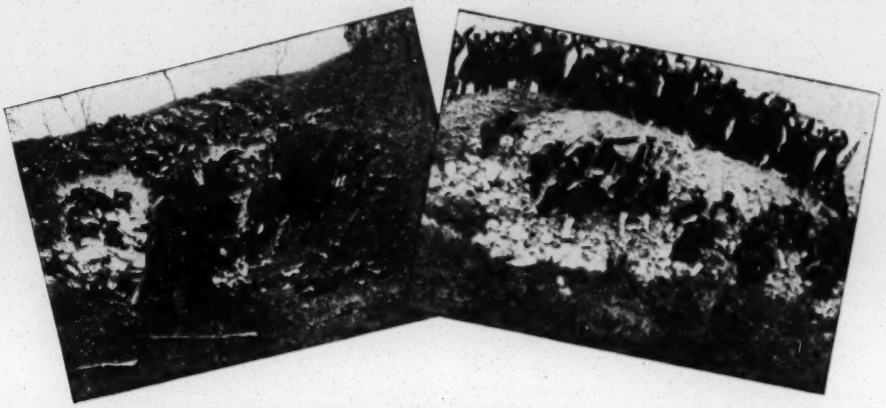
This child is busily making pies with his pail and shovel in the sand on the beach.

RUSSO-JAPANESE WAR FILMS

It may be unnecessary to state that the various films showing actual warfare are prepared for the camera and not real battle scenes. It is impossible to obtain moving picture photographs of actual battles, either land or naval. The best story film of the Russo-Japanese war which has been made is the "Hero of Liaoyang," described among our "Feature films."

2032H. Yentai Episode

Length 164 feet. Code Day. Price **$19.68**



YENTAI EPISODE. 1. ROBBING THE WOUNDED AND THE DEAD. 2. JAPS ATTACKING A HILL.

The first part shows us the Ghouls of the battlefield at their ugly work. While robbing one of the wounded, the latter fights the surprised scoundrel.

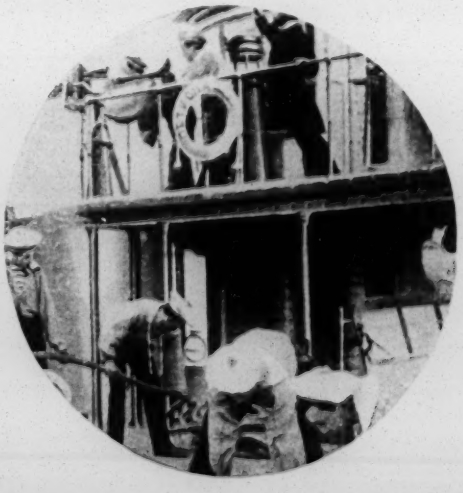
In the second scene we see the Japs attacking a hill occupied by Russians and capturing their guns.

2033S. Lookout at Port Arthur

Length 131 feet. Code Dee. Price **$15.72**

THE CATASTROPHE OF THE PETROPAVLOVSK.

The captain of a Russian battleship is seen on the bridge of his ship, anxiously scanning the horizon with his glasses. The scene changes several times, showing what is seen by the captain each time he looks out over the sea. First, a fleet of the enemy's ships are shown steaming at full speed toward the Russians. Next a naval battle is in progress, and the Russian ships are getting the worst of it. Again the view changes and shows one of the Russians being blown up and her sailors and officers frantically swimming away from the wreck, so as to avoid being drawn down in the suction. Suddenly a shell hits the ship on which the captain is located, and his men rush in all directions. Another shell, and there is a repetition of the scene; most of her crew go down with their ship.



LOOKOUT AT PORT ARTHUR. ON BOARD THE PETROPAVLOVSK.

2006S. Cavalry Crossing a River

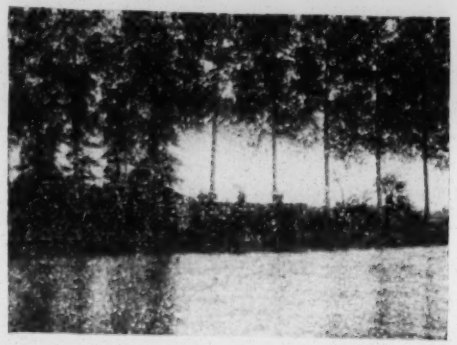
Length 98 ft. Code Dia. Price.$11.76



CAVALRY CROSSING A RIVER.

2007L. A Fight on the Yalu

Length 114 ft. Code Die. Price.$13.68



A FIGHT ON THE YALU.

2004F. Capture and Execution of Spies, by Russians

Length 400 feet. Class B. Code Dey. Price $48.00

(This film is photographically somewhat dark and is most effective with arc electric light.)

DYNAMITING A RAILWAY.

Two Japanese officers, disguised as coolies, conceal themselves behind some railway trucks, while the sergeant in charge of a Russian patrol posts two sentries, with instructions to pay particular attention to some trucks containing explosives. As soon as the sentries are out of sight the Japs creep out, and conceal themselves in one of the trucks, from the door of which they successfully attack and overpower one of the two sentries as he passes on his rounds. They rob him of his overcoat, which one of the Japs assumes, and forthwith proceeds to act as a sentry in place of the fallen man, whose body is dragged out of sight. The other Russian sentry, on passing the same spot, is promptly clubbed by the rifle of the disguised Jap, and, with the assistance of the other spy, is bound to one of the trucks. The spies, having discovered dynamite in the trucks, fix a cake of it to the rail and flee, leaving the horror-stricken Russian to watch the gradual burning fuse. At the last moment, his cries having been heard by the patrol, he is released, and with difficulty explains what has occurred.

THE CHASE AND CAPTURE.

The two spies, still in coolie dress, are seen running for their lives from the pursuing Russians, and climb upon a stack of sleepers, from which they are driven by overwhelming numbers and led captive.

CHARGING, CONVICTING AND SENTENCING THE SPIES.

The sergeant in charge of the patrol brings the prisoners to a group of Russian officers, and explains what has occurred. One of the officers directs the coolie dress to be stripped from them, and their officers' uniforms are disclosed. They are marched off and a court martial is summoned. After the court has been sworn in, witnesses and prisoners are brought on, and the latter, offering no defense, are marched away, while the court considers the verdict; they are then brought back to hear their death sentence.

THE SHOOTING OF THE SPIES.

A square of about a hundred Russian soldiers is formed, and the spies stand in front of a firing party of six. An officer, having read the sentence, offers to bandage the eyes of the spies, but they decline his aid, and, giving three cheers for their Emperor, prepare to meet their fate. The word is given to fire, and one of them falls dead; the other, however, is only wounded, and a second volley is fired to despatch him. The soldiers having been marched off, a burial party appears, and placing the bodies reverently in their graves, covers them with earth.

2013H. Spy's Arrest

Length 65 feet. Code Dio. Price $7.80

2014S. Spy's Execution

Length 98 feet. Code Diu. Price $11.76

2015S. Naval Fight

Length 213 feet. Code Diy. Price $25.56

2016L. Attack on a Train

Length 114 feet. Code Doa. Price $13.68

2017H. Russian Cavalry

Length 65 feet. Code Doe. Price $7.80

2018H. Review of Russian Infantry

Length 65 feet. Code Doi. Price $7.80

2019H. Review of Russian Artillery

Length 49 feet. Code Duo. Price $5.88

2020L. Capture of a Gun

Length 82 feet. Code Dui. Price $9.84

2021L. Alarm

Length 82 feet. Code Due. Price $9.84

2022S. Defense of a Pagoda

Length 49 feet. Code Dua. Price $5.88

2023H. Advance Guard Fight

Length 114 feet. Code Doy. Price $13.68

2012K. Russian Outpost Attacked by Japanese

Length 300 feet. Class B. Code Dyi. Price $36.00

(This film is somewhat dark, not well adapted for calcium light.)

At the door of a tent in the Russian Camp a sergeant is receiving from his commanding officer, orders to proceed on a scouting expedition. A military plan is given him which he carefully secretes on his person. Taking with him a party of picked men, whose horses are brought on by orderlies, he rides away on his perilous errand.

The Japanese are seen in the distance advancing and firing in volleys at intervals, their fire being returned by the Russians in the foreground, until the ranks of the latter are sadly thinned. A charge having been made by the Japanese, the Russian officer gives up his sword. His flag is lowered and the Japanese flag raised in its place, the film concluding by the marching off of the prisoners.

From one of the ridges of a mountain pass, a Japanese officer is scanning the country. With him is a large body of soldiers, some of whom he posts along the ridge in ambush, while the others are sent back to the main body to inform them of the approach of the Russian scouts.

The view changes to the defile, along which the Cossack party is riding. Halting his men at the mouth of the pass, the sergeant goes forward to reconnoiter. Presently he is seen galloping back to warn his men. He orders them to dismount and seek cover, but they receive a hot fire from the distant Japs, while still unaware of those in ambush near them. Several of the scouts are shot down, two only surviving, who gallop away with their horses to alarm the camp. The Japs leave their ambush and come down to search the wounded. Soon their officer finds on the body of the sergeant the plan entrusted to him by his officer. Calling his men together, they prepare to make a raid on the camp of the Russian outposts.

The horses are brought into camp by the surviving scouts, one of whom is badly wounded and has to be helped into the tent of the officer. The other gives the alarm, and the horses being led to the rear, the men are extended in line to receive the attack of the Japanese.

2626S. Defense of Port Arthur

Length 98 feet. Code Dao. Price $11.76

A scene representing the fort at Port Arthur. One of the large guns in the foreground is trained on the Japanese ships in the background. Suddenly a shell explodes directly in front of a Russian officer, killing him. Great excitement prevails. The fort is attacked by the Japanese army on the land side, and the infantrymen hasten to help repel the Japs. A most exciting and very realistic battle scene.

2027H. Around Port Arthur (No. 1.)

Length 246 feet. Code Dai. Price $29.52

a. Japanese messenger of truce.

b. Attack on a pit.

c. Russian soldiers caring for Japanese wounded.



AROUND PORT ARTHUR. JAPANESE MESSENGER OF TRUCE.

2028H. Around Port Arthur (No. 2.)

Length 246 feet. Code Doo. Price $29.52



a. Attack on a hill.

b. Red cross in the field.

AROUND PORT ARTHUR. ATTACK ON A HILL.

2029T. Battle of Chemulpo Bay

Length 150 feet. Class A. Code Daa. Price $22.50

This picture shows the crew of a Japanese man-o'-war working a gun during the engagement of Chemulpo Bay. The Russian cruiser "Variag," and gunboat "Korietz," are shown coming from the port in compliance with instructions from Admiral Uriu. As soon as they appear in the open sea they are attacked by the Japanese fleet, and after sustaining a fierce attack from the enemy's guns they endeavor to return to port, but both are seen to sink before reaching the bay.

2011F. Japanese Sailors Fencing with Capstan Bars

Length 75 feet. Class B. Code Dye. Price $9.00

Shows a scene on the deck of a Japanese Battleship, with the crew ranged around two fencers. The combatants are very active and quick in their movements, and each in turn is brought to his knees by the force of his opponent's onslaught. It shows the very vigorous form of exercise indulged in by the Japanese Navy.

2030L. Russian Anti-Semitic Atrocities

Length 114 feet. Code Dae. Price **$13.68**

A very interesting film showing Russian soldiers demolishing a synagogue and ill-treating the Jews.



RUSSIAN ANTI-SEMITIC ATROCITIES. ABUSING THE JEWS.

2031L. Ambush by the Japanese

Length 131 feet. Code Dau. Price **$15.72**



AMBUSH BY THE JAPANESE

A company of Japanase soldiers who have discovered the Russians near at hand, cautiously enter an old hut. The Russians suspecting that the Japs are near at hand, move slowly, watching the brush carefully. One of the Russian officers approaches the house, hears the Japs inside, and hastily summons the Russians, who surround the Japs' hiding place and set it on fire. The Japs, finding themselves trapped, make a dash into the open and engage the enemy at close range, inflicting heavy loss of life and putting them to flight, chasing the Russians for some distance through the fields. A large haystack is next shown with the Japs in hiding behind it. Another detachment of Russians follows them up, and as they dash on recklessly, the Japs shoot the greater part of them. Those not shot down make a wild dash across the fields to safety, but are followed by the Japs, who shoot as they run.

2008T. Panorama Russian Battleship "Gronobia"

Length 100 feet. Class B. Code Duu. Price **$12.00**

Gives a most excellent panoramic view of the first-class Russian Battleship "Gronobia," from stem to stern, and of the batteries of heavy caliber and rapid firing guns.

2009F. Japanese Wrestling on Battleship "Asama"

Length 100 feet. Class B. Code Duy. Price **$12.00**

Shows the deck of a battleship with the crew seated around two wrestlers engaged in a bout. The advantage goes to one and then to another. The Japanese style of wrestling has plenty of action, so that the entire picture is lively.

2010F. Japs Loading and Firing a Six-Pounder

Length 75 feet. Class B. Code Dya. Price **$9.00**

The deck of a gunboat is shown, and a gun-crew goes through the operation of loading and firing.

2003T. Warship in Nagasaki Harbor, Japan

Length 40 feet. Class A. Code Deu. Price $60.00

A panoramic view of Nagasaki from the harbor. The mountains are shown in the background, and an Italian warship lies at anchor in the foreground.

2024H. Outpost Skirmishing

Length 98 feet. Code Dou. Price $11.76

2596K. Fencing Contest Between Japanese Soldiers, Manchuria

Length 100 feet. Class A. Code Kuy. Price $15.00

The foreground shows a Japanese cavalryman and infantryman fencing with heavy long clubs shaped like a gun. The contest is watched by a number of Japanese army officers. The combatants aim to disarm each other and hammer and pound each other relentlessly. The Japs are so adept at this "sport" that it is seldom one disarms the other, but from the blows they administer their arms and bodies must bear a number of bruises after each contest.

2599T. Japanese Warriors in Ancient Battle Scene

Length 70 feet. Class A. Code Kya. Price $10.50

Dressed in the costumes of their forefathers, two bands of Japanese soldiers charge each other with clubs and spears and come together in a hand-to-hand conflict. The fight is a fierce one, and the combatants hold their ground until one of the bands is annihilated. The victors then wave their flags and hurry forward to engage more of the enemy.

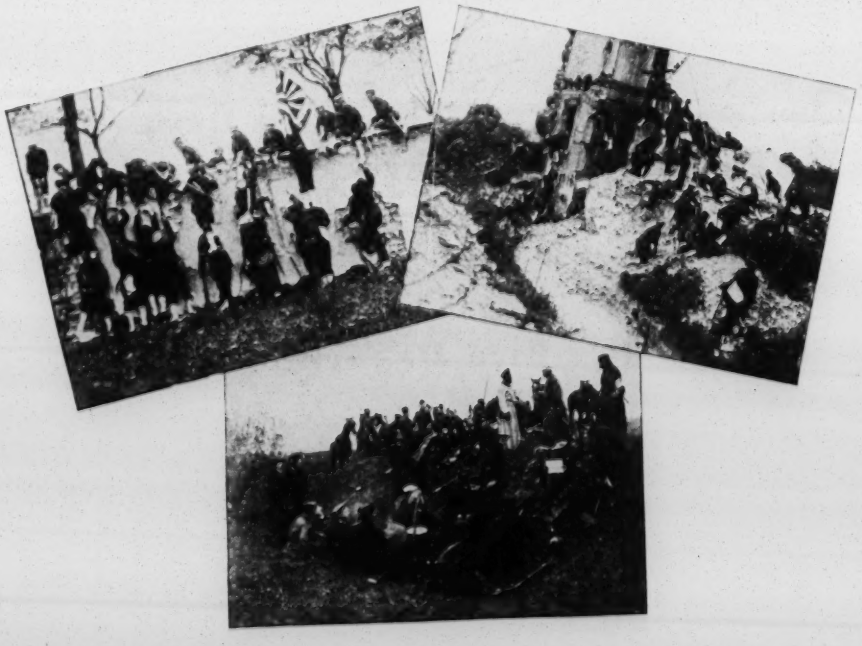
2005H. At Mukden

Length 262 feet. Code Dii. Price $31.44

SCENE 1. Russian Bivouac.

SCENE 2. Japanese climbing a wall.

SCENE 3. Fight of the Russian rear guard and the demolishing of an undermined house by the Japs.



AT MUKDEN.

Fire Engines and Railroad Trains

3220G. Empire State Express

Length 50 feet. Class A. Code Noa. Price $7.50

3218T. Lehigh Valley Black Diamond Express

Length 75 feet. Class B. Code Ney. Price $9.00

This picture was taken on the Lehigh Valley R. R., near Towanda, Pa., in a beautiful valley along the Susquehanna River. The train is seen to approach at a speed of seventy miles an hour. As it draws near, the engine whistle warns some section hands who are working in the foreground. Just as she passes from view another train dashes by, going in the opposite direction.

3214K. Still Alarm

Length 145 feet. Class B. Code Nei. Price $17.40

The New York Fire Department's first battalion coming down Broadway, opposite City Hall Park, after emerging from the Chambers Street Fire Engine House. As the horses come on at full speed the smoke and steam effects from the engine are excellent.

3215F. Springfield Fire Department

Length 165 feet. Class B. Code Neo. Price $19.80

The entire fire department of Springfield, Mass., is shown on a run to a fire. First the Chief dashes by at a terrific pace, closely followed by the Assistant Chief. Next come the chemical engines, steamers, trucks, ladders and water-tower.

3203R. New York City Fire Department on Parade

Length 175 feet. Class B. Code Myo. Price $21.00

This film is an excellent subject for illustrated songs, showing Firemen on Parade, Ladders, Engines, etc.

3216F. Seattle Fire Department in Action

Length 75 feet. Class B. Code Nuu. Price $9.00

Made while two of the companies were answering an alarm. The trick horse of this fire department is hitched to the hook and ladder in this run.

Travel Scenes and Personages

2260S. Trip Through Italy

Length 787 feet. Code Giu. Price $94.44

A very realistic film, which shows different cities of Italy, Vesuvius and other interesting points.

In the first scene of this beautiful series of views is shown the Harbor of Genoa with its shipping. The mountains in the background stand out in bold relief against a clear sky.

Scene two shows the Grand Canal of Venice with its gondolas. A large number of craft pass the camera and the faces of the happy occupants are plainly seen. From the Grand Canal we pass through the canal over which the famous old Bridge of Sighs is built. From Venice we pass to Mt. Vesuvius and show a pretty stereoscopic view of the mountain side as the car on which the camera was placed ascends the slope. In the distance the volcano of Mt. Vesuvius is seen emitting great clouds of smoke. Nearer and nearer we come to the top of the mountain and finally see the mouth of the immense crater itself. We now start on the descent and see one of the modes of travel up and down this treacherous mountain side, namely, by being carried in a chair on the shoulders of natives. The chair bearers take the tourist to the terminal of the trolley road. Here the camera is again placed on the car and a rapid ride is made to the foot of the mountain. Here the scene again changes to a view of the noted St. Mark's Cathedral, in Venice, where tourists enjoy a few moments feeding the thousands of pigeons which flock around this grand edifice. From Venice we proceed to Rome and see the wonderful old ruins of this ancient city. Among the buildings here portrayed may be seen St. Peter's Cathedral and the Coliseum in the background. The circular panoramic device of the camera is now brought into action and an excellent panoramic view of the forum of Trajan and the Roman Forum was secured. We pass from Ancient to Modern Rome, and see a circular panoramic view of St. Peter's Cathedral and surrounding buildings.

3217K. Rounding up and Branding Wild Horses

Length 250 feet. Class B. Code Neu. Price $30.00

This picture shows a number of cow-boys rounding up a herd of wild horses and driving them into an enclosure where they can count them without difficulty and then brand them. After the horses are all counted, they are lassoed and taken into a section of the enclosure which is spread with straw. Here they are thrown to the ground and branded. After the branding the animals jump to their feet and kick around in a lively manner.

3204D. President Roosevelt's Fourth of July Oration

Length 174 feet. Class A. Code Myu. Price $26.10

The best and most characteristic pictures of the President ever made. The camera is close by, so that every feature is sharp and distinct. The President is first seen coming on the stand, laughing and shaking hands with friends and being wildly cheered by everybody. Then comes the speech. The President is very enthusiastic and is shown at his best. All his well-known mannerisms are very apparent. The picture ends with a view of the departure of the President with Miss Alice Roosevelt in a carriage. Before the carriage starts the President is interviewed by reporters.

3205G. President Roosevelt's Home Coming

Length 74 feet. Class B. Code Myy. Price $8.88

A view of the arrival of the President on an ordinary passenger train at his summer home, Oyster Bay, showing the democratic arrival of the President and his reception by the village folk at Oyster Bay, where he takes his vacation.

2257S. Vintage

Length 114 feet. Code Gie. Price $13.68

A very pretty film showing the different phases of gathering the grape crop.

2252S. Assassination of the King of Servia

Length 114 feet. Code Gue. Price $13.68

2253L. Turkish Atrocities in Macedonia

Length 114 feet. Code Gui. Price $13.68

2267R. Seeing New York in Fifteen Minutes

Length 950 feet. Class B. Code Bou. Price $114.00

SCENE 1. ARRIVING AND LANDING IN NEW YORK FROM FERRY BOAT.

SCENE 2. Showing the ocean liner Zeeland leaving for Europe crowded with passengers, also the throng bidding them "bon voyage." The river in this scene is noticeably full of ice, which makes a very pretty effect.

SCENE 3. SHOPPING DISTRICT AS SEEN FROM SIXTH AVENUE.—This scene then changes to Sixth Avenue. An urchin is strolling along peeling a banana and throwing the skin upon the sidewalk. Directly in the rear is seen a couple hurrying along loaded down with packages. The man is a regular Mr. Peewee, while the woman is very stout. The little fellow steps on the peel, and in his effort to save himself he drags her down, she falling directly upon him, the bundles flying in every direction. The woman calls wildly for help, but the unfortunate Mr. Peewee has ceased his struggles. In answer to her cries for assistance, a policeman responds and helps her to arise. The man has evidently suffered a severe shock. The officer telephones for an ambulance, which is seen approaching at a furious rate of speed. He is examined by the surgeon and hustled into the ambulance, while his companion who has caused all the trouble is led away in tears by the officer.

SCENE 4. BROOKLYN BRIDGE.—Panoramic view taken from the front end of a car, showing both Brooklyn and New York ends. The scene then changes to a panorama taken from the dome of the World building and presents a magnificent and clear view of the skyscrapers and both the Williamsburg and Brooklyn Bridges, also the East and North Rivers. This panorama is considered the finest ever taken of New York City.

SCENE 5. "OH! THE BOWERY."—This scene was taken looking north from Grand street and gives one a perfect idea of this famous thoroughfare, ending with a little comedy, entitled, "The Rube's Visit to the Bowery." Two tough-looking characters are seen loitering in a doorway near a cigar store. Upon spying the rubes one of them removes the wooden Indian from in front of the store, while the other, who has changed his costume to that of an Indian, proceeds to take the place of the wooden figure. The other tough accosts the rubes further down the street, engages them in conversation until directly in front of his accomplice, the Indian. While standing there the Indian succeeds in relieving them of their valuables. When one of the innocents discovers that his watch is gone, he raises an outcry just as the Indian strikes him over the head with his tomahawk, felling him to the ground. After rising, the hayseed looks around for his assailant, and, seeing nobody but a wooden figure near him, becomes frightened and runs away, while the two toughs divide the property and walk off, arm in arm, laughing.

SCENE 6. A TRIP UP BROADWAY.—This picture was taken from the front end of a trolley car, starting from Grace Church, proceeding up Broadway, around Dead Man's Curve, Union Square, across Madison Square, through the theatre district and Herald Square, ending at Long Acre Square. One of the features of this picture is the famous Times building, which can be seen for half a mile directly in the center, towering above everything else.

SCENE 7. TYPICAL WINTER SCENE IN CENTRAL PARK.—This shows a small panorama of the crowd skating and a large party of boys playing Snapping the Whip, which ends with all of them falling and being piled up in a heap. Following this, we see a young couple proceeding cautiously on the slippery ice to a bench, where the young man adjusts the girl's skates, also his own, both indulging in laughter and merriment. The young man is unable to skate, but is fortunately helped out of his predicament by an acquaintance who meets them accidentally and volunteers to teach them both. Their efforts are very amusing and the climax is reached when our inexperienced friend falls, pulling the girl down with him. Upon arising, she declines his proffered help and skates off with the new acquaintance, while her former companion hobbles off crestfallen and dejected.

SCENE 8. SHOWING A SNOW PLOW CLEANING THE TRACKS ON BROADWAY.

SCENE 9. THE FLATIRON BUILDING ON A WINDY DAY.—This side-splitting scene was taken on January 25, 1905, when the wind was blowing a gale, and gives one a general idea of what women experience on a windy day around this noted corner. The great velocity of the wind can be plainly seen by the manner in which the pedestrians are clutching at their hats and skirts and grasping at anything for support. At this corner one can get a good idea of the prevailing styles in hosiery and lingerie.

2256L. Big Fountain at Versailles

Length 196 feet. Code Gia. Price **$25.00**

This picture is taken from the famous royal gardens at Versailles, showing the fountains in full play. It is a motion picture showing the original scene. The last part of this film is hand-colored.

2258K. Hauling in the Fish

Length 115 feet. Class B. Code Gii. Price **$13.80**

A fishing smack in the North Sea. The men cast their nets, and then haul them in loaded with fish. The fish are dropped from the net immediately in front of the camera and are seen jumping about the dock. Very interesting.

2259H. From Christiania to North Cape

Length 426 feet. Code Gio. Price **$51.12**

After admiring the most beautiful streets of Christiania and its magnificent port, the excursionists board motor boats and are taken to the whalers anchored in Ramsdale Harbor. They are now in the open sea, surrounded by sea gulls of every variety, and at a distance is seen the beautiful Panorama of the town Picwick and the Waterfalls of Stalheinfos.

This picturesque excursion terminates with a visit to the Laplanders. The women and children collect the cod dried in the sun, and pile them up one upon another, then drive in a herd of reindeer, while others are seen at their huts attending to their daily duties.

We now arrive at Cape North, and the midnight sun is seen above the horizon, casting its rays of light on the beautiful still waters.

2264S. Street in Lourdes

Length 98 feet. Code Goi. Price **$11.76**

2266H. From Cairo to the Pyramids

Length 360 feet. Code Goy. Price **$43.20**

SCENE 1. Streets in Cairo.
SCENE 2. Bridge of Kasser El Nil.
SCENE 3. Sphinx.
SCENE 4. The Pyramids.
SCENE 5. On the Nile.

A travel film of great photographic excellence, and particularly interesting because it shows the present condition of the country, famous in history and biblical lore, better than volumes of description. The Sphinx and the Pyramids of Gizeh, twin wonders of the ages, are shown in striking moving picture panoramas; as is the sacred River Nile.

The Pyramids of Middle Egypt were constructed before 2,000 B. C., and are to-day, after nearly 4,000 years of exposure, in a fair state of preservation. The Sphinx in Egypt is a colossal image of granite or porphyry, with the breast and body of a lion, and a human head, shown at rest.

2251H. Ascending Mount Pilatus (Switzerland)

Length 508 feet. Code Gua. Price **$60.96**

A beautiful panorama taken from the front of a car on the great cog-wheel road which runs up the side of this mountain. Among the many interesting features of this scene is the switching apparatus at various points along the line. These consist of huge transfer tables and are operated by heavy machinery. A number of trains are passed during the trip, giving an excellent idea of the methods of transporting tourists from the base to the summit of this noted mountain in the Alps. The name "Mt. Pilatus," it is said, was given this mountain because it is supposed that the noted Governor of Jerusalem, who condemned Christ to die on the cross, comes once a year to a lake which is located on the summit, to wash his hands.

2254S. The King and the Queen of Italy in Paris

Length 114 feet. Code "GUO." Price..... $13.68

2255D. "Across the Subway Viaduct of New York"

Length 152 feet. Class B. Code Guy. Price **$18.24**

This film shows one of the New York subway trains crossing a viaduct and re-entering the tunnel. It is an excellent panoramic view, the camera having been placed at the rear end of a train, so that one which is following is prominently in the view throughout the picture.

World's Fair, St. Louis, 1904

3206G. Musical Drill of Filipino Scouts

Length 174 feet. Class A. Code Naa. Price **$26.10**

Exhibition by Uncle Sam's troops in the Filipino Concession at the St. Louis Exposition.

3207G. Princess Rajah; Dance with Chair

Length 72 feet. Class A. Code Nae. Price **$10.80**

An Oriental dance which was one of the features of "Mysterious Asia," a Concession on the Pike, St. Louis Exposition.

3208D. Mysterious Asia—St. Louis Exposition

Length 64 feet. Class A. Code Nai. Price **$9.60**

A parade by the denizens of one of the Oriental Concessions, The Pike, St Louis.

3209M. Princess Rajah

Length 50 feet. Class A. Code Nao. Price **$7.50**

St. Louis Exposition. An Oriental dance.

3210M. Panorama of St. Louis Exposition from a Launch

Length 180 feet. Class A. Code Nau. Urice **$27.00**

This is a view of the principal features of the St. Louis Exposition from a launch running through the winding ways of the Grand Lagoon.

3211G. Panorama from German Building—St. Louis Exposition

Length 129 feet. Class A. Code Nay. Price **$19.35**

This is in a way the best of the World's Fair series. It is a turning panorama taken from the roof of the German Government Building, showing in succession the Mines and Metallurgy Building, the Electricity Building, the Grand Basin, the Cascades, the Pavilion of States and Festival Hall. The picture is perfect in photography, and all of the buildings stand out with stereoscopic value.

3212D. Parade of Decorated Floats

Length 134 feet. Class A. Code Nea. Price **$20.10**

A splendid picture showing a parade of decorated floats, representing various nations on the Grand Lagoon at the St. Louis Exposition—the Cascades, Festival Hall and its picturesque surroundings in the background. This picture is remarkably fine photographically, and of unusual interest, inasmuch as the floats come very near to the camera and a very fair view of the occupants is given. Is very sharp and clear.

3213G. Igorotti Savages—St. Louis Exposition

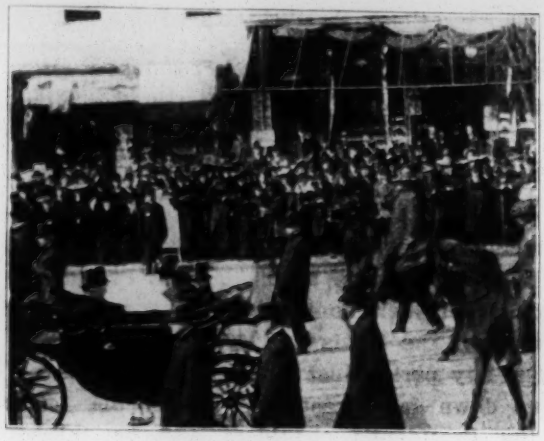
Length 191 feet. Class A. Code Nee. Price **$28.65**

This is a splendid picture taken inside of the Filipino village, in three parts. The first part shows a number of these primitive natives engaged in building a house, employing their own crude tools. The second scene shows several of these aborigines engaged in carpentry, and the last scene shows the entire group, including women and children, eating their mid-day meal.

President Roosevelt

Inauguration Ceremonies at Washington, D. C., March 4, 1905

These films were taken under the most favorable conditions. President Roosevelt appears plainly in each of the first four.



3229G. Inauguration of President Roosevelt, March 4th, 1905. Length 209 feet; Class, B.; Code, Nye; Price 25.08

"The Parade: Showing President Roosevelt in His Carriage." This is photographically an excellent film, showing the various interesting bodies in the parade, among them the Filipino soldiers, etc. President Roosevelt approaches quite closely to the camera, and his features are very distinct as he bows to the multitude.

3221W. Inauguration of President Roosevelt. President-elect Roosevelt, Vice-President-elect Fairbanks and escort going to the Capitol. Length, 130 feet; Class B.; Code, Noo; Price $15.60

3222Z. Inauguration of President Roosevelt. Taking the Oath of Office. Length, 215 feet, Class, B.; Code, Nou; Price 25.80

President-elect Roosevelt and Vice-President-elect Fairbanks arriving at the Capitol escorted by Mayor Sylvester, Chief of Police; Chief Justice Fuller administering the oath of office and the Fort Hamilton Artillery Band; Grand Marshal Lieut.-Gen. Chaffee and staff; and the Congressional Committee.

President delivering his Inaugural address.

President Roosevelt entering his carriage in front of the Capitol and receiving a great ovation while standing bare-headed. Also a splendid likeness of Vice-President Fairbanks entering his carriage and saluting the crowd.

3223W. Inauguration of President Roosevelt. Leaving the Capitol. Length, 130 feet; Class, B.; Code, Noy; Price 15.60

President Roosevelt, escorted by Troop A and a detachment of Rough Riders, proceeding along Pennsylvania Avenue, standing in his carriage and bowing to the assembled multitude. A splendid and inspiring picture.

3224W. Inauguration of President Roosevelt. The Grand Inaugural Parade. Length, 290 feet; Class, B.; Code, Nia; Price 34.80

West Point Cadets, Brigade Midshipmen Annapolis Naval Academy, Native Porto Rico Provisional Regiment, Native Philippine Scouts, Battalion United States Seamen, 3rd Battalion Field Artillery, 1st Squadron 7th U. S. Cavalry.

President Roosevelt in the Great Northwest

3225C. President Roosevelt at Portland.

Length, 150 feet; Class, B.; Code, Nie; Price $18.00

Nowhere on his western trip was President Roosevelt received with greater enthusiasm than at Portland. The parade was unique; large numbers of school children were dressed to represent the American flag, and as they marched along they presented a pretty appearance.

At Portland a striking moving picture was made of President Roosevelt during a rain storm. The President was there to preside at the ceremonies pertaining to the laying of the corner stone of the Lewis and Clark monument in Portland's picturesque city park. Just as the President began his speech rain came down in torrents. A rubber blanket was thrown around the President's shoulders and he talked for thirty minutes through the pelting rain. In addition to getting all the incidents of the President's speech the taking camera swept over the vast umbrella covered assembly.

3226C. President Roosevelt at Seattle.

Length, 45 feet; Class, B.; Code, Nii; Price..... 5.40

Taken at Seattle when President Roosevelt was making his trip across the continent. This picture shows him in a carriage passing through the gayly decorated streets of Seattle.

3227C. President Roosevelt at Walla Walla.

Length, 75 feet; Class, B.; Code, Nio; Price 9.00

The scene shows the beautiful arch built by the citizens of Walla Walla in honor of President Roosevelt. The parade is seen passing through the arch and in the end the carriage containing President Roosevelt. As it approaches President Roosevelt is plainly seen standing up in the carriage smiling, waving his hat and bowing to the people.

3228C. President Roosevelt at Tacoma.

Length, 160 feet; Class, B.; Code, Niy; Price 19.20

President Roosevelt at Tacoma. It first shows the President and escort passing through the streets on their way to the water front where the steamer is waiting to carry his to Seattle. At the wharf he leaves his carriage and goes on board the steamer wavinv his hands to the crowds of people on the wharf as the boat steams away.

Supplementary Film List

on this and the following pages we give titles and lengths of films made in this country by the American Mutoscope & Biograph Company from negatives which are duplicates of films made in Europe and authorized by the manufacturers of the originals. Some of them have not hitherto been offered in the open market. The name of the foreign maker of the original is given in each case.

English Biograph Co. Films, London, England

152X. Pope Leo XIII in Closed Chair.
Length, 50 feet; Class, B.; Code, Ceio.

153X. Pope in Open Chair.
Length, 23 feet; Class, B.; Code, Ceiu.

178X. Capuchin Monks.
Length, 37 feet; Class, B.; Code, Ceiy.

179X. Corpus Christi Procession.
Length, 31 feet; Class, B.; Code, Ceoa.

184X. Pope in Carriage.
Length, 32 feet; Class, B.; Code, Ceoe.

190X. Vatican Guards.
Length, 63 feet; Class, B.; Code, Ceoi.

191X. Pope Walking.
Length, 26 feet; Class, B.; Code, Ceoo.

217X. Pope in Garden.
Length, 54 feet; Class, B.; Code, Ceou.

220X. Pope Bestowing Blessing.
Length, 41 feet; Class, B.; Code, Ceoy.

243X. Armenian Monks.
Length, 26 feet; Class, B.; Code, Ceua.

246X. Bro. of Misericordia.
Length, 32 feet; Class, B.; Code, Ceue.

171X. Paris Fire.
Length, 105 feet; Class, B.; Code, Ceui; Price per foot..... .12

710X. Kansas City Fire Department. Race for Collar.
Length, 14 feet; Class, B.; Code, Ceuo; Price per foot..... .12

711X. Kansas City Fire Department. Door of Fire.
Length, 13 feet; Class, B.; Code, Ceuu; Price per foot..... .12

712X. Kansas City Fire Department. Alarm Harnessing.
Length, 17 feet; Class, B.; Code, Ceuy; Price per foot..... .12

713X. Kansas City Fire Department. Throwing Water.
Length, 27 feet; Class, B.; Code, Ceya; Price per foot..... .12

144X. Me and My Two Friends.
Length, 33 feet; Class, B.; Code, Ceii; Price per foot..... .12

1144X. Along South Coast, England.
Length, 104 feet; Class, B.; Code, Ceye; Price per foot..... .12

301X. Midget's Mystery.
Length, 185 feet; Class, A.; Code, Ceyi; Price per foot..... .15

605X. Queen Victoria (Flowers).
Length, 54 feet; Class, B.; Code, Ceyo; Price per foot..... .12

German Biograph Co. Films, Berlin, Germany

10084X. Be Good!
Length, 52 feet; Class, B.; Code Beya; Price per foot..... .12

10085X. The Rivals.
Length, 32 feet; Class, B.; Code, Cuae; Price per foot..... .12

German Biograph Co. Films—Continued

10135X. **Taking a Leap.**
Length, 29 feet; Class, B.; Code, Biia; Price per foot..... .12

10142X. **The Epicure.**
Length, 52 feet; Class, B.; Code, Bioa; Price per foot..... .12

10261X. **The Wrestling Elephant.**
Length, 21 feet; Class, B.; Code, Biua; Price per foot..... .12

10025X. **Berlin Train.**
Length, 52 feet; Class, B.; Code, Cuai; Price per foot..... .12

10139X. **Elephant's Bath.**
Length, 35 feet; Class, B.; Code, Biya; Price per foot..... .12

10035X. **Fun on a Sand Hill.**
Length, 27 feet; Class, B.; Code, Boia; Price per foot..... .12

10036X. **Soldiers Crossing River.**
Length, 52 feet; Class, B.; Code, Cuav; Price per foot..... .12

10166X. **Emperor William Parading Troops.**
Length, 34 feet; Class, B.; Code, Boua; Price per foot..... .12

10191X. **The Flying Train.**
Length, 97 feet; Class, B.; Code, Boya; Price per foot..... .12

10205X. **Drill Under Oars.**
Length, 33 feet; Class, B.; Code, Buea; Price per foot..... .12

10217X. **Torpedo Boat Maneuvering.**
Length, 33 feet; Class, B.; Code, Buia; Price per foot..... .12

10223X. **With the German Fleet.**
Length, 21 feet; Class, B.; Code, Buoa; Price per foot..... .12

10088X. **The Battleship Odin—Firing All Guns.**
Length, 34 feet; Class, B.; Code, Buua; Price per foot..... .12

10092X. **Attack by Torpedo Boats.**
Length, 24 feet; Class, B.; Code, Buya; Price per foot..... .12

10095X. **Torpedo Boats in Action.**
Length, 23 feet; Class, B.; Code, Cuea; Price per foot..... .12

10101X. **The Flying Wedge.**
Length, 31 feet; Class, B.; Code, Byea; Price per foot..... .12

10041X. **Bathing Recreation.**
Length, 27 feet; Class, B.; Code, Byia; Price per foot..... .12

10063X. **Berlin Fire Department at Fire.**
Length, 64 feet; Class, B.; Code, Byoa; Price per foot..... .12

10066X. **Alarm of Fire, Berlin.**
Length, 66 feet; Class, B.; Code, Byua; Price per foot..... .12

French Biograph Co. Films, Paris, France

5073X. **In a Den of Lions.**
Length, 57 feet; Class, B.; Code, Byya; Price per foot..... .12

5074X. **Geo. Marc and His Lions.**
Length, 26 feet; Class, B.; Code, Beae; Price per foot..... .12

5174X. **Valiant Pig.**
Length, 50 feet; Class, B.; Code, Beai; Price per foot..... .12

5371X. **Meeting of Sovereigns.**
Length, 76 feet; Class, B.; Code, Beao; Price per foot..... .12

Hepworth Films, London, England

130X. **Delights of Automobiling.**
Length, 100 feet; Class, B.; Code, Baaa; Price per foot..... .12

136X. **Automobile Explosion.**
Length, 50 feet; Class, B.; Code, Baae; Price per foot..... .12

287X. **The Coster and Donkey.**
Length, 75 feet; Class, B.; Code, Baai; Price per foot..... .12

Hepworth Films—Continued

289X. **The Lovers and Ladder.**
Length, 92 feet; Class, B.; Code, Baau; Price per foot..... .12

291X. **How to Stop a Motor Car.**
Length, 100 feet; Class, B.; Code, Baay; Price per foot..... .12

525X. **Ride on Sprinkler Car.**
Length, 50 feet; Class, B.; Code, Baea; Price per foot..... .12

100GX. **The Professor.**
Length, 100 feet; Class, A.; Code, Baia; Price per foot..... .15

549X. **Saturday Shopping.**
Length, 311 feet; Class, A.; Code, Baoa; Price per foot..... .15

101GX. **The Animated Picture.**
Length, 150 feet; Class, A.; Code, Baua; Price per foot..... .15

545X. **Hotel and Bath.**
Length, 150 feet; Class, B.; Code, Baya; Price per foot..... .12

102GX. **Two Imps.**
Length, 50 feet; Class, B.; Code, Beaa; Price per foot..... .12

103GX. **The Servant Question.**
Length, 360 feet; Class, B.; Code, Biaa; Price per foot..... .12

104GX. **The Servant Girl's Dream.**
Length, 100 feet; Class, B.; Code, Boaa; Price per foot..... .12

105GX. **The Three Honeymoons.**
Length, 125 feet; Class, B.; Code, Baee; Price per foot..... .12

106GX. **The London Press.**
Length, 200 feet; Class, B.; Code, Baei; Price per foot..... .12

630X. **The Naughty Boys and Curate.**
Length, 50 feet; Class, B.; Code, Baeo; Price per foot..... .12

107GX. **Imp No. 2.**
Length, 125 feet; Class B.; Code, Buaa; Price per foot..... .12

108GX. **Elopement.**
Length, 411 feet; Class, B.; Code, Byaa; Price per foot..... .12

109GX. **Coal Shovelers.**
Length, 120 feet; Class, A.; Code, Bauy; Price per foot..... .15

110GX. **Lover's Ruse.**
Length, 194 feet; Class, A.; Code, Baey; Price per foot..... .15

111GX. **Race for a Kiss.**
Length, 228 feet; Class, A.; Code, Baeu; Price per foot..... .15

112GX. **Over the Hedge.**
Length, 108 feet; Class, A.; Code, Baie; Price per foot..... .15

674X. **Lady Plumpton's Motor Car.**
Length, 200 feet; Class, B.; Code, Baii; Price per foot..... .12

113GX. **The Bewitched Traveler.**
Length, 272 feet; Class, A.; Code, Baio; Price per foot..... .15

554X. **Stop that Bus.**
Length, 175 feet; Class, A.; Code, Baiu; Price per foot..... .15

498X. **At Brighton Beach.**
Length, 100 feet; Class, B.; Code, Baiy; Price per foot..... .12

631X. **In an English Hayfield.**
Length, 200 feet; Class, B.; Code, Baoe; Price per foot..... .12

114GX. **Paris from the Seine.**
Length, 225 feet; Class, A.; Code, Baoi; Price per foot..... .15

115GX. **Englishman's Trip to Paris.**
Length, 354 feet; Class, A.; Code, Baui; Price per foot..... .15

116GX. **Petticoat Lane.**
Length, 200 feet; Class, A.; Code, Baoo; Price per foot..... .15

575X. **Japanese Funeral.**
Length, 65 feet; Class, B.; Code, Bauo; Price per foot..... .12

526X. **Hop Picking.**
Length, 267 feet; Class, B.; Code, Baou; Price per foot..... .12

Hepworth Films—Continued

117GX. **Indian Babies' Bath.**
Length, 75 feet; Class, B.; Code, Baoy; Price per foot..... .12

118GX. **Interrupted Honeymoon.**
Length, 346 feet; Class, A.; Code, Baue; Price per foot..... .15

541X. **Fire and Rescue.**
Length, 315 feet; Class B.; Code, Bauu; Price per foot..... .12

119GX. **Decoyed.**
Length, 275 feet; Class, A.; Code, Baye; Price per foot..... .15

382X. **Diamond Robbery.**
Length, 200 feet; Class, B.; Code, Bayi; Price per foot..... .12

606X. **College Sports in England.**
Length, 75 feet; Class, B.; Code, Bayo; Price per foot..... .12

407X. **Devonshire Hunt.**
Length, 144 feet; Class, B.; Code, Bayu; Price per foot..... .12

430X. **Alice in Wonderland.**
Length, 914 feet; Class, B.; Code, Bayy; Price per foot..... .12

484X. **At Terrific Speed, Making Time.**
Length, 150 feet; Class, B.; Code, Beea; Price per foot..... .12

490X. **A Terrific Race.**
Length, 100 feet; Class, B.; Code, Beia; Price per foot..... .12

588X. **The Puppies.**
Length, 100 feet; Class, B.; Code, Beoa; Price per foot..... .12

521X. **Letter Came Too Late.**
Length, 200 feet; Class, B.; Code, Beua; Price per foot..... .12

Warwick Films, London, England.

7002X. **Panorama of the Range of the Alps and Climbing Party Ascending Great Schreckhorn.**
Length, 125 feet; Class, B.; Code, Ceyu; Price per foot..... .12

7006X. **The Grand Panorama from the Summit of Great Schreckhorn, 13,500 feet.**
Length, 150 feet; Class, B.; Code, Ceyy; Price per foot..... .12

7009X. **Ascending a Rock-Chimney on the Grandes Charmoz, 11,293 feet.**
Length, 50 feet; Class, B.; Code, Ciaa; Price per foot..... .12

7010X. **Ascent and Descent of the Aiguiles Des Grandes Charmoz, 11,293 feet.**
Length, 50 feet; Class, B.; Code, Ciaa; Price per foot..... .12

7011-2-3X. **The Ascent of Mount Blanc.**
Length, 800 feet; Class, B.; Code, Ciai; Price per foot..... .12

7129X. **The Delhi Camp Railway.**
Length, 75 feet; Class, B.; Code, Ciao; Price per foot..... .12

7014X. **Man's Best Friend.**
Length, 325 feet; Class, B.; Code, Ciau; Price per foot..... .12

7303X. **Scenes at the Zoo.**
Length, 200 feet; Class, B.; Code, Ciay; Price per foot..... .12

7133X. **The Delhi Durbar, the Gorgeous Pageant of Princes.**
Length, 150 feet; Class, B.; Code, Ciea; Price per foot..... .12

7249X. **Wild Mountain Ponies on Dartmoor.**
Length, 200 feet; Class, B.; Code, Ciee; Price per foot..... .12

7250X. **A Drove of Wild Welsh Mountain Ponies.**
Length, 100 feet; Class, B.; Code, Cieo; Price per foot..... .12

7251X. **Scenes on a Welsh Pony Farm.**
Length, 150 feet; Class, B.; Code, Cieu; Price per foot..... .12

7028X. **The British Bull Dog.**
Length, 100 feet; Class, B.; Code, Ciey; Price per foot..... .12

7030X. **The Squire and the Maid.**
Length, 150 feet; Class, B.; Code, Ciia; Price per foot..... .12

7031X. **The Squire and the Maid.**
Length, 50 feet; Class, B.; Code, Ciie; Price per foot..... .12

7026X. **A Study in Feet.**
Length, 100 feet; Class, B.; Code, Ciio; Price per foot..... .12

7027X. **Mary Jane's Mishap.**
Length, 250 feet; Class, B.; Code, Ciiu; Price per foot..... .12

7300X. **The Curate's Adventure.**
Length, 75 feet; Class, B.; Code, Ciiy; Price per foot..... .12

7143X. **Ski-Jumping Competition, Switzerland.**
Length, 150 feet; Class, B.; Code, Cioa; Price per foot..... .12

7252X. **Scenes at a New Forest Pony Fair.**
Length, 100 feet; Class, B.; Code, Cioe; Price per foot..... .12

7322X. **The Smugglers.**
Length, 500 feet; Class, B.; Code, Cioo; Price per foot..... .12

7073X. **On the Bow River Horse Ranch at Cochrane, North West Territory.**
Length, 250 feet; Class, B.; Code Ciou; Price per foot..... .12

7074X. **Breaking a Bronco and Halter-breaker on the Bow River Horse Ranch.**
Length, 100 feet; Class, B.; Code, Cioy; Price per foot..... .12

7076X. **Canadian Horseflesh on the Racecourse.**
Length, 150 feet; Class, B.; Code, Ciua; Price per foot..... .12

7077X. **Spearing Salmon in the Rivers of the North West Territory.**
Length, 175 feet; Class, B.; Code, Ciue; Price per foot..... .12

7083X. **The Pines of the "Rockies" in Winter.**
Length, 100 feet; Class, B.; Code, Ciuo; Price per foot..... .12

7044X. **Life of the English Fireman.**
Length, 475 feet; Class B.; Code, Ciuu; Price per foot..... .12

7052X. **Panoramic Bird's Eye View of Montreal, Canada.**
Length, 50 feet; Class, B.; Code, Ciuy; Price per foot..... .12

7071X. **Logging in Canada.**
Length, 375 feet; Class, B.; Code, Ciya; Price per foot..... .12

7301X. **The King Planting a Tree at the Royal Agricultural Society's Show Yard.**
Length, 50 feet; Class, B.; Code, Ciye; Price per foot..... .12

7172X. **The Review of the Native Chief's Retainers at the Durbar, Delhi.**
Length, 150 feet; Class, B.; Code, Ciyo; Price per foot..... .12

7173X. **Review of the Native Retinues at the Durbar.**
Length, 150 feet; Class, B.; Code, Ciyi; Price per foot..... .12

7248X. **Military Display at Hurlingham.**
Length, 40 feet; Class, B.; Code, Ciyu; Price per foot..... .12

7255X. **Polo Match for the Championship at Hurlingham.**
Length, 165 feet; Class, B.; Code, Ciyy; Price per foot..... .12

7257X. **Trout Fishing, Landing Three Pounder.**
Length, 75 feet; Class, B.; Code, Coaa; Price per foot..... .12

7015X. **The Latest American Sport.**
Length, 300 feet; Class, B.; Code, Coae; Price per foot..... .12

7020X. **King Edward and the Royal Procession.**
Length, 200 feet; Class, B.; Code, Coai; Price per foot..... .12

7023X. **King Edward in the Chariot of State.**
Length, 145 feet; Class, B.; Code, Coao; Price per foot..... .12

7042X. **Panorama of the Sultan of Morocco's Troop Forming a Square Awaiting the Arrival of H. M. S.**
Length, 125 feet; Class, B.; Code, Coau; Price per foot..... .12

7258X. **The Intruders.**
Length, 100 feet; Class, B.; Code, Coay; Price per foot..... .12

7293X. **The Stolen Cake.**
Length, 65 feet; Class, B.; Code, Coea; Price per foot..... .12

7294X. **The Kiddies and the Poultry.**
Length, 75 feet; Class, B.; Code, Coee; Price per foot..... .12

7295X. **The White Rats.**
Length, 50 feet; Class, B.; Code, Coei; Price per foot..... .12

Warwick Films—Continued

7037X. **A Moorish Street Minstrel Performing at Morocco City.**
Length, 50 feet; Class, B.; Code, Coeo; Price per foot..... .12

7260X. **Coaches Starting from Larne and Passing Through Tunnel on the Antrim Coast Road.**
Length, 75 feet; Class, B.; Code, Coeu; Price per foot..... .12

7261X. **The Waterfalls of Glenariffe.**
Length, 100 feet; Class, B.; Code, Coey; Price per foot..... .12

7262X. **A Trip to the Giant's Causeway.**
Length, 150 feet; Class, B.; Code, Coia; Price per foot..... .12

7263X. **A Rough Sea on the Derry Coast.**
Length, 75 feet; Class B.; Code, Coie; Price per foot..... .12

7264X. **Cliff Scenery at the Gobbins.**
Length, 125 feet; Class, B.; Code, Coii; Price per foot..... .12

7265X. **Railway Panorama between Green Island and Kilroot.**
Length, 75 feet; Class, B.; Code, Coio; Price per foot..... .12

7266X. **Railway Panorama between Kilroot and Whitehead.**
Length, 125 feet; Class, B.; Code, Coiu; Price per foot..... .12

7267X. **Patrick Street, Cork.**
Length, 50 feet; Class, B.; Code, Coiy; Price per foot..... .12

7271X. **A Coach Drive from Glenariffe to Kenmare.**
Length, 125 feet; Class, B.; Code, Cooa; Price per foot..... .12

7272X. **Market Street at Kenmare.**
Length, 100 feet; Class, B.; Code, Cooe; Price per foot..... .12

7273X. **Panorama of the Lakes of Killarney from Hotel.**
Length, 50 feet; Class, B.; Code, Cooi; Price per foot..... .12

7274X. **Tourists Leaving the Lake Hotel, Killarney.**
Length, 50 feet; Class, B.; Code, Cooo; Price per foot..... .12

7275X. **A Trip through the Gap of Dunloe.**
Length, 125 feet; Class, B.; Code, Coou; Price per foot..... .12

7276X. **Shooting the Rapids at Killarney.**
Length, 100 feet; Class, B.; Code, Cooy; Price per foot..... .12

7277X. **The Mono-Railway between Listowel and Ballybunion.**
Length, 140 feet; Class, B.; Code, Coua; Price per foot..... .12

7278X. **Rock Scene at Ballybunion.**
Length, 50 feet; Class, B.; Code, Coue; Price per foot..... .12

7279X. **Scenes of Irish Cottage Life.**
Length, 100 feet; Class, B.; Code, Couo; Price per foot..... .12

7280X. **Scenes in an Irish Market Place.**
Length, 75 feet; Class, B.; Code, Couu; Price per foot..... .12

7281X. **Potters at Work (Cork Exhibition).**
Length, 50 feet; Class, B.; Code, Coui; Price per foot..... .12

7282X. **Getting the Hay.**
Length, 60 feet; Class, B.; Code, Couy; Price per foot..... .12

7283X. **Milking Time. A Kerry Herd.**
Length, 75 feet; Class, B.; Code, Coya; Price per foot..... .12

7284X. **At Work in a Peat Bog.**
Length, 75 feet; Class, B.; Code, Coye; Price per foot..... .12

7285X. **Scenes in an Irish Bacon Factory.**
Length, 100 feet; Class, B.; Code, Coyi; Price per foot..... .12

7286X. **Irish Peasants Bringing their Milk to a Co-operative Creamery.**
Length, 125 feet; Class, B.; Code, Coyo; Price per foot..... .12

Gaumont Films, London, England

209X. **The Masher's Dilemma.**
Length, 70 feet; Class, B.; Code, Byyo; Price per foot..... 12

259X. **Mixed Bathing.**
Length, 250 feet; Class, A.; Code, Byyu; Price per foot..... .15

Gaumont Films Continued

219X. Night Duty.
Length, 120 feet; Class, A.; Code, Byyy; Price per foot..... .15

220X. Putting up Swing.
Length, 130 feet; Class, A.; Code, Caaa; Price per foot..... .15

212X. Mary in the Dock.
Length, 115 feet; Class, B.; Code, Caae; Price per foot..... .12

263X. A Day at Brighton.
Length, 227 feet; Class, B.; Code, Caai; Price per foot..... .12

242X. Amorous Military Man.
Length, 133 feet; Class, A.; Code, Caao; Price per foot..... .15

107X. New Cook.
Length, 110 feet; Class, B.; Code, Caau; Price per foot..... .12

121X. Substantial Ghost.
Length, 90 feet; Class, B.; Code, Caay; Price per foot..... .12

127X. Murphy's Wake.
Length, 190 feet; Class, A.; Code, Caea; Price per foot..... .15

128X. Fiscal Problem.
Length, 90 feet; Class, B.; Code, Caee; Price per foot..... .12

140X. Elopement A La Mode.
Length, 283 feet; Class, A.; Code, Caei; Price per foot..... .15

137X. Such is Life.
Length, 70 feet; Class, B.; Code, Caeo; Price per foot..... .12

145X. Over in Jersey.
Length, 55 feet; Class, B.; Code, Caeu; Price per foot..... .12

153X. The Sailor's Rival.
Length, 245 feet; Class, B.; Code, Caey; Price per foot..... .12

165X. The Apple Woman.
Length, 120 feet; Class, B.; Code, Caia; Price per foot..... .12

172X. The Cook's Lover.
Length, 178 feet; Class, B.; Code, Caie; Price per foot..... .12

175X. The Bobby Whitewashed.
Length, 65 feet; Class, B.; Code, Caii; Price per foot..... .12

176X. The Coster's Wedding.
Length, 250 feet; Class, B.; Code, Caio; Price per foot..... .12

177X. A Smart Captive.
Length, 190 feet; Class, B.; Code, Caiu; Price per foot..... .12

182X. Office Boy's Revenge.
Length, 165 feet; Class A.; Code, Caiy; Price per foot..... .15

183X. Postman Whitewashed.
Length, 84 feet; Class, A.; Code, Caoa; Price per foot..... .15

186X. Chased by a Dog.
Length, 82 feet; Class, B.; Code, Caoe; Price per foot..... .12

184X. The Eviction.
Length, 225 feet; Class, B.; Code, Caou; Price per foot..... .12

194X. Military Tactics.
Length, 201 feet; Class, A.; Code, Caoy; Price per foot..... .15

198X. The Baby Show.
Length, 180 feet; Class, B.; Code, Caua; Price per foot..... .12

200X. The Fatal Wig.
Length, 118 feet; Class, B.; Code, Caue; Price per foot..... .12

202X. Behind the Scenes.
Length, 210 feet; Class, B.; Code, Caui; Price per foot..... .12

203X. Three Little Maids.
Length, 210 feet; Class, A.; Code, Cauo; Price per foot..... .15

185X. A Raid on a Coiner's Den.
Length, 445 feet; Class, A.; Code, Cauu; Price per foot..... .15

193X. Willful Murder.
Length, 258 feet; Class, A.; Code, Cauy; Price per foot..... .15

Gaumont Films—Continued

178X. **Child Stealing.**
Length, 430 feet; Class, A.; Code, Caya; Price per foot..... .15

126X. **Pugilistic Parson.**
Length, 84 feet; Class, B.; Code, Caye; Price per foot..... .12

138X. **Sleep Walker's Dream.**
Length, 185 feet; Class, A.; Code, Cayi; Price per foot..... .15

139X. **The Hold-up Man.**
Length, 325 feet; Class, A.; Code, Cayo; Price per foot..... .15

113X. **Cruelty on High Seas.**
Length, 108 feet; Class, B.; Code, Cayu; Price per foot..... .12

170X. **A Disaster in a Colliery.**
Length, 482 feet; Class, B.; Code, Cayy; Price per foot..... .12

210X. **Cruelty to Horses.**
Length, 115 feet; Class A.; Code, Ceaa; Price per foot..... .15

211X. **Revenge.**
Length, 375 feet; Class A.; Code, Ceae; Price per foot..... .15

256X. **The Blacksmith's Daughter.**
Length, 695 feet; Class, B.; Code, Ceai; Price per foot..... .12

114X. **The Poachers.**
Length, 220 feet; Class, B.; Code, Ceao; Price per foot..... .12

221X. **A Railway Tragedy.**
Length, 325 feet; Class, A.; Code, Ceau; Price per foot..... .15

205X. **Life of a Race Horse.**
Length, 368 feet; Class, B.; Code, Ceay; Price per foot..... .12

229X. **Dunloe Women.**
Length, 52 feet; Class, B.; Code, Ceea; Price per foot..... .12

214X. **Shooting the Rapids.**
Length, 160 feet; Class, B.; Code, Ceee; Price per foot..... .12

223X. **Blarney Castle and Stone.**
Length, 155 feet; Class, B.; Code, Ceei; Price per foot..... .12

163X. **The Falls of the Clyde.**
Length, 150 feet; Class, B.; Code, Ceeo; Price per foot..... .12

129X. **Nicolas Nickleby.**
Length, 212 feet; Class, A.; Code, Ceeu; Price per foot..... .15

1632X. **Wonderful Hat.**
Length, 95 feet; Class, B.; Code, Ceey; Price per foot..... .12

191X. **Attack on Port Arthur.**
Length, 300 feet; Class, B.; Code, Ceia; Price per foot..... .12

104X. **Moses in the Bullrushes.**
Length, 120 feet; Class, B.; Code, Ceie; Price per foot..... .12

Urban Films, London, England

2501X. **The Cheese Mites.**
Length, 150 feet; Class, B.; Code, Beee; Price per foot..... .12

2503X. **The Red Slug Worm.**
Length, 57 feet; Class, B.; Code, Beei; Price per foot..... .12

2504X. **The Red Snow Germs.**
Length, 50 feet; Class, B.; Code, Beeo; Price per foot..... .12

2506X. **Brick Making Rotifer.**
Length, 100 feet; Class, B.; Code, Beeu; Price per foot..... .12

2507X. **Cir. of Protoplasm in Waterweed.**
Length, 50 feet; Class, B.; Code, Beey; Price per foot..... .12

2508X. **Cir. of Blood, Frog's Foot.**
Length, 50 feet; Class, B.; Code, Biae; Price per foot..... .12

2510X. **Typhoid Fever Germs.**
Length, 50 feet; Class, B.; Code, Biai; Price per foot..... .12

Urban Films—Continued

2511X. **Fresh Water Infusorian.**
Length, 75 feet; Class, B.; Code, Biao; Price per foot..... .12

2514X. **Mr. Martin Duncan.**
Length, 50 feet; Class, B.; Code, Biau; Price per foot..... .12

1005X. **Overturning a Mammoth Chimney.**
Length, 125 feet; Class, B.; Code, Biay; Price per foot..... .12

1028X. **At the Ford—India.**
Length, 200 feet; Class, B.; Code, Booe; Price per foot..... .12

1029X. **Galloping Tongas—India.**
Length, 150 feet; Class, B.; Code, Boai; Price per foot..... .12

1032X. **Llamas of Thibet.**
Length, 125 feet; Class, B.; Code, Boao; Price per foot..... .12

1033X. **The Wise Elephants—India.**
Length, 118 feet; Class, B.; Code, Boau; Price per foot..... .12

1050X. **Coasting in the Alps.**
Length, 125 feet; Class, B.; Code Boay; Price per foot..... .12

1053X. **London to Brighton.**
Length, 125 feet; Class, B.; Code, Buae; Price per foot..... .12

1092X. **Salmon Fisheries.**
Length, 391 feet; Class, B.; Code, Buai; Price per foot..... .12

2007X. **Feeding the Otters.**
Length, 60 feet; Class, B.; Code, Buao; Price per foot..... .12

2008X. **Giant Tortoise Feeding.**
Length, 50 feet; Class, B.; Code, Buau; Price per foot..... .12

1087X. **The Life Boat.**
Length, 75 feet; Class, B.; Code, Buay; Price per foot..... .12

1216X. **Roping and Branding Wild Horses.**
Length, 100 feet; Class, B.; Code, Byae; Price per foot..... .12

1218X. **By Rail through Canadian Rockies.**
Length, 300 feet; Class, B.; Code, Byai; Price per foot..... .12

1177X. **On a Borneo Railway** (very fine).
Length, 304 feet; Class, B.; Code, Byao; Price per foot..... .12

1184X. **Head Hunters of Borneo.**
Length, 130 feet; Class, B.; Code, Byau; Price per foot..... .12

1034X. **Daylight Robbery.**
Length, 261 feet; Class, B.; Code, Byay; Price per foot..... .12

1110X. **Mail Coach Robbery.**
Length, 362 feet; Class, B.; Code, Beie; Price per foot..... .12

1153X. **Convicts' Escape.**
Length, 300 feet; Class, B.; Code, Beio; Price per foot..... .12

2005X. **Stork's Tug of War.**
Length, 50 feet; Class, B.; Code, Beiu; Price per foot..... .12

2048X. **An Old Maid's Darling.**
Length, 56 feet; Class, B.; Code, Beiy; Price per foot..... .12

1165X. **An English Gymkana.**
Length, 100 feet; Class, B.; Code, Beyi; Price per foot..... .12

1231X. **Russian Kirgis Troops.**
Length, 140 feet; Class, B.; Code, Beyo; Price per foot..... .12

1161X. **Russian Field Artillery.**
Length, 121 feet; Class, B.; Code, Beyu; Price per foot..... .12

1162X. **Russian Mounted Artillery.**
Length, 75 feet; Class, B.; Code, Beyy; Price per foot..... .12

2009X. **Snail, Tortoise, Toad.**
Length, 75 feet; Class, B.; Code, Beoe; Price per foot..... .12

2012X. **Hoptoad's Luncheon.**
Length, 75 feet; Class, B.; Code, Beou; Price per foot..... .12

Urban Films—Continued

2014X. **Among the Snakes.**
Length, 200 feet; Class, B.; Code, Beoy; Price per foot..... .12

2017X. **The Newt.**
Length, 68 feet; Class, B.; Code, Beue; Price per foot..... .12

2018X. **Pond Life.**
Length, 102 feet; Class, B.; Code, Beye; Price per foot..... .12

2020X. **The Busy Bees.**
Length, 450 feet; Class, B.; Code, Biea; Price per foot..... .12

2021X. **The Climbing Chameleons.**
Length, 75 feet; Class, B.; Code, Biee; Price per foot..... .12

2022X. **The Pugilistic Toads.**
Length, 60 feet; Class, B.; Code, Biei; Price per foot..... .12

2024X. **A Snake in the Grass.**
Length, 60 feet; Class, B.; Code, Bieo; Price per foot..... .12

2034X. **White Rat and Young.**
Length, 100 feet; Class, B.; Code, Bieu; Price per foot..... .12

3551X. **A Dream of Fairyland.**
Length, 573 feet; Class, B.; Code, Biey; Price per foot..... .12

120GX. **Hiawatha.**
Length, 1065 feet; Class, B.; Code, Boea; Price per foot.....12

1057X. **Trained Elephants and Dogs.**
Length, 123 feet; Class, B.; Code, Boee; Price per foot..... .12

1058X. **Trained Baby Elephant.**
Length, 175 feet; Class, B.; Code, Boei; Price per foot..... .12

Williamson Films, London, England

5027X. **Workman's Paradise.**
Length, 170 feet; Class, B.; Code, Cuee; Price per foot..... .12

5051X. **Winning a Pair of Gloves.**
Length, 65 feet; Class, B.; Code, Buee; Price per foot..... .12

5129X. **The Wrong Poison.**
Length, 160 feet; Class, B.; Code, Buei; Price per foot..... .12

5145X. **Quarrelsome Neighbors.**
Length, 123 feet; Class, B.; Code, Bueo; Price per foot..... .12

5156X. **Over the Garden Wall.**
Length, 65 feet; Class, B.; Code, Bueu; Price per foot..... .12

5173X. **A Trip to Southend.**
Length, 168 feet; Class, B.; Code, Buey; Price per foot..... .12

5188X. **The Elixir of Life.**
Length, 90 feet; Class, B.; Code, Cyea; Price per foot..... .12

5189X. **Down Below.**
Length, 115 feet; Class, B.; Code, Byee; Price per foot..... .12

5202X. **The Bather.**
Length, 80 feet; Class, B.; Code, Byei; Price per foot..... .12

5205X. **The Swallower.**
Length, 65 feet; Class, B.; Code, Byeo; Price per foot..... .12

5881X. **Sambo.**
Length, 80 feet; Class, B.; Code, Byeu; Price per foot..... .12

5441X. **Those Troublesome Boys.**
Length, 102 feet; Class, B.; Code, Byey; Price per foot..... .12

5061X. **Magic Hair Restorer.**
Length, 104 feet; Class, B.; Code, Cyee; Price per foot..... .12

5569X. **Cake-Walk in Our Alley.**
Length, 105 feet; Class, B.; Code, Bile; Price per foot..... .12

5572X. **Police Raid on a Club.**
Length, 165 feet; Class, B.; Code, Bili; Price per foot..... .12

Williamson Films—Continued

5210X. Jack's Return.
Length, 450 feet; Class, B.; Code, Biio; Price per foot..... .12

5194X. The Deserter.
Length, 525 feet; Class, B.; Code, Biiu; Price per foot..... .12

5198X. Attack on Chinese Mission.
Length, 230 feet; Class, B.; Code, Biiy; Price per foot..... .12

5208X. Stop Thief.
Length, 115 feet; Class, B.; Code, Boou; Price per foot..... .12

5209X. Bicycle Dive.
Length, 57 feet; Class, B.; Code, Booy; Price per foot..... .12

5060X. Magic Cone.
Length, 110 feet; Class, B.; Code, Cuia; Price per foot..... .12

5207X. The Soldier's Return.
Length, 185 feet; Class, B.; Code, Buue; Price per foot..... .12

Clarenden Films, London, England

901X. A Kiss and a Tumble.
Length, 110 feet, Class, A.; Code, Boeo; Price per foot..... .15

902X. Quarrelsome Washerwomen.
Length, 100 feet; Class, A.; Code, Boeu; Price per foot..... .15

903X. Linen Shop.
Length, 100 feet; Class, A.; Code, Boey; Price per foot..... .15

904X. Pig That Came to Life.
Length, 270 feet; Class, A; Code, Booa; Price per foot..... .15

905X. Burglar and Girls.
Length, 295 feet; Class, B.; Code, Booe; Price per foot..... .12

906X. Convict's Escape.
Length, 245 feet; Class, A.; Code, Booi; Price per foot..... .15

108X. Sandy McGregor.
Length, 290 feet; Class, B.; Code, Booo; Price per foot..... .12

113X. Love Letter.
Length, 180 feet; Class, B.; Code, Cuaa; Price per foot..... .12

Paul Films, London, England

3558X. Tracked by Bloodhounds.
Length, 202 feet; Class, B.; Code, Buui; Price per foot..... .12

3800X. Norwegian Water Falls.
Length, 80 feet; Class, B.; Code, Buuo; Price per foot..... .12

3802X. Norwegian Water Falls, Rising Panorama.
Length, 55 feet; Class, B.; Code, Buuu; Price per foot..... .12

3930X. The Midnight Sun at Scaro.
Length, 60 feet; Class, B.; Code, Buuy; Price per foot..... .12

3932X. Laplanders at Home.
Length, 135 feet; Class, B.; Code, Cyia; Price per foot..... .12

3936X. Father Neptune and Bear.
Length, 90 feet; Class, B.; Code, Byye; Price per foot..... .12

3844X. How to Get a Wife and Baby.
Length, 85 feet; Class, B.; Code, Byyi; Price per foot..... .12

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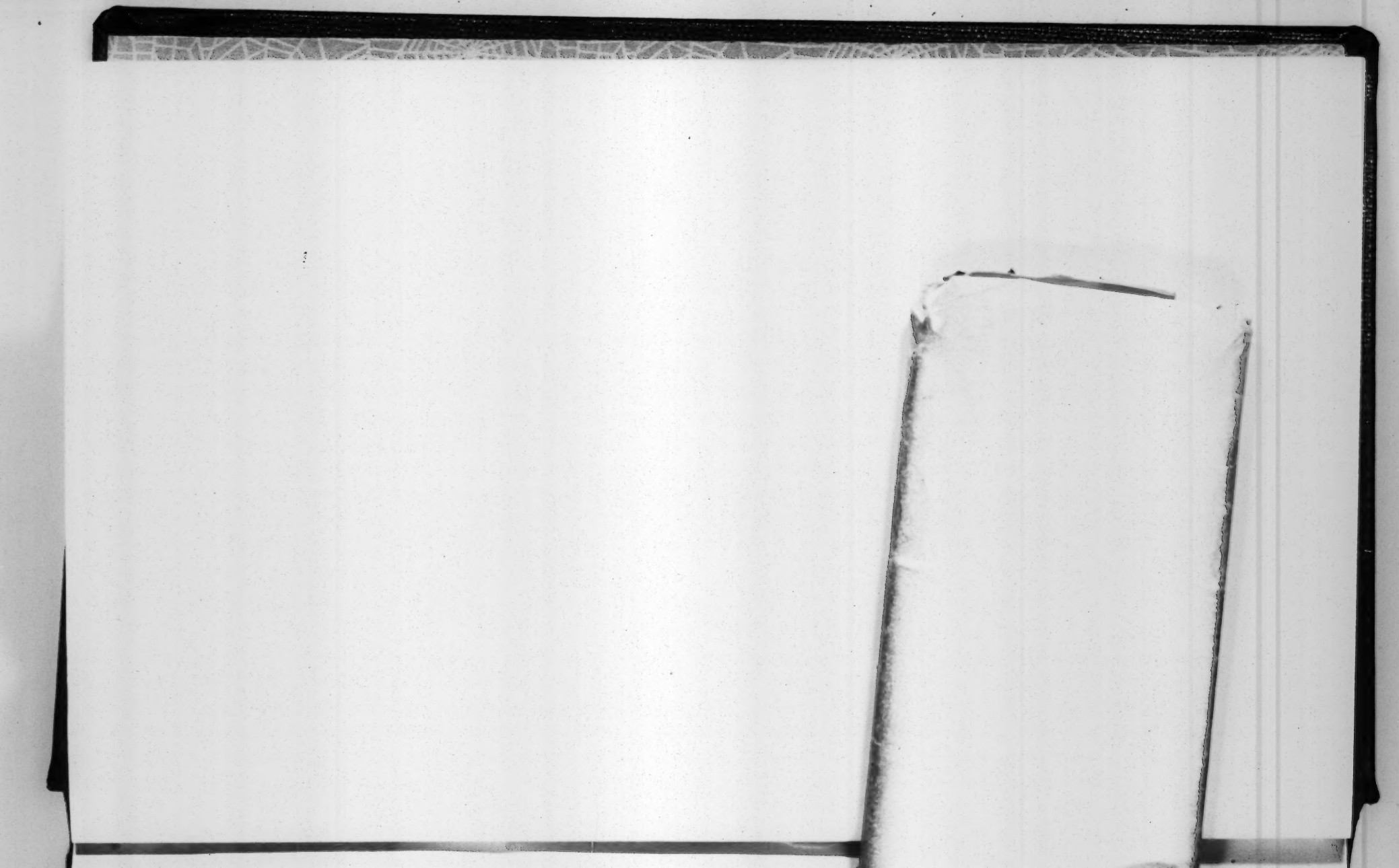
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KLEINE OPTICAL CO

About 1908

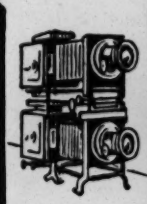
GEORGE KLEINE

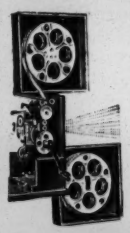
H "A"

M.P. – Kinetoscope –
Catalogs

about 1908

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Kleine Optical Co.

Eighteenth

Illustrated and Descriptive

General

CATALOGUE AND PRICE LIST

of

Motion Picture Machines
Stereopticons
Magic Lanterns
Talking Machines
Views and Supplies

For Index see last pages

Kleine Optical Co.

CHICAGO
DENVER

(FIVE OFFICES IN CANADA)
Established in New York City by C. B. Kleine in 1865
Incorporated in Chicago, under the laws of the State of Illinois, in 1897

NEW YORK
BOSTON

REFERENCES

Night and Day Bank, New York City — Union Trust Co. Bank, Chicago, Ill.

Any Express Company Doing Business in Chicago

TERMS

If desired, we ship goods which we carry in stock C. O. D., with the privilege of examination. It is required that the customer send remittance sufficient to cover express charges both ways. If goods are returned to us, all money received in excess of express charges paid by us will be refunded.

Customers may leave deposit to cover express charges both ways with their express agent or bank, and send us receipt.

Orders for goods to be sent by mail should be accompanied by cash in full.

On orders received with cash in full, two per cent. discount is allowed off catalogue rates.

We carry no book accounts; all transactions are to be either for cash or C. O. D., with deposit. Goods are not sold on time.

If fuller information is desired than is furnished by this catalogue on any point, we will be pleased to write in greater detail on receipt of inquiry.

We do not assume responsibility for breakage in transit or for safe delivery of goods sent by mail.

We do not handle any second-hand goods so cannot consider offers of exchange.

LIST OF OFFICES

UNITED STATES

MAIN OFFICE

CHICAGO, - - - - - - 52 State Street

BRANCH OFFICES

NEW YORK, - - - - - 19 East 21st Street

BOSTON, - - - - - 657 Washington Street

DENVER, - - - - - - - Nassau Building

CANADA

MONTREAL (QUE.) - 194 St. Catherine St., West

TORONTO (ONT.) - - - - 37 Yonge Street

ST. JOHN (N. B.) - - - 94 Prince William Street

WRITE TO OUR NEAREST OFFICE for Motion Picture Machines, Stereopticons and Supplies.

Introductory

During the forty-five years which have elapsed since the foundation of this house, wonderful progress has been made in the science of optical projection. From the elementary magic lantern with oil as an illuminant we now have the magnificent dissolving stereopticon with powerful and brilliant electric arc lamp, and from the "Zoetrope," or revolving tin cylinder with slots through which we saw jumping figures, printed in crude colors on strips of paper, have now developed the elaborate Edengraph, Kinetoscope and Cameragraph, which may be seen in every town in the United States in the motion picture theatres, which have sprung into existence since the advent of the picture machine.

Our seventeen previous catalogues have marked this progress and development step by step, and have brought us to the present high degree of advancement and perfection of the moving picture business, so that this, our eighteenth catalogue, will be found to contain fine illustrations and exact descriptions of all that is most up-to-date, perfect and approved in this line.

On the other hand, such apparatus and accessories as the tests of time, experimentation and public demand have shown to be of secondary merit, or in any way undesirable, have been carefully eliminated from the pages of this catalogue, so that our customers may be saved from that uncertainty and confusion which must necessarily result from being confronted with an extensive assortment of apparatus and accessories, including everything regardless of intrinsic worth.

Our judgment in these matters may be safely relied on in view of the fact that we are by far the oldest established firm in this business, and enjoy the respect and patronage of the trade in general.

KLEINE OPTICAL COMPANY.

THE
EDENGRAPH

¶ The king of motion pictures will be ready for the market shortly

PRICE . . . $225.00

Fire-Proof Moving Picture Machines

It is the duty of every exhibitor to insure the highest possible degree of safety to his patrons and to his own theatres and employees.

City ordinances may call for metal ceilings and operating chambers, asbestos linings, etc., etc., but of what real value is any of this unless the moving picture machine itself is safeguarded in every way? The adoption of non-inflammable material as a basis for the moving picture film goes a long way towards affording protection from possible fire, but it will be a long time before the non-inflammable film alone can be rented from the film exchanges, and as long as both the old style and the non-inflammable materials are on the market, so long will it be necessary to use fire-proof machines.

Exhibitors who do not have their machines equipped with fire-proof shutters and film magazines, expose their patrons to undue risk, even if the local ordinances do not enforce the use of fire-proof moving picture machines.

Films are frequently burned when not on the machine at all—or while being projected, the lower length is carelessly allowed to run about the floor, and wind around a hot rheostat, or it may run backward and touch the lamp house.

Attention paid to a few simple directions will make serious fires almost impossible; we suggest:

Operators should look at the curtain frequently while running the machine, but more than a glance to see that the picure is in focus and framed is not necessary. Attention should be fastened on the machine itself; the eye should not leave it longer than a second or two at a time, and if the film does not run properly the machine can be stopped before any considerable length has found the floor or lamp house.

The smoking of pipes or cigars near the machine or while handling films must be positively forbidden.

If more than one roll of films is in service, those not in actual use should not be stored near the machine.

It is advisable to keep a pail of water near the machines, containing a wet sheet or blanket. A pail of dry sand is equally good. Fire inspectors prefer this to a fire extinguisher.

Some operators are prejudiced against take-up devices, and prefer to run the film into a large box after being exposed, where it lies unwound. In this case the box should be of metal, or metal-lined, entirely closed, except for a small opening immediately beneath the working machanism, through which the film passes into the box.

In principle, however, an upper fire-proof magazine and a take-up device with similar magazine is the simplest and most effective protection against the burning of films.

In deciding upon the purchase of fire-proof equipment for a moving picture machine, the buyer should consider whether the machine is to be equipped for use in Chicago, New York, Boston or any other city which has stringent regulations with which the machine must comply, and place his order accordingly.

Edison

Projecting Kinetoscopes

THE first Kinetoscope was devised in 1887. It was a ponderous affair, costing several hundred dollars, and, briefly described, consisted of a box containing the mechanism, with a peep-hole at the top, through which the pictures were viewed. Owing to mechanical limitations only one person at a time could enjoy the pictures. It was the original idea to devise an instrument that would do for the eye what the phonograph does for the ear, and Projecting Kinetoscopes, as now perfected, embody the successful accomplishment of that idea.

Kinetoscopes represent the very highest development of the art of photography, bringing before the eye life-size reproductions of life motion with all the accompanying effects of light, shade and expression. By means of a transparent picture film, an intense light, and properly arranged lenses, the pictures are projected upon a screen one after another, in such rapid succession that the eye cannot perceive any intermission between them, and a perfect illusion of continuous action is thus produced. Projecting Kinetoscopes enlarge the scenes and figures to full life-size, and illuminate them brilliantly in the most simple and perfect manner.

Kinetoscopes are now manufactured in three styles, viz.: the Improved Exhibition, Underwriters' Model and Type B Underwriters' Model, as illustrated and described in this catalogue. Although differing in details of construction, each is a perfect motion-picture machine in every respect, the work done by each combining accuracy with brilliant results. All machines are adapted for Standard Film, which is the recognized standard throughout the world.

The particular advantages combined in these machines are: Extreme durability, completeness, compactness, simplicity, accuracy, portability, interchangeability of parts, and ability to project steady and brilliant pictures with minimum wear on the film. The mechanism and entire construction are so simple that anyone of ordinary intelligence may, after carefully reading the printed instructions which accompany every machine, set them up and successfully operate them.

In the succeeding paragraphs will be found a general description of the construction and features common to all of the different machines, and also a detailed description of various new features and improvements.

The Mechanism

Kinetoscope mechanisms are equipped with triple sprocket gearing. The upper sprocket feeds the film from the upper reel through a loop into the framing device. The middle sprocket has an intermittent motion which brings the film to the point of exposure and stops it for the fraction of a second required to project the picture upon the screen. The lower sprocket maintains the loop and feeds the film into the take-up attachment.

The loop formed in the film between the top and middle sprockets eliminates the pull and friction on the film, and greatly prolongs its life. In other words, only about five or six inches of film is brought down by the middle or intermittent sprocket, the top sprocket, which runs continuously, doing all the work of feeding the film into the framing device.

Framing Device

The Framing Device is operated by a simple lever attachment which enables the operator to instantly adjust the film in the correct position before the framing plate behind the projecting lens.

Take-Up Attachment

The Take-up Attachment automatically winds up the film after it has been exhibited upon the screen. In the Underwriters' (Type "B") and Improved Exhibition model it consists of a reel suitably geared to the machine, and an adjustable friction disc whereby the film is tightly wound on the reel without causing undue pull on the sprockets. These Take-up Attachments are a great improvement over the old method of running the film into a bag or box. They avoid kinks and snarls, the possibility of fire, and keep the film free from dust and dirt and unnecessary friction, all of which cause scratches. After the film has been exhibited and wound on the take-up reel, it can be readily re-wound with the Improved Re-winding Attachment which is supplied with every complete Underwriters' (Type "B") and Improved Exhibition Model Kinetoscope.

Stereopticon Attachment

The Stereopticon Attachment consists of a stereopticon objective lens and an adjustable supporting rod. The lenses are of extra quality and give a field on the screen of about the same size as the field given by the motion-picture objectives. They are mounted in a ring-casting, which slides horizontally on the adjustable supporting rod. The horizontal movement of the lens on the supporting rod, with the focusing screw of the lens, permits ample focal adjustment. The entire Stereopticon Attachment can be easily detached for convenience in packing. The Stereopticon side of the machine can be used for showing lantern slides independently of the motion-picture side.

The combination of a Projecting Kinetoscope and Stereopticon in one machine which can be operated by one person, is an important feature. It will often be found convenient to prepare lantern slides giving titles or brief description of a film and to throw the slides upon the screen before the film is run. A double slide carrier enables the exhibitor to operate both lantern slides and motion pictures from the same side of the machine. A slide is placed in position while the motion pictures are being shown. After the film has been run through the machine the light is immediately centered upon the stereopticon lens, and the lantern slide is at once flashed upon the screen by the exhibitor sliding the lamp house away from him. While one slide is being shown another can be placed in the empty side of the carrier for an instantaneous change of pictures. The slide carriers are adapted for standard 3¼x4 inch slides.

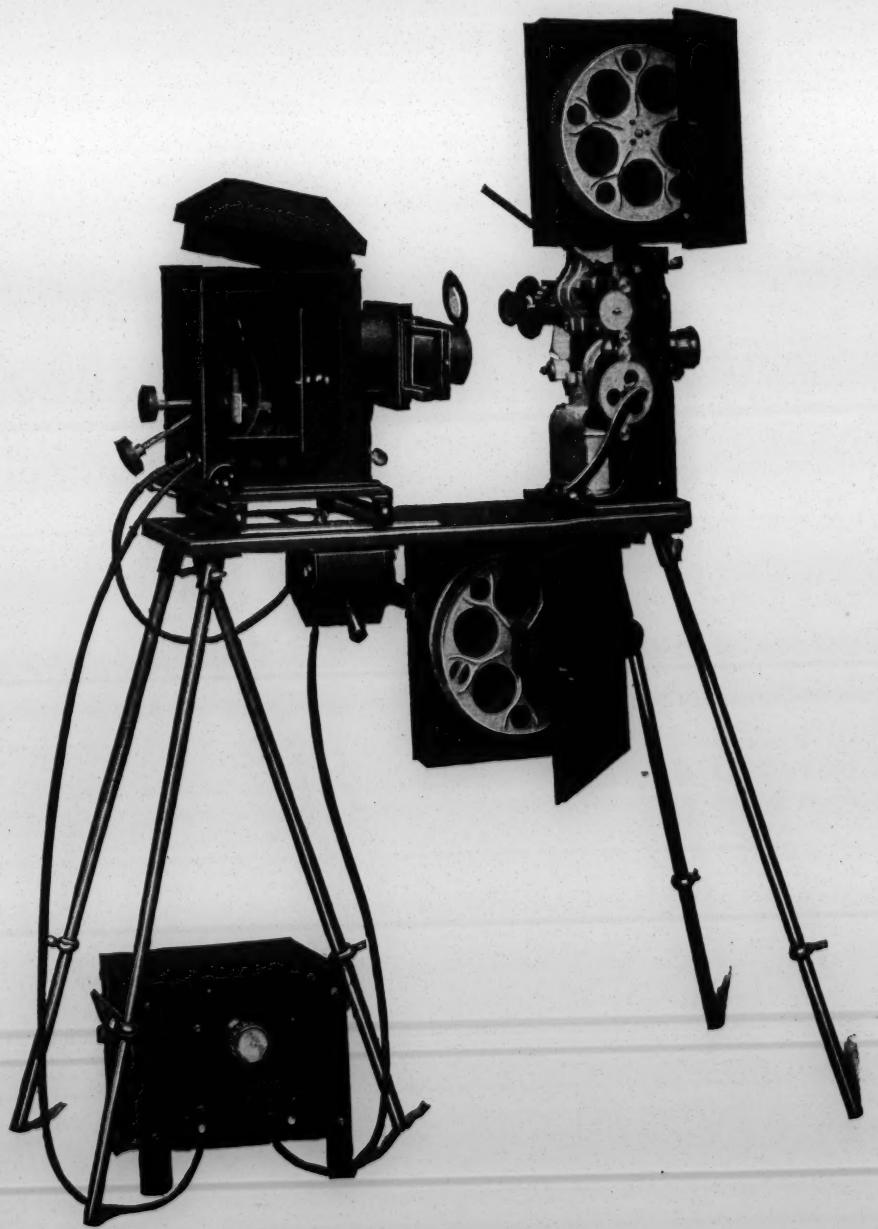
Rheostats

The question of Rheostats is one about which there has been much discussion and diversity of opinion, due principally to a lack of knowledge of real conditions. It is not practical to make what might be termed a "Universal Rheostat" or one equally well adapted to meet all conditions. A rheostat with a capacity of 25-30 amperes on direct current circuits of 100-125 volts will give perfectly satisfactory results under ordinary conditions in the hands of an intelligent operator. To get equally satisfactory results with Alternating Current 35-40 amperes are required with the same line voltage. For Direst Current circuit of 100-125 volts the Underwriters' Model Rheostat is recommended, and the Underwriters' Model (Type "B") for Alternating Current circuits on account of its greater capacity. The latter will give equally satisfactory results on both Direct and Alternating current circuit of 100-125 volts, but on direct current circuit care should be taken to adjust it so that not more than 25-30 amperes are consumed in the line.

Edison Kinetoscope

TYPE "B" UNDERWRITER'S MODEL

Price, $225.00



Underwriter's Model Complete.
Type "B."

Edison Kinetoscope

UNDERWRITER'S MODEL

TYPE "B"

DESCRIPTION

MECHANISM—The latest improvements in the Underwriters' Type "B" model have entirely eliminated any features which heretofore may not have been as durable as the balance of the machine.

To its attractiveness has been added by nickel-plating and polishing the metal mechanism support, the crank, adjusting lever and rack with pinion, stereopticon attachment, mechanism thumb screws, and all gears and pinions on right frame side.

Its durability is increased by the use of hardened and tempered tool steel for the star wheel, one-pin cam, picture gauge, all bearings and ends of star wheel shaft and cam shaft. The cam is accurately ground and of massive construction. The three sprockets are now made of polished steel, the upper and take-up ones being flanged, thus preventing the film running off. The old style rubber rollers have been replaced by polished steel tension rollers for all sprockets. The new rollers are made of case-hardened steel, in three parts, the flanges of which revolve independently of each other as well as of the roller between, preventing all drag on the film. With all these improvements the mechanism cannot cause scratches or "rainstorms", the only part of the film in actual contact with the machine being the margin outside of the picture.

AUTOMATIC SHUTTER—This shutter is a great improvement over every similar device. Under no possible conditions can the light be thrown upon the film except when the film is in motion. When the shutter is wide open it automatically locks so that no power is required to keep it open, thus eliminating any undue wear on the gearing and causing easier operation of mechanism. When the speed of machine falls below a certain point, however, it automatically unlocks and closes.

TAKE-UP ATTACHMENT—This device automatically winds up the film, and is a great improvement over any similar device heretofore offered on the market. The idea of being able to place this attachment either in front of the mechanism or under the baseboard is entirely new. An Automatic Belt Tightener is provided which insures an equal tension on the belt under all conditions. This belt tightening feature is a most efficient one, and prevents the loss of the lower loop between intermittent and take-up sprockets. For rewinding film, an Improved Rewinder is supplied to accommodate reels up to twelve inches. This device is provided with a clamp and thumb-screw for instant adjustment to any baseboard, shelf or table.

MAGIZINES—Upper and lower magazines of Russia iron are supplied. They are made to receive reels up to twelve inches diameter. The aluminum rollers between which the film passes are designed to reduce the wear on the film to a minimum, as well as to prevent any flame from entering the magazines.

Edison Kinetoscope

UNDERWRITER'S MODEL

TYPE "B"

DESCRIPTION—Continued

LENSES—We supply only the very highest grade of Motion Picture and Stereopticon Lenses, the regular equipment consisting of No. 5 M. P. and No. 2A Stereo, both projecting pictures approximately three feet wide for every thirteen feet of distance. The Condensing Lenses are the very best, being made of imported French Optical glass.

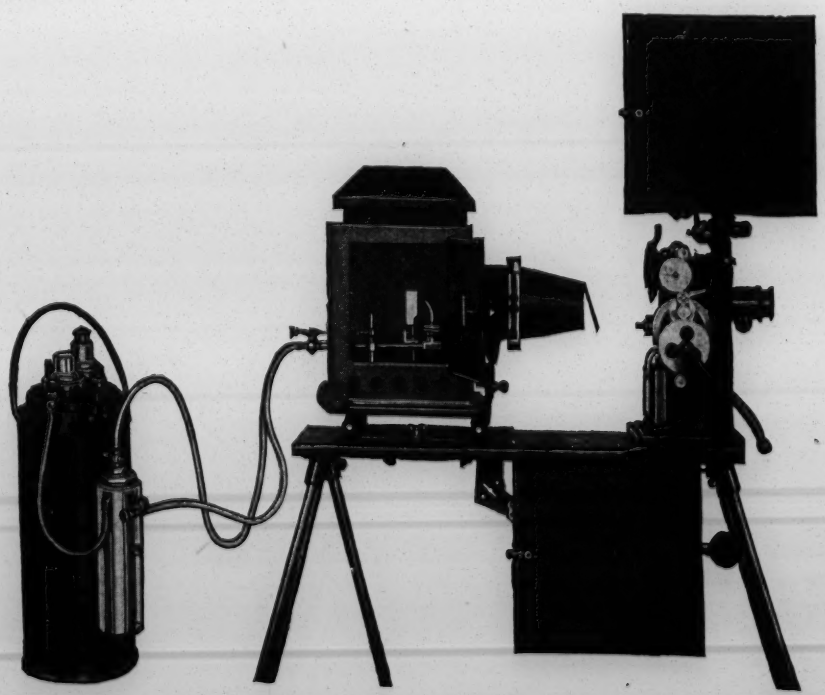
OTHER MECHANISM PARTS—The revolving shutter is specially designed to project the very best pictures. Film protectors or guards are placed between top of film gate and rollers on upper magazine, also between bottom of film gate and baseboard. A quartered oak cabinet is included for mechanism.

LAMP HOUSE AND ARC LAMP—The Lamp House, with sliding device for Stereopticon purposes, is our latest design. Also the Cone, Metal Double Slide Carrier and Arc Lamp. The House is of ample proportions to give increased ventilation and heat radiation. Openings in rear, a door next to operator, and hinged hood on top, give free access to the lamp.

The Arc Lamp is of the rack and pinion type with few parts and extremely simple. All adjustments made by hand-wheel movement while Lamp House is closed; designed for either direct or alternating current. The different adjustments are provided with stops to prevent short-circuiting between lamp and sides of lamp house.

RHEOSTAT—The new Grid Type Rheostat as supplied with this outfit may be used with satisfactory results on either Direct or Alternating Current circuits of 100-125 volts. It is particularly adapted to A. C. 25-40 amperes on 100 to 125 volts.

ADUSTABLE TABLE STAND—This consists of a substantial oak base, mounted on a set of five adjustable legs, the latter heavily nickel-plated and polished.



Underwriter's Model "B" Kinetoscope with Gas-Generating Outfit (Goodyear Patent). Price Complete.....$252 50

For complete description of Gas-Generator see page

Edison Kinetoscope

Underwriter's Model

TYPE "B"

Approved by the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity.

Cat. No.		Code	Price
18005.	Underwriter's Model (Type "B") complete. (Type "B") Rheostat 35-40 Amperes.....	Staalkist.	$225.00
18009.	Underwriter's Model, (Type "B") complete. Underwriter's Rheostat 25-30 Amperes....	Staartblok	220.00

EQUIPMENT

Hand Power Mechanism in Quartered Oak Cabinet.
Automatic Shutter.
Improved Star Wheel.
Improved Balance Wheel.
Nickel-plated Metal Support.
Nickel-plated Exposed Gears.
Nickel-plated Crank.
Nickel-plated Adjusting Lever.
Nickel-plated Stereo. Attachment.
Polished Flanged Steel Upper Sprocket.
Polished Steel Flanged Take-up Sprocket.
Polished Steel Intermittent Sprocket.
Polished Steel Three-piece Tension Rollers.
Hardened Steel Cam.
Hardened Steel Star Wheel.
Hardened SteelPicture Gauge.
Hardened Steel Bearings.
Hardened Steel Ends on Star and Cam Shafts.
Improved Revolving Shutter.
Improved Film Protectors or Guards.
Upper Film Magazine.
Lower Film Magazine.
Improved Interchangeable Take-up Attachment.
Two Ten-inch Reels.
Improved Film Rewinding Attachment.
Baseboard with Flanges and Nickel-plated Adjustable Legs.
Improved Well-Ventilated Russia Iron Lamp House with Sliding Base.
Improved Extra Heavy Arc Lamp.
Improved Russia Iron Cone and Slide Carrier Frame.
Improved Metal Double Slide Carrier.
Highest Grade Motion Picture Lens.
Highest Grade Stereopticon Lens.
Highest Grade Condensing Lenses.
Latest Grid Type Rheostat, 25-40 Amp.
Improved Double-Pole Knife Switch and Russia Iron Switch Cover.
Asbestos Covered Connecting Cord with Patent Terminals.

Net weight, complete, 150 lbs.; gross weight, 250 lbs. Dimensions, set up ready for operation: Length, 3 feet 1 inch; width, 16 inches; height, 28 inches. Dimensions of machine packing case: 48x15x22 inches; rheostat packing case, 20x19x17 inches.

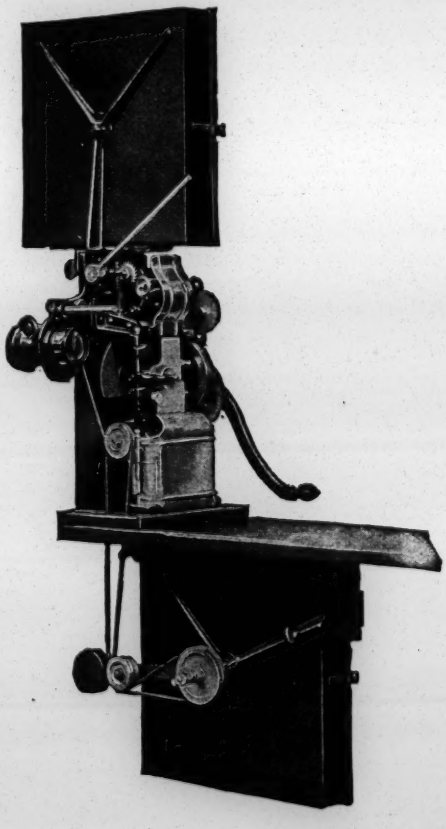
Cat. No.		Code	Price
18006.	Underwriter's Model, (Type "B") with Calcium Burner. Without Electric Light Attachments	Staalproef	$210.00
18007.	Underwriter's Model, (Type "B") without Adjustable Legs and Flanges. (Type "B") Rheostat 35-40 Amperes.....	Staalver.	215.00
18012.	Underwriter's Model, (Type "B") Without Adjustable Legs and Flanges. Underwriter's Rheostat 25-30 Amperes.....	Staarteind.	210.00
18008.	Underwriter's Model, (Type "B" With Calcium Burner. Without Electric Light Attachments, Adjustable Legs and Flanges.	Staanders.	200.00

Kinetocopes

UNDERWRITER'S MECHANISM

Type "B"

18011. Underwriter's Model (Type "B") Mechanism ..... Staarauge. $160.00



Equipment

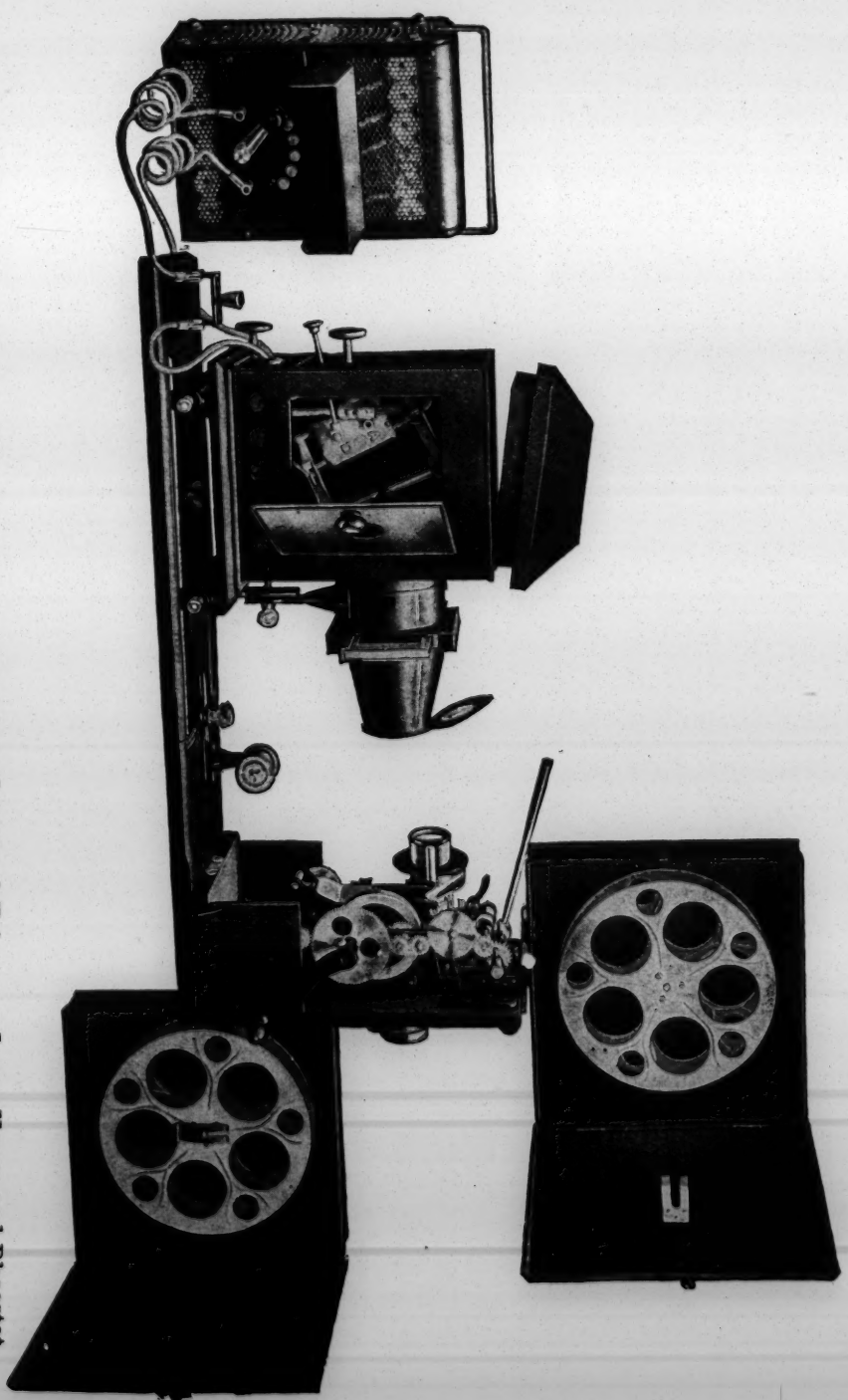
Hand Power Mechanism in Metal Cabinet, and Quartered Oak Cover.
Improved Automatic Shutter.
Improved Revolving Shutter.
Improved Film Protector.
Upper Film Magazine.
Lower Film Magazine.
Improved Take-up Attachment.
Two 10-inch Reels.
No. 5 Motion Picture Objective Lens.
No. 2-A Stereopticon Objective Lens with Stereopticon Attachment.

KINETOSCOPE ACCESSORIES

Upper Film Magazine	$10 00
Lower Film Magazine, Exhibition Model	10 00
Lower Film Magazine, Underwriter's Model	15 00
Improved Take-up Attachment, Exhibition Model	15 00
Improved Take-up Attachment, Underwriter's Model	20 00
Improved Take-up Feed only, Underwriter's Model	10 00
Improved Rheostat	25 00
Improved Grid Rheostat	30 00
Improved Asbestos Covered Connecting Cords	2 50
Improved Film Rewinding Attachment	4 00
Improved Automatic Shutter, Exhibition Model	15 00
Complete Set of Parts to Convert 2-Pin into 1-Pin Mechanism	25 00
Adjustable Stand, Including Baseboard, Set of Four Legs and Flanges	15 00
Improved Arc Lamp and Base	15 00
Improved Arc Lamp without Base	12 00

Edison Kinetoscope

Improved Exhibition Model



Improved Exhibition Model, Complete with Film Magazines, Improved Take-up, Lamp House and Rheostat.

PRICE, $155.00

Edison Kinetoscope

IMPROVED EXHIBITION MODEL

One-Pin Movement

Cat. No.		Code	Price
17004.	Improved Exhibition Model, Complete.....	Spurtiegel.	$155 00

This model differs in general appearance and equipment from the Underwriters' Model "B," although it is constructed in the same thorough manner and will yield equally perfect results. A comparison of the illustrations and equipments itemized will give a clear understanding of any and all differences existing betwen the several outfits.

We call particular attention to the fact that this model has a quartered oak cabinet instead of the metal cabinet; it can be supplied with an automatic fire shutter at an additional cost of $10.00.

The lenses furnished are for medium distance projection, but others can be substituted if desired, at proportionate cost.

The rheostat supplied is of the Underwriters' approved adjustable pattern.

Equipment

Hand Power Mechanism in Quartered Oak Cabinet.
Improved Star Wheel.
Improved Balance Wheel.
Upper Film Magazine.
Lower Film Magazine.
Two 10-inch Reels.
Improved Take-up Attachment.
Improved Film Re-winding Attachment.
Improved Crank.
Base Board.
Improved Russia Iron Lamp House with Improved Sliding Base.
Improved Arc Lamp.
Eccentric Holder for Calcium Burner.
Improved Russia Iron Cone and Slide Carrier Frame.
Double Slide Carrier.
Condensing Lenses.
No. 2 Motion Picture Objective Lens.
No. 2A Stereopticon Objective Lens with Stereopticon Attachment.
Improved Double Pole Knife Switch.
Asbestos covered Connecting Cords with Patent Terminals from Lamp to Rheostat and Switch.
Improved Coil Type Adjustable Rheostat for 52 or 104 Volts Alternating Current, or 110-120 Volts Direct Current.

Cat. No.		Code	Price
17005.	Improved Exhibition Model With Calcium Burner, Without Electric Light Attachments	Spurtled	$145 00

Note.—With Adjustable Legs add $10.00 to the above prices.

17011.	Improved Exhibition Model Mechanism.....	Spurtling	$115 00

Mechanism Equipment

Hand Power Mechanism in Quartered Oak Cabinet.
Upper Film Magazine.
Lower Film Magazine.
Improved Take-up Attachment.
Two 10-inch Reels.
No. 2 Motion Picture Objective Lens.
No. 2A Stereopticon Objective Lens with Stereopticon Attachment.

Note.—With Automatic Shutter add $10.00 to the above prices

The Power Cameragraph

The Cameragraph mechanism is equipped with two sprockets to which is added a third when the take-up device is applied.

The shutter of the instrument is protected by a shield casing and the aperture of the door is covered by a composition plate upon which the light is centered. The mechanism is entirely nickel plated and is handsome in finish.

The framing device is governed by a lever which is attached to a board at the base of the mechanism; this provides for the registration of the film picture which may be raised or lowered while the machine is in operation.

The special high-grade moving-picture and stereopticon lenses with which we equip the Cameragraph are selected from our best quality stock and choice of focus is allowed **without change of price.** That is to say the machine would be equipped with short distance, middle or long distance lenses according to the requirements of each purchaser. The stereopticon lenses are furnished in the ¼-size mounting.

The upper reel hanger is equipped with a winding crank for the rapid rewinding of the film. The reel is 10 inches in diameter and will hold 1,000 feet of the films.

The quality of the picture projected by the Cameragraph when due attention has been paid to the various elements, such as light and lenses, compares favorably with the other motion-picture projection machines listed in this catalogue and recommended by us. The construction of the instrument is such that the period of rest, that is to say the time during which the individual picture is on the curtain, is longer than the period of obscuration, and the flicker is reduced in proportion. As a matter of fact when this instrument is run at ordinary speed it produces a moving picture which is almost without a flicker.

The Cameragraph moving-picture mechanism can be mounted in various ways in connection with a magic lantern or stereopticon, or in front of an ordiary lamp house with burners and condensers. This instrument is usually supplied equipped with fire-proof magazines; these are boxes into which the reel of film is placed and while being projected the film passes out of the upper box through a narrow slit, and if an accident should occur fire could not reach the reel of film within this box.

A take-up device is also usually provided with a fire-proof magazine. This takes up the film after it has run through the machine, and in case the film should catch fire the flames could not pass into the box. This practically insures the film against fire. At the worst not more than one or two feet could be consumed as the boxes would stop the flames both at the top and bottom.

The take-up device is of peculiar construction and has a split pulley which allows variable speed and takes up the film almost without friction. The device has been patented and is most practical.

The Cameragraph

MODEL No. 5

Regular Equipment



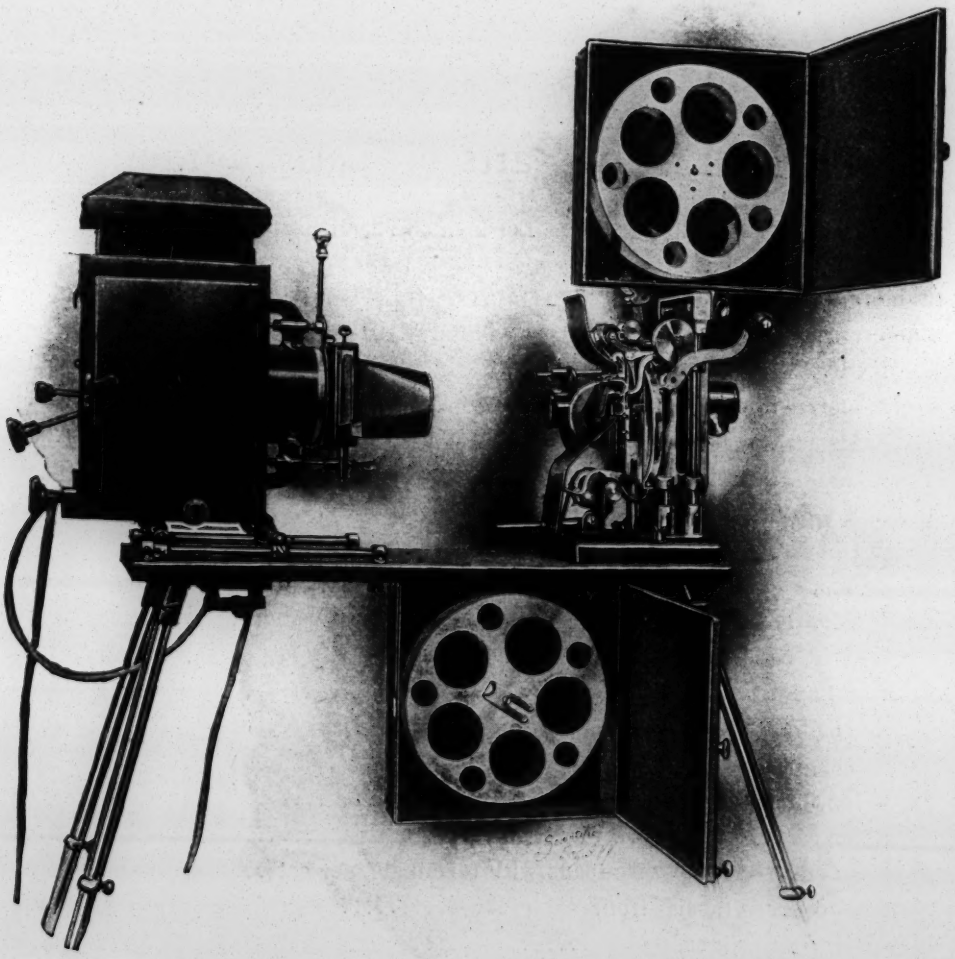
Price $175.00

Cameragraph Mechanism No. 5.
Upper film magazine.
Lower film magazine.
Patented take-up attachment on lower film mazazine.
Table board with leg flanges.
Set of 4 telescoping tubular legs, nickel plated.
Regular lamp house complete with sliding ways.
Electric lamp complete.
Adjustable lamp shoe and post with screw adjustment.
Russia iron cone and adjustable slide carrier frame.
Double slide carrier and condenser complete with two lenses and bronze mount.
First quality motion-picture objective lens.
First quality stereopticon objective lens with adjustable stereopticon attachment.
Double knife switch with slate base.
Set of asbestos covered wire connections for lamp and rheostat with solderless terminals.
25 ampere adjustable rheostat for 110 volt direct or 104 volt alternating current.
One reel hanger with winding attachment for 10-inch reel.
Two 10-inch reels.
Price complete, as listed $175 00

THE CAMERAGRAPH—Model No. 5

"NEW YORK APPROVED" EQUIPMENT

With Style "B" Automatic Fire Shutter and Upper and Lower Film Shields.
PRICE $195.00



ABOVE PRICE INCLUDES FOLLOWING EQUIPMENT.

Cameragraph Mechanism No. 5.
Upper Film Magazine.
Lower Film Magazine.
Patented Take-up Attachment on Lower Film Magazine.
Table Board with Leg Flanges.
Set of 4 Telescoping Tubular Legs, Nickel Plated.
New York Approved Lamp House complete with Mica-Lined Top and Sliding Ways.
Electric Lamp, complete.
Adjustable Lamp Shoe and Post with Screw Adjustment.
Russia Iron Cone and Adjustable Slide Carrier Frame.
Double Slide Carrier and Condensers complete with Two Lenses and Bronze Mount.
First Quality Motion Picture Objective Lens.
First Quality Stereopticon Objective Lens with Adjustable Stereopticon Attachment.
Double Knife Switch with Slate Base.
Set of Asbestos Covered Wire Connections for Lamp and Rheostat with Solderless Terminals.
Underwriters' Enclosed Rheostat (non-adjustable) for 104 Volts Alternating Current or 110 Volts Direct Current.
Style B Automatic Fire Shutter, Upper and Lower Film Shields.
One Reel Hanger with Winding Attachment.
Two 10-inch Reels.

Above equipment but with Chicago approved lamp house instead of New York approved—$210.00.

The Cameragraph

MODEL No. 5

Price List of Parts of Cameragraph

(This list does not include repair parts).

Cameragraph Mechanism, without lenses, reel hanger or take-up feed	$83 00
Cameragraph Mechanism, with reel hanger but without lenses or take-up feed	85 00
Mechanism without lenses or reel hanger but with take-up feed	90 50
Mechanism without lenses but with reel hanger and take-up feed	92 50
Upper Reel Hanger with rewinding gear and crank	3 00
Improved Double Reel Winder with table clamp	3 50
Lamp House, regular, complete, with sliding ways, slide carrier, condenser mount and condensers	20 00
Lamp House, New York Approved, complete with sliding ways, slide carrier, condenser mount and condensers	26 00
Electric Lamp	8 00
Table complete with telescoping legs	10 50
Table legs, per set	6 50
Table leg flanges, per set	2 00
Table board	2 00
Asbestos covered lamp wire leads with terminals, per set	1 50
Switch covers, Russia iron, each	1 50
Upper film magazines, each	10 00
Lower film magazines with film take-up attachment	17 50
Film take-up separate from magazines, front, complete with take-up feed	15 00
Take-up feed (for attachment to mechanism) alone	7 50
Take-up attachment, less take-up feed	7 50
Automatic fire shutter, style "A," with upper film shied	8 00
Automatic fire shutter, style "B," with upper and lower film shields	12 00
Upper film shield alone	50
Lower film shield alone	1 50
Rheostat—Regular 25 Amp., adjustable	10 00
Rheostat—Underwriter's non-adjustable	12 00
Rheostat—120 Volt, circular, adjustable, 25-40 Amp.	20 00
Rheostat—240 Volt, circular, adjustable. 25-40 Amp.	30 00

NOTE:—When items included in complete equipments are omitted, an allowance of one-half of the listed price of such items may be deducted.

The Care and Preservation of Motion Picture Films

This is an important matter to all film users. The first requisite is flexibility. A film that has become dry and brittle will soon wear out. Sprocket holes will break and tear, scratches appear, and with each run the film will deteriorate rapidly. A soft flexible film with reasonably careful handling, used with a good machine, should last for years. We have customers who are still using films bought five and six years ago.

Films should be kept in a cool, damp atmosphere, or if on reels, they may be placed in a tin box with a tight cover.

If used frequently, that is to say, from six to thirty times daily as in a store or park show, they should be uncoiled and allowed to rest over night in some large box, into which has been placed a smaller box with perforated top; the latter containing cloths previously soaked in a solution of water and one-tenth glycerine. The films must not touch the wet cloths.

Films not used frequently, should be subjected to the same treatment at intervals.

If a film has jumped the feed or take-up sprocket of a machine, look at once for a defective joint in the film. It sometimes happens that when two sections of a film are joined at the factory a careless operative will not maintain the proper distance between perforations. Tear the film at the joint at once and after the exhibition re-cement the parts properly. If the defect is not caused by such a joint, it may be because the film is too "green," that is to say, not stale enough to have shrunken properly; or it may be old and dry, and too much shrunk. If the latter, treat it as directed above.

At times the film will leave the sprocket because the latter is defective. The teeth may be too wide apart or too close together, or it may be out of alignment with the balance of the machine.

Whatever the cause, if the perforations escape the sprocket teeth do not attempt to force an exhibition; stop the machine and re-thread the film. If it happens a second time, remove the film for careful examination later. To force a film through the machine when off sprocket is very damaging.

ENLARGED PICTURES WITH INCREASING DISTANCES.

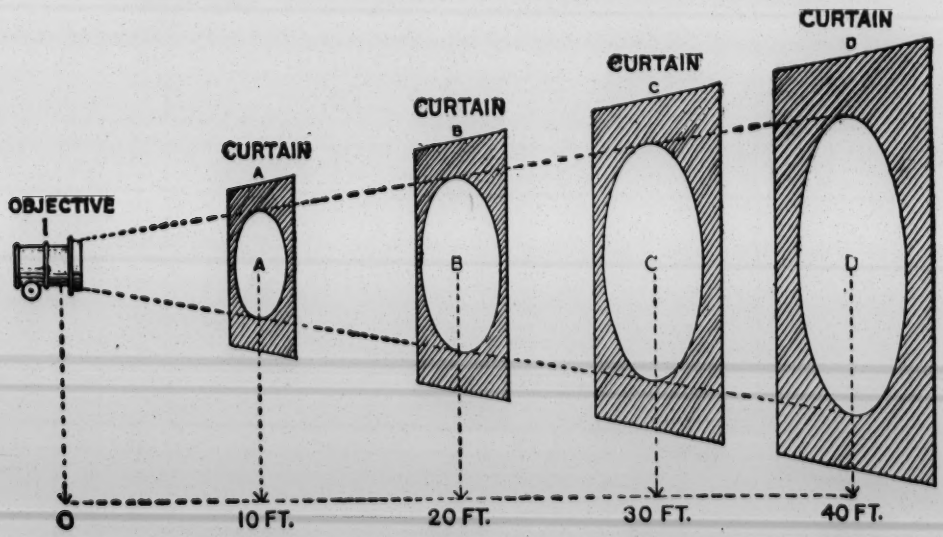


Fig. 1. Diagram which demonstrates that the size of moving picture or stereopticon view increases with the distance between objective lens and curtain.

The size of the picture projected increases with the distance from objective to curtain.

Beginners may not understand this simple law, which is illustrated in Figure 1. No. 1 is an objective lens, such as is attached to every magic lantern or moving picture machine. The rays of light leave the lens at diverging angles. Assume A-B-C-D to be four curtains or screens upon which the view may be projected, each being ten feet further removed than the preceding curtain. When the view reaches the smallest curtain, its size will be as shown, if curtain A. is removed the picture will be twice as large when it arrives at the second curtain B.; at curtain C. it will be three times its original size, and four times at D.

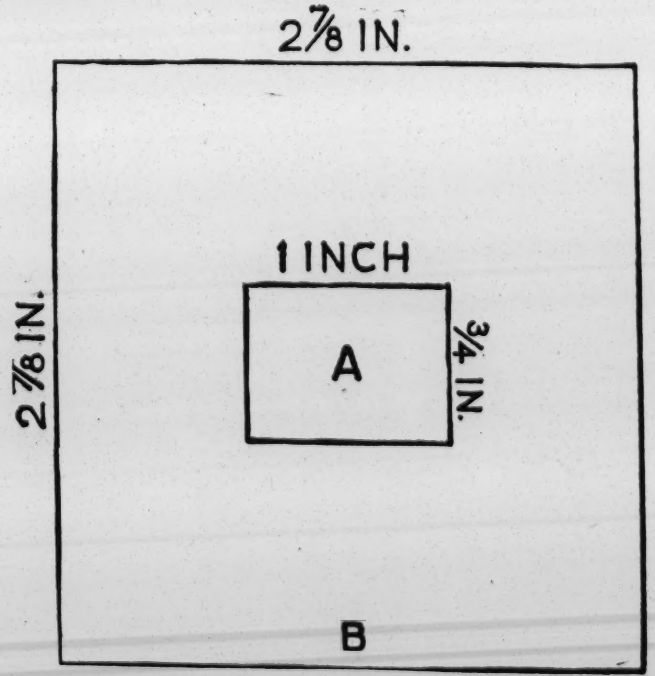
We say, for instance, that a half size stereopticon objective projects a picture whose size equals three-tenths of the distance between instrument and curtain. If, therefore, the objective No. 1 were a half size, and the distance between A-B-C-D were ten feet in each case, we would have the following results:

Distance from No. 1 to A.—10 feet; size of picture 3-10 or 3 feet.
Distance from No. 1 to B.—20 feet; size of picture 3-10 or 6 feet.
Distance from No. 1 to C.—30 feet; size of picture 3-10 or 9 feet.
Distance from No. 1 to D.—40 feet; size of picture 3-10 or 12 feet.

The ratio between size of picture and distance holds without limit, but the illumination becomes gradually weaker, and each objective is used within its proper working distance. This depends also upon the strength of the light. A half size objective may project a satisfactory 30-foot picture at 100 feet with a powerful arc light, but 50 feet distance would mark the limit, with a 15-foot picture, if Acetylene light were used.

These remarks explain why it is inadvisable to state a fixed limit to correspondents who ask how far a certain lens will throw, without knowing the qualifying elements.

A degree of illumination which will satisfy one exhibitor will be inadequate for another.

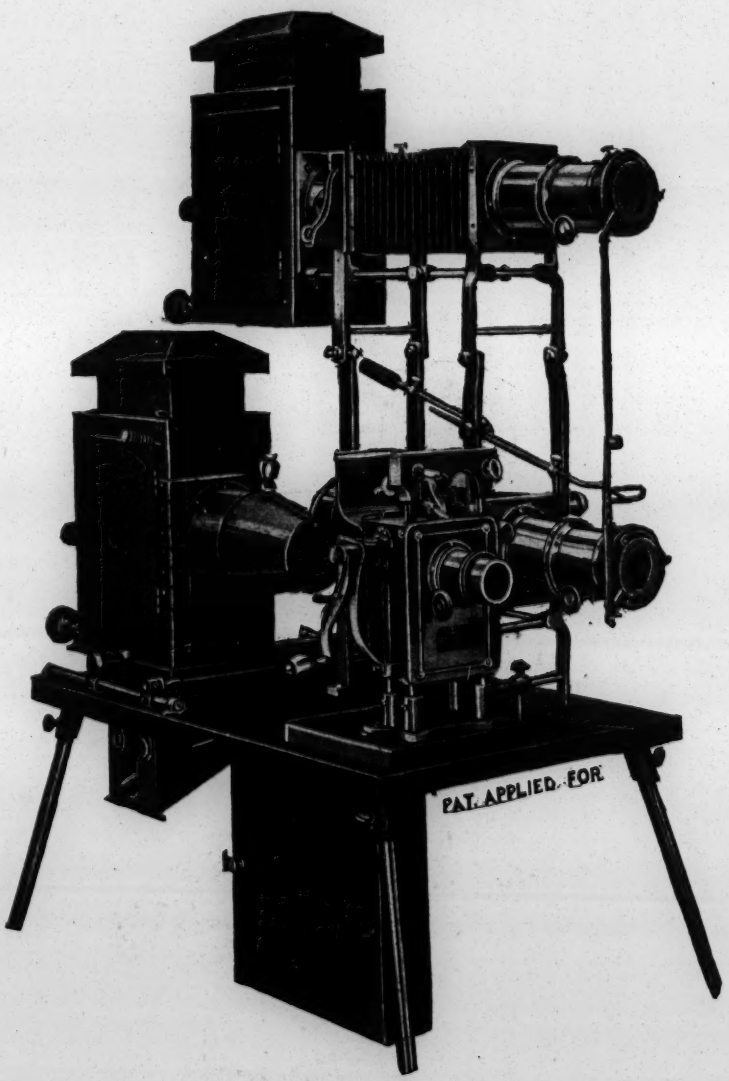


Size of stereopticon view and motion picture compared.

Diagram illustrating the relative sizes of the individual picture taken from a moving picture film and the transparent part of the standard lantern slide. The one is ¾ inch by 1 inch; the other 2⅞ inches square.

The question of light is even more important in projecting motion pictures than stereopticon views. As the individual motion picture has 1-11 of the area of a lantern slide view, it must be magnified 11 times as much to equal the size of the other on the curtain. This spreading of the light weakens it relatively and explains why the same illuminant projects a brighter stereopticon than a motion picture. The revolution of the shutter also has a weakening effect upon the light of the moving picture.

KLEINE'S No. 999 MONARCH COMBINATION
Moving Picture and Dissolving Stereopticon
NEW YORK APPROVED



The above apparatus, as the name implies, consists of a combination of Moving Picture Mechanism and two projecting lanterns arranged for dissolving views and moving pictures, using the Electric Arc Light as illuminant.

The material throughout is selected for quality and each part constructed to meet its special requirements, combining to make the equipment the Acme of Perfection.

The Outfit consists of:

1—Dissolving Stereopticon, the Lower Lamp House equipped with Adjustable Cone, on sliding base; to be used with Moving Picture Mechanism, or as a Dissolving Stereopticon with Upper Lantern.
No. 5 Cameragraph Mechanism, including model "B" Automatic Fire Shutter, and Fire Proof Magazines.
2—Underwriter Non-adjustable Rheostats.
2—½ size Stereopticon Objectives.
2—Iris Diaphragm Dissolvers (Patented).
2—Heavy Arc Lamps.
2—Self Centering Slide Carriers.
6—4½ in. Condensing Lenses mounted in three brass cells.
1—Table with legs to hold dissolving stereopticon and mechanism.
2—Enclosed Switches.
Asbestos Wire and Lugs.

Price complete **$350.00**

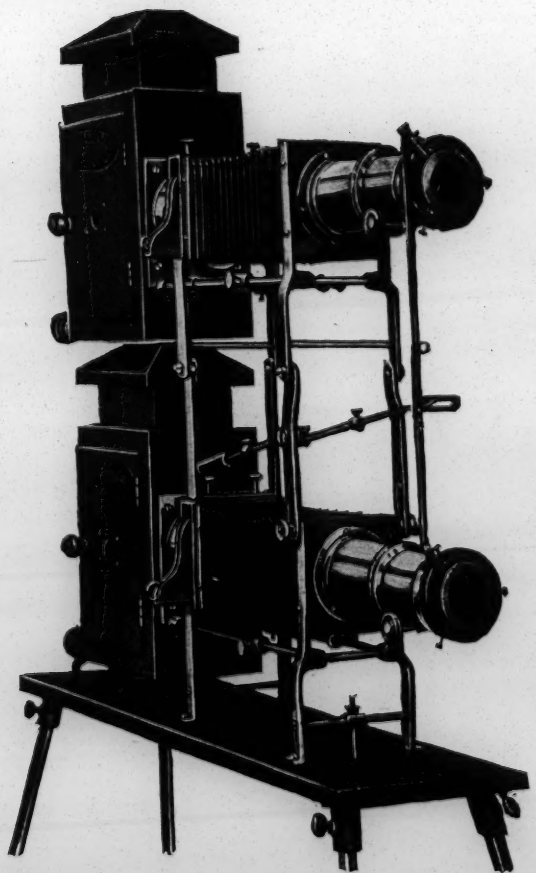
KLEINE'S No. 998 MONARCH

New Model Electric Dissolving Stereopticon

NEW YORK APPROVED

With Iris Diaphragm Dissolver

PRICE, $200.00



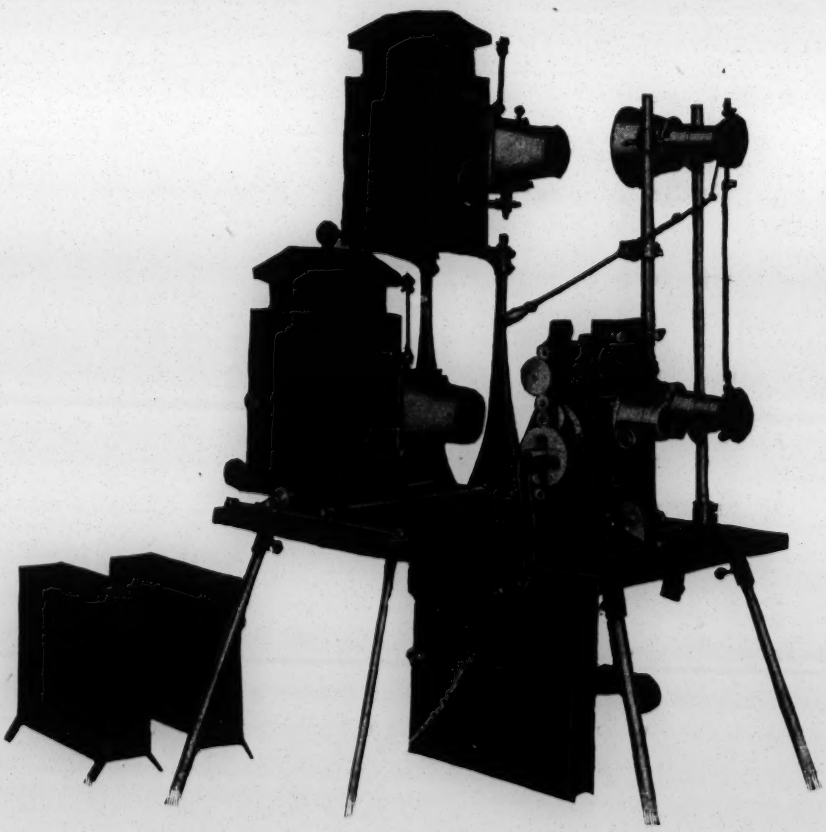
The outfit No. 998 consists of the following:

1 Dissolving Stereopticon N. Y. Approved
2 ½ size Stereopticon Objectives
2 Self Centering Slide Carriers
2 Underwriter's Rheostats
40 feet Asbestos Wire
2 Enclosed Switches
1 Iris Diaphragm Dissolver
2 pairs 4½ in. Condensing Lenses mounted in brass cells
2 Heavy Arc Lamps
1 Table with Adjustable Legs
16 Lugs

THE KLEINE ECONOMIC

Combination Moving Picture Machine and Dissolving Stereopticon

No. 991



For the benefit of those exhibitors who desire to project dissolving views in their theatre and do not care to go to the expense of purchasing separately an entire dissolving stereopticon, we have assembled an outfit at reasonable cost and of substantial construction to which any make of picture machine, including mechanism, and lamp house, can be added to produce dissolving effects.

The apparatus consists of an upper lamp house supported on a solid frame, arrangements for holding the upper and lower objectives together with mechanical dissolver and appliances for operating same.

The whole equipment is mounted on a wide baseboard on which the mechanism of the projecting machine is placed. The lamp house of the M. P. Machine is attached to long sliding rods furnished with the apparatus, having adjustments for lateral and longitudinal movement. A hand-feed electric arc lamp, two quarter-size stereopticon objectives and mechanical electric light dissolver complete the apparatus.

The mechanical dissolver is the most perfect piece of mechanism of its kind, consisting of two Iris Diaphragms with steel blades, one opening while the other closes, operated by means of an adjustable lever conveniently placed.

Prices and Equipment of THE KLEINE Economic No. 991. Dissolving View Attachment Only

One large table board with iron bands to prevent warping.

Four seamless steel telescopic legs.

Four iron flanges to hold legs.

One upper New York approved lamp house.

One quick adjusting lamp base.

One heavy arc lamp

One special sliding base.

Two heavy supports for upper lamp house (absolutely rigid).

Two Iris dissolvers with dissolving arm.

One upright support to hold lenses and Iris dissolvers.

Two matched quarter-size lenses.

One brass condensing lens cell.

Two condensing lenses.

One Underwriters' Model Rheostat, 25-ampere.

One enclosed switch.

One set asbestos covered wire connections with solderless lugs.

Above board will take either the Kinetoscope or Cameragraph machines.

Price as listed above $115 00

Price as listed above, but with two best quality half-size lenses in place of quarter-size lenses 140 00

Price as listed above with latest model Kinetoscope Type B Mechanism, best quality moving picture lens and magazines..... 315 00

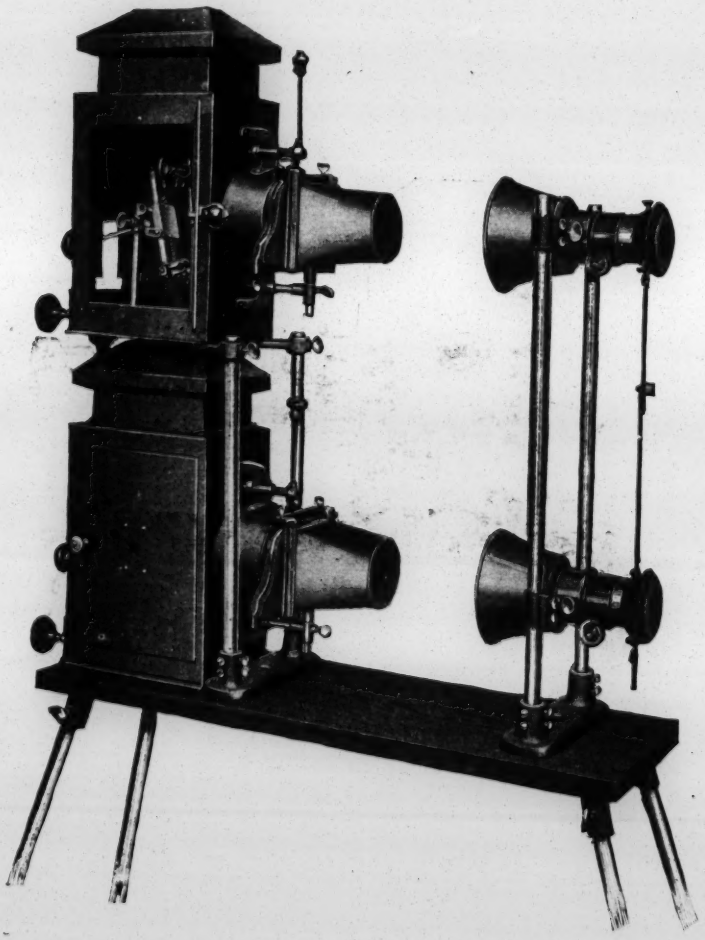
Price as listed above with latest model Kinetoscope Type B Mechanism, best quality moving picture lens and magazines with two matched half-size lenses 340 00

Price as listed above with No. 5 Cameragraph Mechanism, best quality moving picture lens and magazines..... 285 00

Price as listed above with No. 5 Cameragraph Mechanism, best quality omving picture lens and magazines, but with two matched half-size lenses 310 00

THE KLEINE Economic No. 990

Dissolving Stereopticon



Prices and Equipment of THE KLEINE Economic No. 990

One table board with telescopic legs and flanges.
Two New York approved lamp houses.
Two quick adjusting lamp bases.
Two self-centering slide carriers.
One heavy support for upper and lower lamp houses.
One front support to hold lenses.
Two matched quarter-size lenses.
Two Iris dissolvers.
Two brass condensing lens cells.
Four condensing lenses.
Two Underwriters' Model Rheostats, 25 amperes each.
Two heavy arc lamps.
Two enclosed switches.
Two sets of asbestos covered wire with solderless lugs.

Price, complete as above, $140.00.

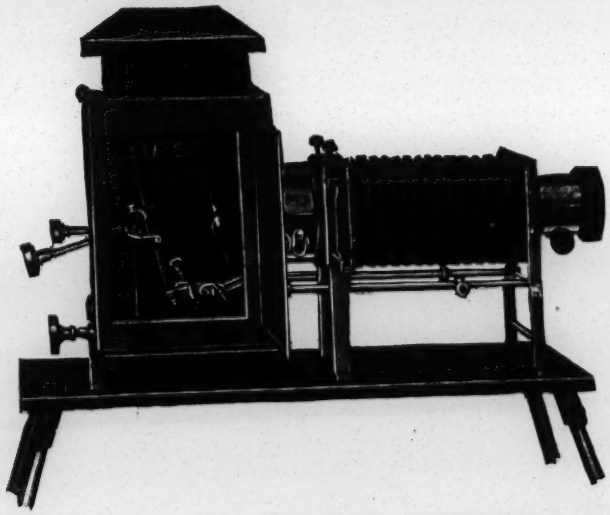
Price as listed above, but with two matched, best quality half-size lenses in place of the quarter-size, $160.00.

KLEINE'S Single Electric Stereopticon

Monarch No 997.

N. Y. APPROVED

Price - - $60.00



Equipment

One single Stereopticon with new York approved lamp house.
One heavy Arc Lamp.
One Underwriters' Rheostat.
One ½-size Stereopticon Lens.
One slide carrier.
One set condensing lenses mounted in brass cell.
One table with adjustable legs.
Asbestos wire connections.
One enclosed switch.

All above equipment is included with this machine for the price of $60.00.

This Monarch No. 997 Kleine Single Electric Stereopticon is the highest grade of single lantern stereopticon.

Any form of illuminant is applicable to this machine, using half-size objective of any focal length.

It is very heavily built. The lamp house is large, roomy and well ventilated. The arc lamp is extra heavy. It has an underwriters' model enclosed rheostat. The table is massive, with adjustable legs. This equipment is suitable for any purpose at all where a high class, moderate priced instrument is desired.

Description of Challenge Magic Lantern

Model No. 700

ILLUSTRATED WITH VARIOUS FORMS OF LIGHT ON THE FOLLOWING PAGES.

It consists of: 1. The body. 2. The condensing lenses. 3. The objective lenses. 4. The leather extension bellows. 5. The illuminant. 6. The carrying case. 7. The slide carrier. Weight with carrying case 12 pounds.

1. **The body** consists of the hood which encloses the lamp, the extension rods, and the skeleton frame, which are made of brass, and handsomely nickel plated. The front is cut out for standard half size objective, and has adapting ring to use quarter size if desired. The instrument has elevating screws in front supports; side door with catch.

2. **The condensing lenses** are two in number, of the best quality, 4½ inches diameter, whose focus is adapted to project the maximum amount of light into the objective lens. They are set in heavy brass cells in such a way that they can be taken out at any time for cleaning. The cell is set in place outside of the hood that encloses the lamp, and never becomes heated.

3. **The objective lenses** are quarter size, of best quality, are composed of a series of achromatic lenses, finely finished, mounted in brass tubes, with rack and pinion for fine adjustment in focusing picture. The lens is provided with a leather cap to protect it from dust and damage.

4. **The leather extension bellows** is the latest improved medium for enclosing the light between the condensing lenses and the objective, packing into a space of one inch when closed, opening out to an extreme of seven inches when necessary to obtain a good focus on the screen. It affords a great saving in weight.

5. **The illuminant** may be either oil, acetylene, incandescent electric, arc electric or lime light, as described in the following pages; **the burners are interchangeable in the lantern.** The burner support consists of a nickel-plated brass saddle, with a rod, to which is clamped the burner. The saddle fits upon a pair of extension rods in the body.

6. **The carrying case** is light in weight, and its dimensions are 18x10x7.

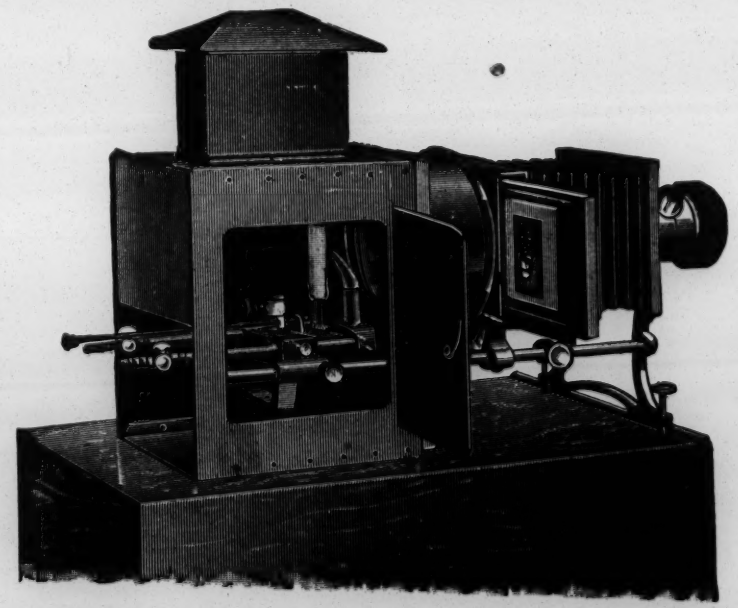
7. **The sliding slide carrier** is included in the outfit without extra charge. It is placed in the opening between condensing lenses and bellows at the beginning of an entertainment and left until the close. There is a slider in the carrier which holds two slides and moves from right to left and back. While one view is being projected on the screen the other is being changed, and in a fraction of a second the new view is in place and the first is changed. There is at no time a white disc on the screen.

The various kinds of illuminants with which the No. 700 model is listed on the following pages do not alter the size of the picture projected on the curtain by the instrument. With any form of light the following table applies:

At 10 feet between instrument and curtain, the size of picture is 5 feet.
At 16 feet between instrument and curtain the size of picture is 8 feet.
At 20 feet between instrument and curtain the size of picture is 10 feet.
At 30 feet between instrument and curtain the size of picture is 15 feet.
At 40 feet between instrument and curtain the size of picture is 20 feet.

The difference lies in the brilliancy of the picture upon the curtain; it becomes brighter in the following order: Oil, incandescent electric, acetylene, calcium, arc electric light. As the size of the picture increases and the illumination decreases in proportion to the distance between the instrument and the curtain, it follows that the weaker illumination reaches its furthest possible distance and its maximum size of picture before the more powerful kinds of light. Oil light should not be taxed beyond an 8 or 10 foot picture; acetylene, a 15-foot view; calcium, a 20-foot, etc.

If the picture projected by the No. 700 model is too large for any given distance, a longer distance objective may be employed, whose projection equals three-tenths of the distance, with any form of illuminant except oil. This will cost $13 extra, or, if substituted in place of the regular quarter size, $6.50 extra.



No. 700B. The Challenge Interchangeable Magic Lantern

WITH CALCIUM LIGHT JET FOR GASES.

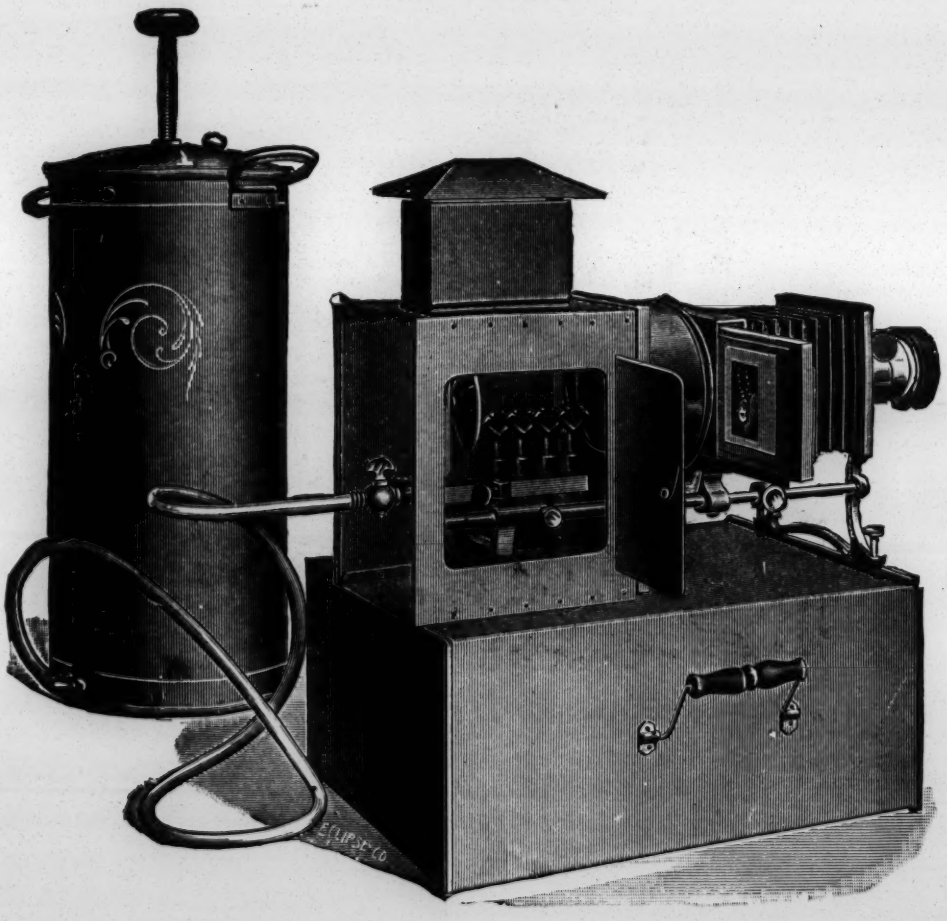
Weight, with carrying case.....14½ pounds
Price, complete $39.00

Instrument No. 700B consists of Model No. 700, as described; a calcium light burner, best quality, with mechanical movement for turning limes from the rear, and stop-cocks; the burner nickel plated and handsomely finished. Best quality quarter-size objective, slide carrier, 4½-inch condensing lenses.

No. 700F. Challenge Magic Lantern

With Acetylene Light Burner and Regulator

Price $45.00



This outht includes the apparatus for the making of acetylene gas, the best acetylene gas burner, lantern No. 700; the whole complete for traveling exhibitors, for use in churches, halls, lodge rooms, and is altogether the most practical outfit for lecturers whose work does not call for the most powerful forms of light. The outfit includes items as shown in cut:

The Challenge Magic Lantern No. 700, one best acetylene burner, eight tips for four flames, one Challenge Acetylene Gas Generator, four feet of rubber tubing to connect generator with the burner.

The acetylene burner is the most powerful of its kind on the market, is provided with stop cock and reflector.

This outfit will project a picture 15 feet square at a distance from the curtain of 30 feet.

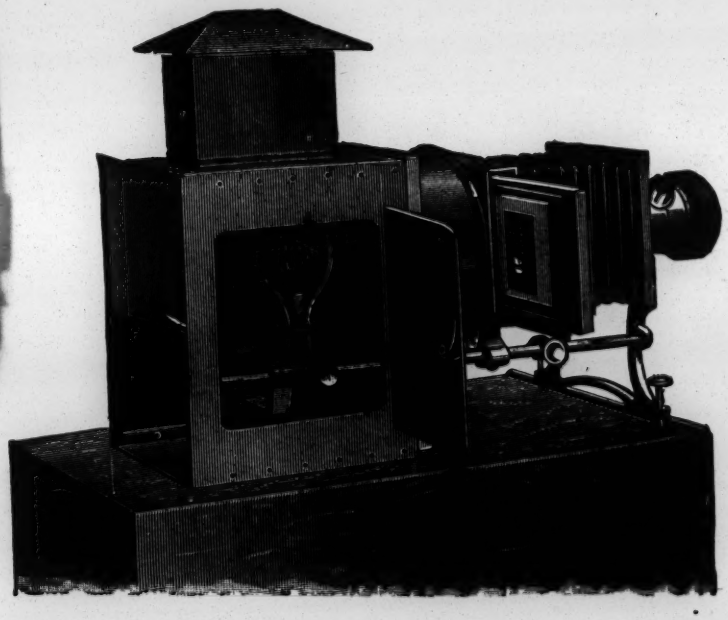
At an addition of $6.50 to price, the outfit No. 700F may be had with a half-size instead of a quarter-size objective. With the half-size objective it projects a view 15 feet in size at a distance of 50 feet from the curtain.

We have sold many of the above generators during the past three years and have found them to give universal satisfaction. They are safe, light in weight, compact and easily manipulated. Warranted to be the most satisfactory acetylene generator on the market for lantern work.

Challenge Magic Lantern No. 700 L.

With New Improved High Power Incandescent Electric Light. No Rheostat Required.

***Price, complete*.....$38.00**



After many years of experimentation in an effort to produce an incandescent electric bulb that would give high illuminating power for projection work, and without the use of resistance coils, we have at last combined all the elements that are required for this work in an incandescent bulb that is eminently satisfactory in every respect. Its chief merits are:

1. It furnishes a brilliant light, due to its peculiar construction. It is a law of optics that the brightness of the picture projected on a curtain by a magic lantern is dependent not only upon the candle power of the flame, but also on its compactness. Taking two flames of equal candle power, the one concentrated at a point, the other spreading into a large area, the small flame will project the brighter picture. This principle has been applied to the incandescent lamp shown in above illustration, whose filament is wound into the smallest possible space, thereby multiplying its illuminating power many times.

2. Incandescent bulbs have hitherto been made of high candle power for lantern work but the light filament retained the spreading form of the ordinary bulbs, and much of the light was lost when projecting a picture on the curtain. The old style also required the use of a rheostat or resistance coil and was expensive as well as short lived.

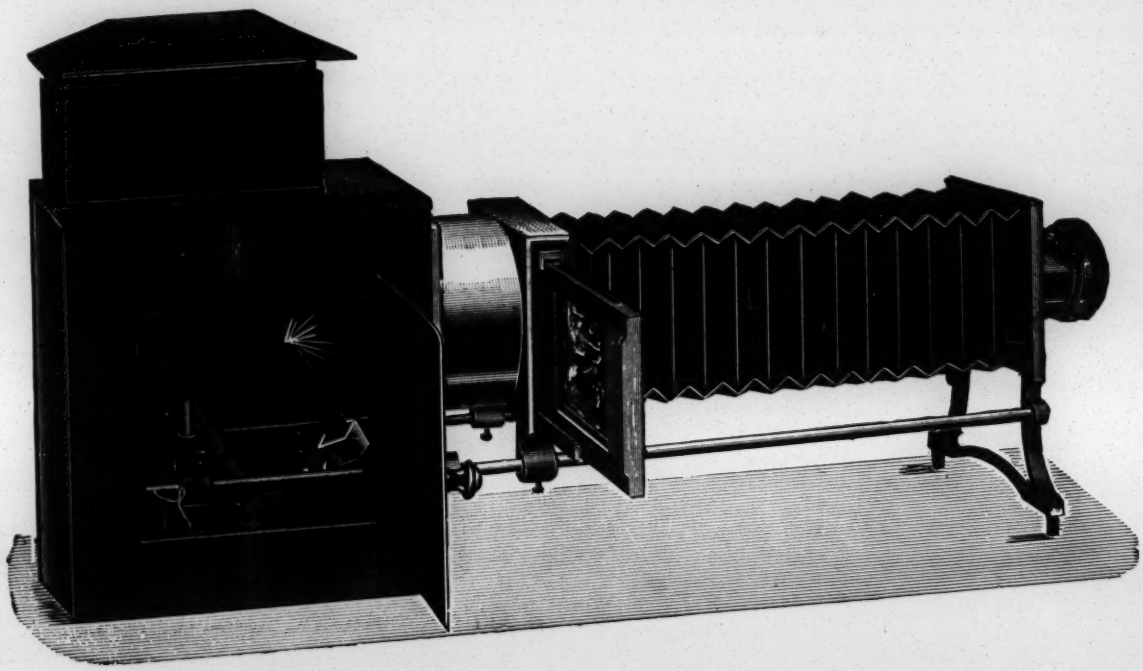
Our new incandescent electric bulb is used without a resistance coil, has a long life, and is connected by means of an ordinary plug and wire directly with the socket of the chandelier. No extra apparatus is necessary.

The lantern is shipped complete with wire and plug, ready to be inserted into the socket of your chandelier.

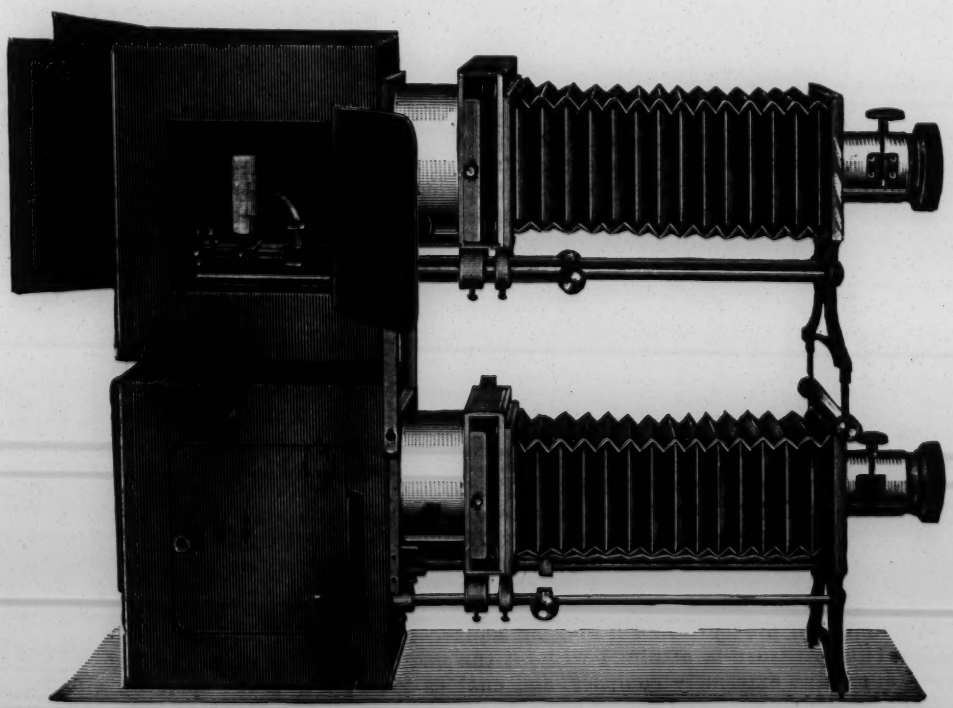
In ordering, state if instrument is to be used with direct or alternating current.

This instrument is particularly adapted for use in lodge and club rooms, Sunday schools and parlors where a bright picture is desired and no expert lanternist is present to operate an arc electric or calcium light.

Price of our Challenge Magic Lantern, No. 700L, with high power incandescent electric burner, as shown in illustration above, 10 feet of wire and plug, with **quarter-size best objective, projecting a clear 10-foot picture at a distance of 20 feet, with carrying case**.....**$38.00**



No. 60. Economic Magic Lantern. Can be used with lenses for various distances and any form of illuminant. Price, $24.00.

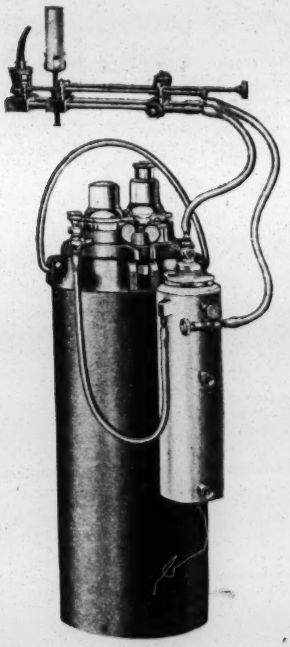


No. 300. Economic Dissolving Stereopticon. Price, $50.00

Portable Gas-Making Outfit

"OXYGEN GENERATOR"

(Goodyear Patent)



Price (without burner).....$42.00

This Oxygen Generator and Saturator have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. The apparatus produces the gases automatically, in a safe, simple and direct manner without the use of heat or excessive pressure and without the necessity of any knowledge of chemistry on the part of the operator.

The Oxygen is produced by the reaction between water and a compound known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylith.

Oxone is a hard stone-like substance of small volume, and if protected from moisture may be kept for any length of time without risk of deterioration or danger.

It is packed in sealed tin boxes with screw tops to protect it from dampness.

The yield of Oxygen averages 2.2 cubic feet per lb. of Oxone at normal temperature and pressure, which corresponds to 322 times the volume of the body. The Oxygen Generator illustrated herewith contains 3 lbs. of the compound when fully charged, and therefore generates 6.6 cubic feet of Oxygen, which is sufficient for an entertainment of from an hour to an hour and a half or longer according to the size of the calcium light jet used.

The generators are provided with regulating valves set to deliver Oxygen at a uniform pressure of 2.5 lbs. per square inch.

This pressure is attained without the use of a water column, which makes the apparatus extremely compact, and enables two lights to be operated simultaneously, which is a great convenience where two lanterns are used, or where a Motion Picture and a song or stationary picture are both exhibited at the same time.

"OXYGEN GENERATOR"—Continued

The generation of gas is proportionate to the consumption and the apparatus is entirely automatic in its action. The Oxygen obtained by this method is over 99 per cent. purity, the cost is nominal, while the portability of the apparatus renders it practical where cumbersome cylinders of compressed gases, or complicated paraphernalia of other methods would be out of the question.

Retorts, rubber bags, wash bottles, pumps and cylinders are entirely done away with. There is nothing to do but to put in the Compound and water, attach the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

THE SATURATOR.

This saturator or carburetor was especially designed to produce an inflammable vapor to take the place of hydrogen or illuminating gas for use in calcium light jets for projecting purposes and for blow-pipe work generally.

It is attached to the side of the Generator so as to be in a convenient position when the apparatus is in use, although it may be readily detached for recharging or for transportation. It may also be used in connection with compressed oxygen from a cylinder if the latter is provided with a suitable pressure regulator or reducing valve.

It consists of a polshed, nickel-plated brass cylinder forming a chamber filled with absorbent material which is saturated with sulphuric ether.

When the apparatus is in use Oxygen flows through an ingenious arrangement of coils within the saturator chamber, passes through a condensing chamber at the bottom of the Saturator and thence returns to a double valve controlled by two thumb screws. One of these thumb screws permits a limited amount of Oxygen to pass into the bottom of the Saturation Chamber and causes the vaporization of the Ether, which is conducted by a hose attached to the top of the Saturator to the Calcium Light jet. The other thumb screw controls the flow of pure Oxygen which has been freed from water vapor by passing through the coils within the Saturator; it is then conducted by another tube to the other inlet of the Calcium Light Jet.

The Saturator holds approximately I lb. of Sulphuric Ether, which is sufficient for the longest entertainment using a double lantern.

The upper end of the Saturator is provided with a large, removable cap which facilitates the changing of the packing within the Saturator should it be desired to remove the latter.

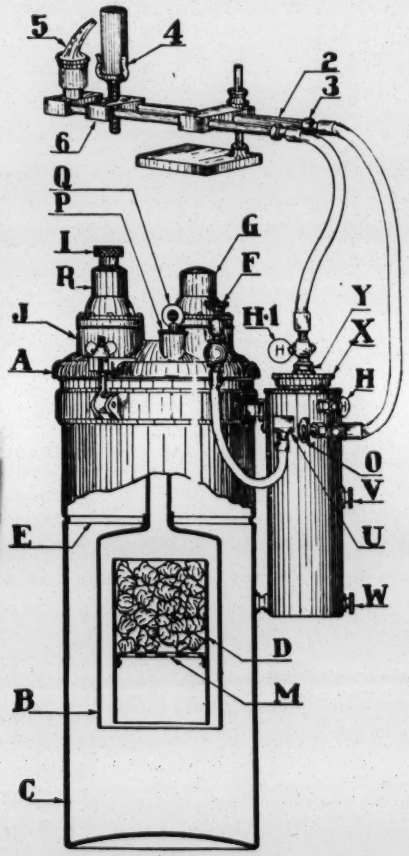
For those unfamiliar with the use of Ether Saturators it may be well to state that the Ether Vapor takes the place of the Hydrogen Gas ordinarily used. In other respects the operation is identical with that of Oxygen and Hydrogen Cylinders. This Saturator is more perfect in design and operation than any which has heretofore been placed on the market.

DIRECTIONS FOR OPERATING THE GENERATOR.

Read fully and carefully these directions before operating apparatus.

Any desired quantity up to 3 lbs. of the compound may be placed in the apparatus. The average quantity of gas generated is 2.2 cubic feet per lb. or 60 litres of free gas at ordinary temperature.

DIRECTIONS FOR OPERATING THE GENERATOR—Continued



To charge the apparatus, loosen the thumb nuts "J" and remove the top "A" of the Generator with the attached bell "B" from the outer tank 'C," and take out the container "D." Place the desired amount of Compound upon the perforated support "M," in the Container "D." Now place the Container in the Bell "B," where it should be securely fastened by the catches at the bottom of the Bell.

Fill the Outer Tank "C" with water up to the water mark "E."

Close the Needle Valve "F," which is attached to the side of the pressure Regulator "G."

Close the Pressure Controlling Valve "R" by turning the thumb screw "I" to the right.

Then place the Bell "B" in the Outer Tank "C" and clamp it in place by the thumb nuts "J." No great amount of force will be required to make a tight joint, as the rubber gasket in the top "A" is very large and elastic.

When the Bell "B" is placed in the water in the tank "C," the water should stand about 2 inches below the top rim of the tank "C."

To start the Generator, first open the Controlling Valve "R" by turning the thumb screw "I" to the left several turns, which will cause the generation of gas to commence, but not continue unless Oxygen is withdrawn from the hose nipple on the Needle Valve "F." To get the pure Oxygen it will be necessary to open the Needle Valve "F" for a few seconds to exhaust the air which is contained in the upper part of the Bell "B."

The Generator is now ready for use and will make Oxygen continuously and deliver it at a pressure of 2.5 lbs. per square inch, as long as the valve "F" is open. The gas may be drawn off at any rate from the smallest quantity up to 10 cubic feet per hour.

As soon as the Needle Valve "F" is shut the generation of gas ceases.

The Compound used and the residium remaining in the Generator after use is very caustic, and care should be taken not to let it come in contact with clothing, polished floors or furniture. It is not necessary to handle the compound, as it may be tipped out of the sealed cans into the Container. After use the residium should be poured into a sink, or carefully disposed of.

Do not overcharge the Outer Tank "C" above water mark.

The Generator is provided with a Safety Blow-off "P," which will permit the escape of gas in case of an over generation.

The valve of the Safety Blow-off has a spindle provided with a handle "Q." The handle "Q" is to permit the Safety Valve to be lifted once in a while to be sure that the latter does not become stuck to its seat; also to facilitate the proper seating of the safety valve in case it should ever leak. To seat the safety valve, turn the Handle "Q,' pushing down on it slightly. This does not increase the spring tension, but merely cleans off the seat, insuring a gas-tight contact.

The Generator should be used in an upright position and not laid on its side, though it may be tipped as would be the case when used on a boat for operating searchlights, etc.

OXONE

Oxone is a compact compound which on contact with water generates pure Oxygen Gas in the same manner as calcium carbide in water produces acetylene gas.

Oxone is a fused mass—a preparation of Fused Sodium Peroxide of the specific gravity 2.43; it is hard, but not brittle, and capable of being cast into any convenient shape; it can be easily transported without detriment or any mechanical or chemical change, and can, when protected from moisture, be stored without any danger or risk of deterioration.

Oxone furthermore has the property of absorbing carbon dioxide and moisture, qualities which, combined with an oxidizing ability, make it an ideal disinfectant and air purifier.

Oxygen Generator and Saturator (without burner)	$42.00
Generator (only)	32.00
Saturator (only)	13.00
Dynamic High Power Calcium Burner	15.00
Oxone	1.35
Sulphuric Ether (one lb. cans)	1.00
Lime Cylinders, ¾-inch diameter, hard, per dozen, in tin canister	.75
Lime Cylinders, ⅞-inch diameter, medium hard per doz., in tin canister	1.00
Lime Clyinders, 1¼-inch diameter, medium hard, reduced at bottom to fit ordinary lime cup, per dozen, in tin canister	1.80
The same, per half dozen, in tin canister	1.00

Directions For Centering the Lime Light.

It is possible that when you turn on the oxygen and get a bright light on the lime, there may be little or no light on the screen. That is because your jet is not in the right position. One of three things will alter this. **(1) Move the jet backward or forward, (2) Move the jet sideways on its support, (3) Move the jet up or down After doing these three things you will find at one position** a disc clearly and sharply lighted, and by means of the screws you may fix the jet firmly in its place.

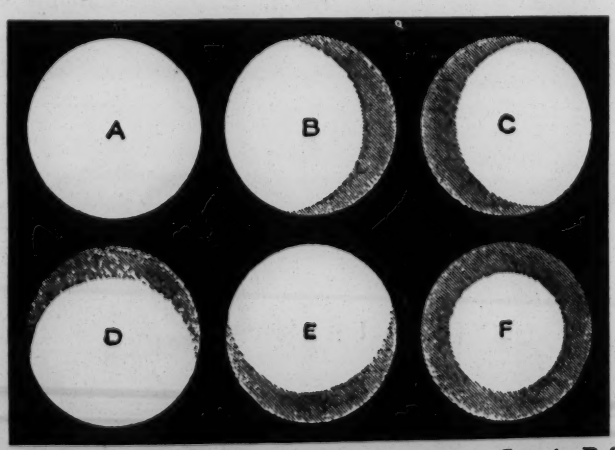
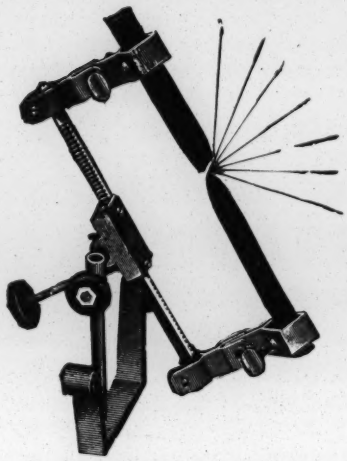


Diagram Showing Various Defects of Illumination on the Curtain Before Light is Centered. Shadows Represent Dark Spots on the Screen.

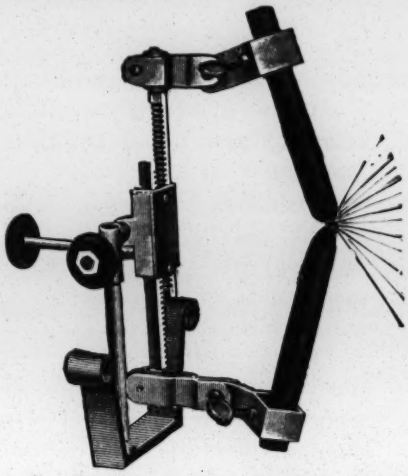
A—Perfect Disc.
B—Move the jet to the left.
C—Move the jet to the right.
D—Lower the jet.
E—Raise the jet.
F—Move the jet nearer to the condenser.

During the exhibition the lime should be frequently turned, and it is well to have a supply of these handy in case of accident.

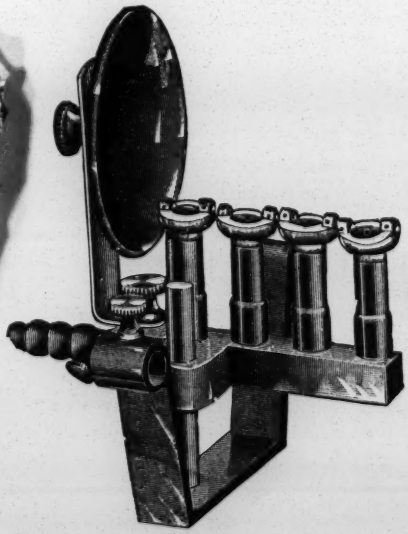
These directions apply also to the centering of the acetylene and electric lights.



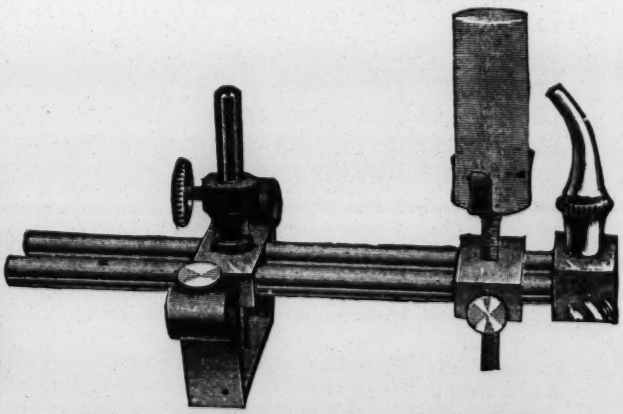
No. 2. Economic Arc Electric Lamp. showing position for direct current.



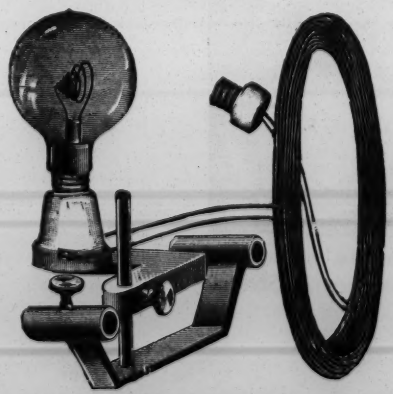
No. 2. Economic Arc Electric Lamp. showing position for alternating current.



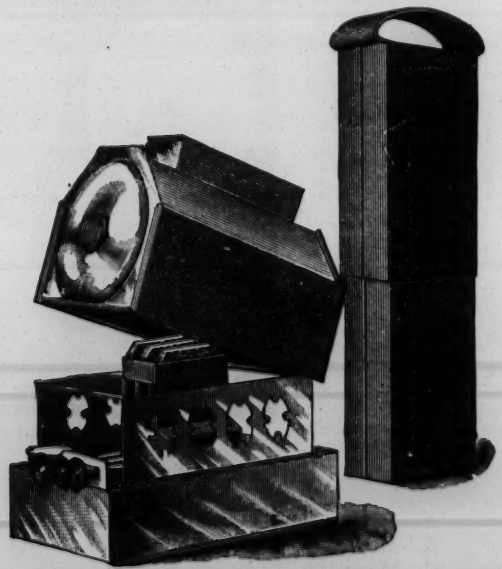
No. 4. Economic Acetylene Lamp.



No. 1. Economic Calcium Light Burner.



No. 3. Economic Incandescent Lamp.



No. 5. Economic 3-wick Oil Lamp.

Various Illuminants that are used with "Economic Magic Lantern."

Economic Magic Lantern

(See illustration on page 43.)

PRICE, $24.00

We now offer the Economic, a new magic lantern which we construct with a view to combining

ECONOMY WITH UNIVERSAL APPLICATION

Such an instrument has hitherto not been obtainable except at very high prices. We equip the apparatus with acetylene, calcium, arc electric, incandescent or oil lamp, with lenses for extra short, middle or long distances, as selected, without any variation in price for long or short distance objectives or burner.

A careful reading of the following specifications will convince the exhibitor that this is the cheapest effective apparatus that has ever been offered for theatrical or lecture work.

No. 60. Prices of Economic Magic Lantern.

The Economic Magic Lantern, with extra short, middle or long-distance objectives as selected (i. e., objectives 1, 2 or 3 described below), and with burner as described (Nos. 1, 2, 3, 4 or 5), including instantaneous slide carrier

PRICE COMPLETE, $24.00.

(When equipped with acetylene burner, price does not include acetylene generator; with arc lamp, rheostat is not included).

SPECIFICATIONS:

The Body.—Front and rear plates are of substantial metal, rough nickeled, provided with bellows for long or short extension to take small size objectives of any focus for long or short distance. Lamp house is well constructed of sheet metal with hinged door and canopy for ventilation.

The Objective Lenses.—The apparatus is equipped with one of the following objectives, customer's selection, either Nos. 1, 2 or 3, for short, middle or long range, as desired.

Economic Objective No. 1.—For short distances, at any range up to 30 feet between curtain and instrument, projecting a picture whose size equals half of the distance; a 10-foot picture at 20 feet; a 12-foot picture at 24 feet; a 15-foot picture at 30 feet, etc.

Economic Objective No. 2.—Objective for middle range for use at any distance up to 60 feet, the size of the picture equaling about three-tenths of the distance between instrument and curtain; at 20 feet a 6-foot picture; at 30 feet a 9-foot picture; at 40 feet a 12-foot picture; at 60 feet an 18-foot picture ,etc.

ECONOMIC MAGIC LANTERN. SPECIFICATIONS—Continued

Economic Objective No. 3.—Objective for long range, to be used at any distance up to 80 feet, the size of the picture equalling one-fourth of the distance; at 40 feet a 10-foot picture; at 50 feet a 12-foot picture; at 60 feet a 15-foot picture, at 80 feet a 20-foot picture.

In ordering, customers will please specify which of the above objective lenses is desired with the instrument.

If it is desired to purchase more than one objective we quote the following prices on this separately; good only when bought with instrument:

Economic Objective No. 1, short distance objective, ¼-size mounting....$4 50
Economic Objective No. 2, middle distance objective, ¼-size mounting,... 4 50
Economic Objective, No. 3, long distance objective, ¼-size mounting.... 4 50

THE ILLUMINANT.

The Economic Magic Lantern will be furnished as per customer's selection with any of the following kinds of burners. (See illustration.)

No. 1. The Economic Calcium (lime-light) Burner. This is of standard make and guaranteed; brass, lacquered, capable of taking high or low pressure gases, has spring clip lime cup, with threaded support to allow of lime being turned, raised or lowered.

No. 2. The Economic Electric Arc Lamp. A well-finished, compact, quick acting arc lamp; has adjustment for position, to enable operator to place it at any desired angle in the instrument; also adjustment for each arm that carries the carbon, to place these in line for direct current, or at any angle for alternating current.

No. 3. The Economic Incandescent Electric Lamp. For lodges, small halls, etc., which do not require the brilliant lime or arc electric light. This lamp is specially constructed for lantern use, its coil concentrated into the smallest possible space and has high candle powder. Provided with a supporting base, cords and plug, needs no resistance coil; can be screwed into the socket of any incandescent electric light chandelier or bracket. (In ordering incandescent outfit state whether for use with 110 or 220 volt direct current, or 52 or 104 alternating, and what system of lighting is used).

No. 4. The Economic Acetylene Burner. Provided with four tips and a highly polished reflector.

No. 5. The Economic Oil Lamp. A high-power oil lamp, three wicks, each 2 inches wide, the lamp being specially constructed for Magic Lantern use.

ECONOMIC MAGIC LANTERN. SPECIFICATIONS—Continued

Customers will please specify which form of illuminant is desired. Those desiring to purchase more than one lamp can choose any other illuminant at the following prices:

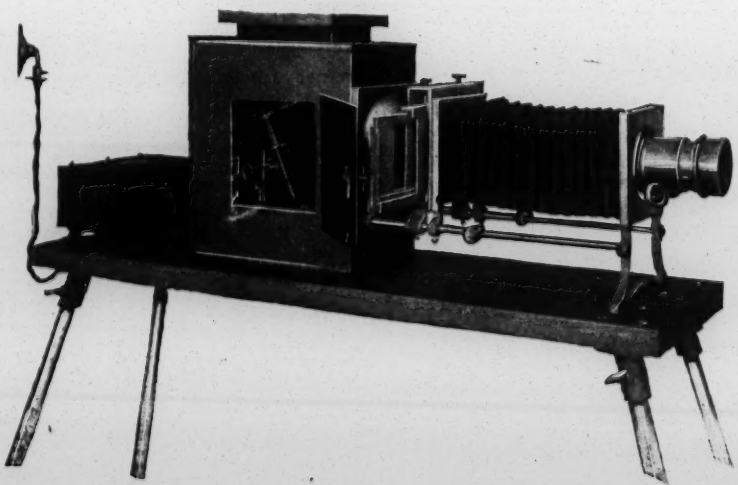
No. 1. Economic Calcium Light Burner, as described, price.....$4 00
No. 2. Economic Electric Arc Lamp, as described, price..... 4 00
No. 3. Economic Incandescent Electric Lamp, as described, price..... 4 00
(With base, wires and plug).
No. 4. Economic Acetylene Gas Burner, as described, price..... 4 00
No. 5. Economic Three-Wick Oil Lamp, as described, price..... 4 00

(Note: When using long distance objective lenses, we advise the use of calcium or arc electric light, as these call for the highest illuminating power. The weaker lights, incandescent electric, acetylene and oil do not give good results for long distance work).

ADDITIONAL APPARATUS.

Customers desiring to purchase acetylene generator with acetylene burner or resistance coil (rheostat), with arc electric lamp, may add to outfit:
Best Acetylene Generator, price $8 00
Economic Rheostat, price 4 00

Economic Single Stereopticon with The "Marvel" Incandescent Arc Lamp Attachment



The illumination is obtained by inserting the plug into any chandelier electric light socket. 400-candlepower is guaranteed. This outfit is absolutely without danger, and is specially adapted for Sunday-schools, lodges, small halls, home use; in fact wherever electricity can be obtained, it will give a distinct picture of ten feet in size at a distance of thirty feet.

Price complete with all electric attachments as shown in illustration with table and legs $42 00
Price complete but without table and legs 34 00
Price of carbons in lots of fifty..... 1 00
Price of carbons in lots of one hundred 1 75

No. 300. Economic Model Dissolving Stereopticon

(See illustration on page 43.)

The Economic Model Dissolving Stereopticon has ben designed with a view to supplying the demand for a cheap instrument, which will at the same time accomplish the desired results. It has long extension bellows and can be used with objectives of any focus from short distance up to the 4-4 focus in ¼-size mountings.

It is provided with two pairs of 4½-inch condensing lenses in mountings which can be detached from the lantern for cleaning at any time desired, even after the light is burning.

The instrument is equipped with our Economic calcium light burner, arc electric lamp or acetylene burner.

PRICES.

Price of No. 300 Economic Dissolving Stereopticon, equipped with one pair ¼-size objective lenses, two lime light burners or two acetylene light burners or two electric arc lamps, two dissolving slide carriers, and two pairs of 4½-inch condensing lenses. **Complete**.....**$50.00**

Acording to the outfit desired, customers may add from the following list at prices quoted:

Two Economic rheostats for electric current, at $4.00 each.....$8 00
Mechanical dissolver for electric current 5 50
Two knife switches, at 75 cents each..... 1 50
One acetylene gas generator No. 160 ..... 8 00
One acetylene dissolving key 4 50
One low pressure dissolving key for calcium light..... 9 00
One high pressure dissolving key for using the gases from calcium light companies' tanks 30 00

The instrument may be ordered with objectives in addition to ¼-size focus as follows:

One pair ½-size focus in ¼-size mounting $9 00
One pair of 4-4 focus in ¼-size mounting 12 00

If ¼-size objectives are not desired deduct $9.00 from the price.

Acetylene Light Magic Lantern Outfit No. 21 G

(Without Moving Pictures.)

Price $68.00

Acetylene Magic Lantern No. 700 F, including our best acetylene generator and burner, best quality quarter size objective, etc., as listed at $45.00.

10 pounds calcic carbide in tin canister.

One set of 62 slides with lecture on the Russo-Japanese war; 42 plain, 20 colored.

One set of 12 slides, uncolored, Uncle Tom's Cabin, with descriptive reading.

One set of 24 slides, of which 12 are colored, 12 plain, without reading, to illustrate Longfellow's poem, "Evangeline."

One colored slide, "Good-night."

One curtain 12x12 feet.

One slide box with partitions, to hold 100 slides.

500 posters 18x24 inches in size.

1,000 admission tickets.

1 rubber type holder, set of types, and inking pad to stamp places and dates on posters.

Acetylene Light Magic Lantern Outfit No. 22 G

(Without Moving Pictures.)

Price $58.00

Contains all items as described in the preceding, No. 21G, but substitutes Economic Acetylene Magic Lantern No. 60 in place of No. 700F.

Lime Light Magic Lantern Outfit No. 23 G

(Without Moving Pictures.)

Price $105.00

Lime Light Magic Lantern Outfit No. 23G, includes all items as specified with outfit No. 21G, except acetylene generator, burner and calcic carbide. In their place we add:

Oxone gas making outfit, Model B.

Three boxes of Oxone, containing 16 cakes each.

Lime light burner No. 115.

If desired, other slides of equal value may be selected in place of those listed with outfits 21G, 22G, and 23G.

Outfits for Secret Societies

The following Outfits are assembled for the benefit of Masonic, Knights of Pythias and other Lodges that wish to figure the cost of a complete outfit to exemplify the work. This will vary according to the kind of instrument selected, as prices of slides are uniform for each order. See index at end of catalogue for "Secret Society slides." Instruments are described in previous pages.

Separate catalogue to cover A. O. U. W. outfits sent on request.

Outfit No. 28. Price $30.00

Consists of: Economic Magic Lantern with acetylene burner, acetylene generator No. 160, ten pounds calcic carbide, rubber tubing. Lenses to project a 10-foot picture at 20 feet distance, or smaller picture at shorter distance. 1 Curtain 10 feet square. 1 Slide carrier for lantern. Slides extra, as per list.

Outfit No. 29. Price $45.00

Consists of: 1 Magic Lantern No. 700, with best half size objective, to project a 12-foot picture at 40 feet distance, or smaller pictures at lesser distances. 1 best quality acetylene burner and rubber tubing. 1 No. 160 Acetylene generator. 10 Pounds calcic carbide. 1 Curtain 12 feet square. 1 Slide carrier and carrying case for lantern. Slides extra as per list.

Outfit No. 30. Price $35.00

Consists of: 1 Magic Lantern No. 700, with quarter size objective to project a 10-foot picture at 20 feet distance or smaller pictures at shorter distances. 1 incandescent electric lamp, 100 candle power, with supporting base for lantern use, cord and plug, to be inserted in ordinary room fixture. 1 Curtain 10 feet square. 1 Slide carrier and carrying case for lantern. Slides extra as per list.

Moving Picture Objectives

The requirements of the Moving Picture exhibitor under the varied conditions of the day are many and varied. One machine may be asked to project an 8x6 foot picture at 100 feet; another, a 12x9 at 25 feet, and an almost infinite variety between.

While it is impossible to furnish objectives which will project any given sizes of picture to an inch at any given distance, the elaborate line of lenses which we have developed will approach closely enough for practical purposes. We note among buyers an increasing degree of knowledge of lenses and attempt to make the subject as simple as possible.

When a moving picture machine with stereopticon attachment is to be used in a fixed location, and is not to be employed under varying conditions, customers may state simply the distance from machine to curtain and the size of view desired, remembering that the shape of a moving picture is oblong in the proportion of 4 feet wide to each three feet in height; being 10x7½ feet, 12x9, 16x12, 20x16, etc. A standard stereopticon view is square; 10x10, 12x12, 16x16, 20x20, etc. For this reason we prefer a square curtain to one that is oblong. A screen 12 feet square will take a 12-foot stereopticon view, and a 12x9-foot moving picture. A 12x10-foot curtain will accept a 12x9 moving picture, but only 10-foot stereopticon views.

In ordering lenses for fixed locations, state the extreme size of view desired; if the exact dimensions cannot be obtained we will ship a lens or lenses which project the nearest smaller disc. For instance if we receive a telegram reading: "Ship moving picture and stereopticon lenses for 15 foot at 100," and find that the nearest dimensions for the distance are 14½ foot or 15½, we ship the lenses that give the smaller rather than the larger view, for the reason that it is unsightly for a picture to project over the edges of a curtain, but neat and workmanlike to lie within the edges.

Traveling exhibitors meet with different conditions, and must compromise. If only one set of lenses is purchased they should be middle distance such as accompany the Exhibition Kinetoscope; preferably two sets should be kept in hand for long and short distances.

We presuppose that the exhibitor places his machine where the construction of the hall naturally calls for it; otherwise the man with short distance lenses can place his instrument in the center aisle among the audience to be within proper range of his curtain if the hall is long. This is undesirable, however, as it reveals the mystery of the pictures to his audience and cheapens the affair. A machine should be set at the rear of the hall, out of public sight if possible, and on the balcony if there is one. An operator in full view of his audience turning the crank of his machine is apt to disillusion even the peanut-devouring small boy.

When an exhibitor mentions the size of a moving picture in one dimension, we interpret it as the long side. That is, when he speaks of a 12-foot picture, we understand that he means 12 feet horizontally, by 9 feet high.

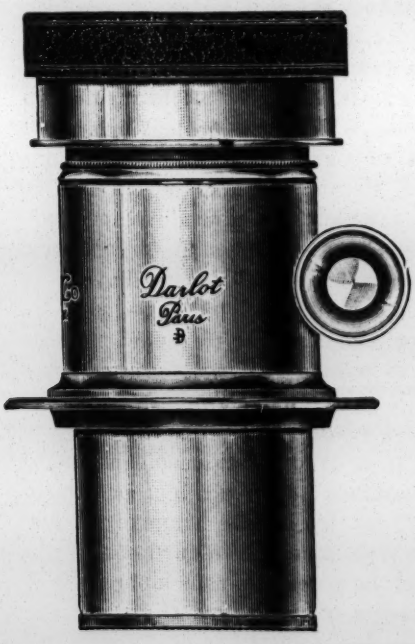
When the picture machine man speaks of a lens, he may mean a condensing lens or an objective. In the latter case the lens consists of several achromatic lenses contained in a brass mounting properly called an objective.

Short, middle and long distance objectives are described in connection with Edison Kinetoscopes in another part of this catalogue.

MOVING PICTURE OBJECTIVES

The product of the Darlot factory has long been recognized as the highest grade and most efficient lens for projection of animated pictures.





KLEINE

Special Objective for Cinematograph Work

Finest grade Extra Luminous, fixed mounting, rack and pinion adjustment.

Approximate Measurements.

Equivalent Focus	Projection at 33⅓ ft.		Projection at 66⅔ ft.		Projection at 100 ft.		Price
	Feet	Inches	Feet	Inches	Feet	Inches	
95 millimet'rs	8	6	17	0	25	6	$12.00
105 "	7	4	14	8	22	0	12.00
120 "	6	0	12	0	18	0	12.00
135 "	5	4	10	8	15	0	12.00

Interchangeable Tube Objectives for Motion Picture Work



Series D

The lenses we furnish are of the finest quality and material obtainable, either of the Jacket and Interchangeable Tube or Fixed Mount pattern. Our lenses are drawn from the leading European and American factories, and as the measurements and foci vary slightly between the various makers, it is advisable to specify size of picture and distance, when ordering, instead of the equivalent focus of the lense. The above illustration represents a series of five tubes and lens jacket of "Darlot" manufacture, typical of all Interchangeable Tubes.

PROJECTION.

Approximate Measurements.

Equivalent Focus (In millimeters)	Projection at 30 Feet		Projection at 60 Feet		Projection at 90 Feet	
	Feet	Inches	Feet	Inches	Feet	Inches
65 m-m	10	6	21	..	31	6
80 m-m	8	6	17	..	25	6
95 m-m	7	10	15	8	23	6
110 m-m	6	1	12	2	18	3
125 m-m	5	5	10	10	16	3
140 m-m	5	1	10	2	15	3
155 m-m	4	9	9	6	14	3
170 m-m	4	1	8	2	12	3

Interchangeable Jacket, Series D, price $4 50
Interchangeable Tubes, 65 m-m and 80 m-m, equivalent focus 8 00
Interchangeable Tubes, 95, 110, 125, 140, 155 and 170 m-m equivalent focus, 6 00

The "Anastic" Motion Picture Objective

(Fixed Mount).

PRICE, $12.00

The "Anastic" Motion Picture Objective differs from the Tube and Jacket pattern in that the lens cells with lenses, instead of being mounted into a sliding tube, are set directly into the lens barrel, allowing of a larger diameter of individual lenses with consequent increased illumination.

Adjustment is effected by means of a rack and pinion substantially constructed.

PROJECTION.

Approximate Measurements.

Eqiuvalent Focus	Projection at 30 Feet		Projection at 60 Feet		Projection at 90 Feet	
	Feet	Inches	Feet	Inches	Feet	Inches
100 m-m	6	10	13	8	20	6
115 m-m	6	3	12	6	18	9
130 m-m	5	4	10	8	16	..
145 m-m	4	10	9	8	14	6
160 m-m	4	4	8	8	13	..
175 m-m	3	10	7	8	11	6
190 m-m	3	7	7	2	10	9

THE STEREOPTICON OBJECTIVE

These are made in standard sizes and have fixed trade names as follows: 1-4 size, 1-3, 1-2, 2-3 and 4-4 sizes; the lenses in these objectives increase in size of diameter from 1-4 to 4-4, and project a picture according to the following scale:

The 1-4 size objective will project a view on the curtain, assuming that the stereopticon view is of standard size, which will equal half of the distance between the condensing lenses and the curtain.

The 1-3 size objective will project a picture whose size is equal to 4-10 of the distance.

The 1-2 size objective will project a picture whose size is equal to 3-10 of the distance.

The 2-3 size projects a picture equal to 1-4 of the distance.

The 4-4 size, a picture equal to 1-5 of the distance.

It therefore follows that the 4-4 size objective is used for the longest distance; the others for decreasing distances.

For extra short distance there is a special objective called a wide angle stereopticon lens, which projects a picture whose size is equal to about nine-tenths of the distance between condensing lens and curtain. This is usually employed for stage work and is placed in position on the stage behind the curtain.

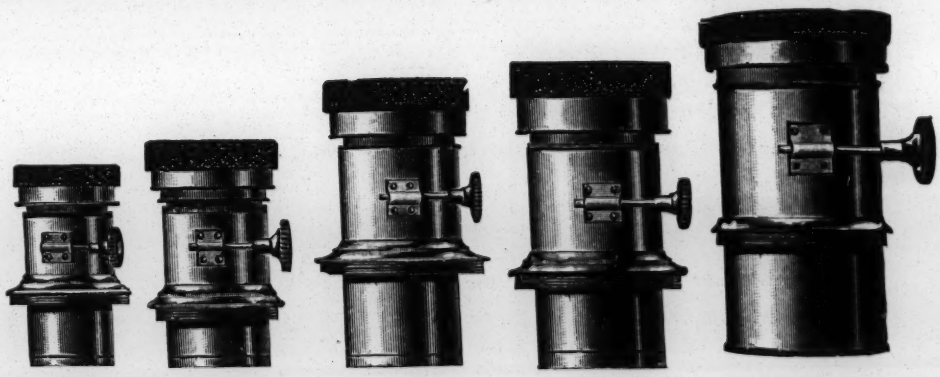
Standard objectives increase in diameter of lens with the fraction; that is to say the 1-3 size is larger than the 1-4; the 1-2 larger than the 1-3; the being the largest.

In order to obtain the best results it is necessary that the longer distance objective be larger than the short distance; although there are many objectives on the market, which we supply to customers who wish to economize, that contain long distance lenses in small mountings, we do not recommend them for high class work, as they lead to loss of light and clearness of the picture. The difference in cost, for instance, between the 4-4 size objective in standard mounting and the same focus to produce the same size picture in a smaller mounting is $32.00 to $6.00.

The best quality 4-4 objective of standard size is worth $32.00, the same focus to project the same size picture at the same distance in a 1-4 size mounting is worth $6.00.

Long focus objectives; that is to say those to be used for longer distance work, call for a higher candle power than the short distance objectives. For this reason it is advisable to use the 2-3 or 4-4 focus with calcium or arc electric light only These objectives produce unsatisfactory results when used with oil, acetylene or incandescent electric light.

STEREOPTICON LENSES



Standard ¼ **$8.00** | Standard ⅓ **$12.00** | Standard ½ **$14.50** | Standard ⅗ **$21.00** | Standard 4-4 **$32.00**

Darlot Series Ia. Stereopticon Objectives

This lens is of the same high grade of excellence as the Cinematograph lens described on previous pages, but is intended for Stereopticon use. Covering capacity, definition and illumination are unexcelled.

Standard Size Mounts	Equivalent Focus	Projection	Price
One-quarter	6 inches	One-half distance between lens and screen	$ 8.00
One-third	8 "	Two-fifths " " " " "	12.00
One-half	10 "	One-third " " " " "	14.50
Two-third	12 "	One-fourth " " " " "	21.00
Four-quarter	15 "	One-fifth " " " " "	32.00

Darlot Series II Stereopticon Objectives

This series is of high-grade, giving very good results. It can be furnished to project various size pictures; put up only in one-quarter and one-half size mounts.

Size Mount	Equivalent Focus	Projection at 30 ft.		Projection at 60 ft.		Projection at 90 ft.		Price
	In.	Feet	Inches	Feet	Inches	Feet	Inches	
¼	12	7	2	14	4	21	6	$ 6.00
¼	14	6	2	12	4	18	6	6.00
¼	16	5	5	10	10	16	3	6.00
¼	18	4	9	9	6	14	3	6.00
¼	20	4	4	8	8	13	0	6.00
¼	22	3	10	7	8	11	6	6.00
¼	24	3	7	7	2	10	9	6.00
¼	27	3	2	6	4	9	6	6.00
½	12	7	2	14	4	21	6	15.00
½	14	6	2	12	4	18	6	15.00
½	16	5	5	10	10	16	3	15.00
½	18	4	9	9	6	14	3	15.00
½	20	4	4	8	8	13	0	15.00
½	22	3	10	7	8	11	6	15.00
½	24	3	7	7	2	10	9	15.00
½	27	3	2	6	4	9	6	15.00
½	30	2	10	5	8	8	6	15.00

Darlot Series III Stereopticon Objectives

This series is not as high a grade as the preceding, and is made up with a view to meeting the requirements of a lens at a low price. They are of medium long distance focal power in quarter-size mounts.

APPROPRIATE MEASUREMENTS

Equivalent Focus	Projection at 33⅓ ft.		Projection at 66⅔ ft.		Projection at 100 ft.		Price
	Feet	Inches	Feet	Inches	Feet	Inches	
6 in	14	0	28	0	42	0	$4.50
10 in	9	6	19	0	28	6	4.50
12 in	8	2	16	4	24	6	4.50
15 in	6	2	12	4	18	6	4.50

New French Stereopticon Objectives

Same grade as Darlot Series II, in one-quarter size mounts, but differing in construction, inasmuch as the rear combination of lenses is mounted directly into the lens tube without the use of a separate cell, increasing thereby the illuminating power of the objective.

Equivalent Focus	Projection at 33⅓ ft.		Projection at 66⅔ ft.		Projection at 100 ft.		Price
	Feet	Inches	Feet	Inches	Feet	Inches	
16 in	6	0	12	0	18	0	$6.00
18 in	5	2	10	4	15	6	6.00
21 in	4	8	9	4	14	0	6.00

Condensing Lenses

One of the secrets of a perfect picture lies in the use of proper condensing lenses. If these are not of correct curvature, no matter how powerful the illuminant the picture will still be lacking in brilliancy. The average condenser in use in a picture machine measures 4½ inches in diameter, but the curvature or focus may be anywhere between 6 and 14 inches. The greater the distance between the objective lens and curtain the thinner the condensers should be. In ordering specification should be made of the distance between objective and screen, the dimensions of the picture projected and the size of the mount containing the lenses, particularly the stereopticon mount.

We equip all of our instruments with condensers whose focus is based upon the projecting lens. In sending condensers separately, we will ship the proper focus if customers will state the size of picture their objective projects at a given distance.

Prices of Commercial Condensing Lenses

4 inches in diameter, unmounted	Each,	$1.00
4⅛ inches in diameter, unmounted	Each,	1.50
4½ inches in diameter, unmounted, 6½ or 7½-inch focus	Each,	.75
4½ inches in diameter, unmounted, 8½ or 9½-inch focus	Each,	1.00
4½ inches in diameter, unmounted, 10½, 12 or 14-inch focus	Each,	1.25
5 inches in diameter, unmounted	Each,	1.75
6 inches in diameter, unmounted	Each,	3.00
7 inches in diameter, unmounted	Each,	5.75
8 inches in diameter, unmounted	Each,	7.50
9 inches in diameter, unmounted	Each,	10.00
10 inches in diameter, unmounted	Each,	13.50
12 inches in diameter, unmounted	Each,	27.00

A-B Condensers

For the benefit of some of our customers who require the very best that the market can afford, we have manufactured for us a condensing lens made of the finest optical glass, perfectly ground, and highly annealed. This condenser we can supply in 4½-inch diameter, 6½ or 7½-inch focus.

Price ..... **Each $1.50**

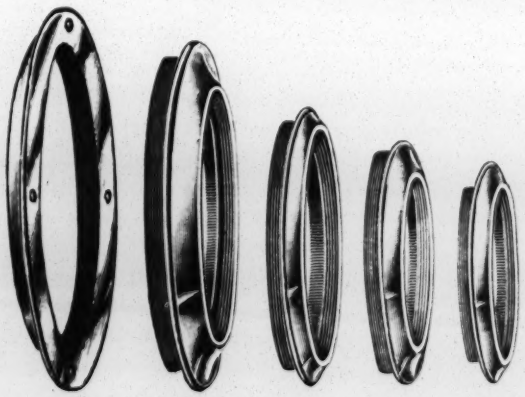
Annealed Glass

For Protecting Condensing Lenses

4 inches in diameter	Each, $	.50
4½ inches in diameter	Each,	.60

Reducing Rings for Stereopticons and Objectives

These extremely useful adaptors are employed when the lens flange which is fastened to an instrument is too large for an objective. They have an inner and an outer thread; the larger fitting into the instrument, and the smaller for the objective. These are cut with thread to fit standard lenses.



No. 61 No. 62 No. 63 No. 64 No. 65

No. 61	Lens Flange for 4-4 Objective	$2.00
No. 62	Reducing Adaptor, 4-4 to ⅔	2.50
No. 63	Reducing Adaptor, ⅔ to ½	1.75
No. 64	Reducing Adaptor ½ to ⅓	1.50
No. 65	Reducing Adaptor, ⅓ to ¼	1.25
No. 66	Reducing Adaptor, 4-4 to ½	2.50
No. 67	Reducing Adaptor, ½ to ¼	1.50

Stereopticon Lens Collars for use with Motion Picture Machines

No. 368	Collar to take ½ size stereopticon objectives	Price, $1.50
No. 15140	Collar to take ¼ size stereopticon objectives	Price, 1.50

Illuminants for Projection Work.

Improved Oxy-hydrogen or Lime Light Jets.

To the amateur we would explain that the consumption of gas varies according to the pressure at the tank valve or dissolving key, and that this is somewhat in the hands of the operator. The two gases must be balanced, that is a certain proportion of each gas is necessary to produce the lime light. When both are consumed in greater quantity, the light increases until a certain point is reached beyond which there is diminution because of excessive pressure.

For instance: turn on the gas at the hydrogen tank or valve of the dissolving key until the flame is about 3 inches high, then open the oxygen valve slowly and the flame will gradually grow smaller and brighter until it reaches the maximum brilliancy; to determine when the proper amount of oxygen is being fed stand behind the instrument, look at the lime, and a small reddish flame will be seen playing about the edges, the incandescent spot being in front and not visible. This light will consume a limited quantity of gas. To increase the light, add hydrogen slowly and it will be seen that the light becomes weaker while the red flame that plays about the lime becomes larger; then add oxygen, which will again reduce the size of the flame and add to its brilliancy. A larger quantity of gas is now being consumed. With various burners the quantity of gas consumed varies from four to ten feet per hour.

The gas contained in a pair of 50 foot tanks will therefore supply the burners variously from 12 to 5 running hours; the average life being about 8 hours for each filling.

When speaking of the candle power of an illuminant, we mean its intensity as compared with a standard candle, which is ten inches long, $^{9}/_{10}$ inch diameter at the bottom, $^{8}/_{10}$ at the top; 6 of them weighing one pound and burning 120 grains of spermaceti and wick in one hour.

It has become the practice among dealers to exaggerate the candle power of any given illuminant, often unintentionally. Most forms of light used in lanterns and moving picture machines have been credited with a candle power which they do not and cannot possess. Moreover, the intensity of the light upon the curtain depends also upon the concentration of the flame at the burner; 300 candle power from a point, such as an arc light, will give better illumination than 300 candle power from a four-wick oil lamp, if that be obtainable.

The following results have been obtained in our dark room by actual photometric tests, using the Edison 100-candle power incandescent lamp as a standard for comparison:

The Edison Kinetoscope electric lamp, with ½-inch Electra carbons, at 110 volts, 25 amperes, measured after emerging from the objective of the kinetoscope, gives 1,350 candle power.

The Kleine Lime Light Burner, No. 125, with largest tip and 1¼ inch lime, gives 1,150 candle power under similar conditions.

Lime Light Burners.

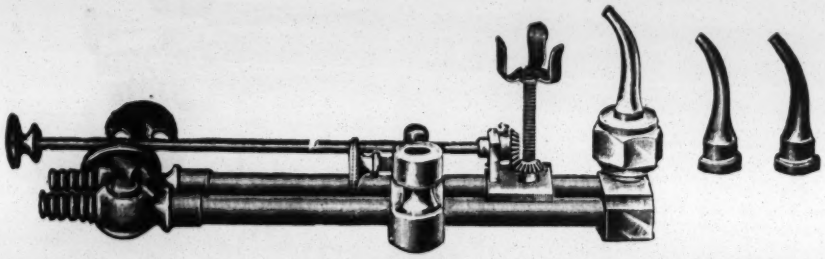
We have given much attention to the manufacture of lime light burners and claim for our product superior workmanship. The gas passages are constructed according to the most scientific proportions, the mixing chamber well balanced to avoid friction and consequent noises at the tip.

We now offer an additional improvement, which lies in the use of three interchangeable goose necks for the burner, with bores of various sizes, for various

Illuminants for Projection Work--Continued.

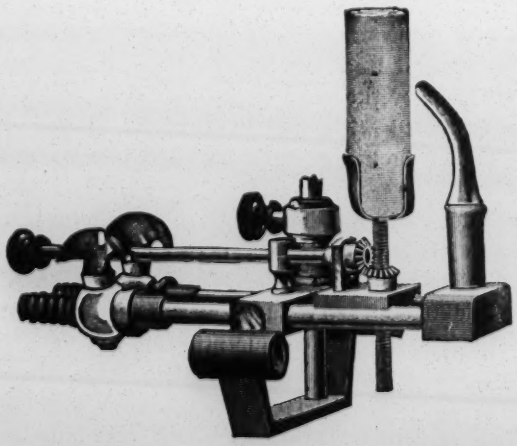
powers of illumination. Any one of the three necks can be instantaneously screwed into the jet, as occasion demands.

Goose neck No. 1 is the smallest, 1/20-inch bore, consuming about four feet of gas per hour; goose neck No. 2 is the medium size, 1/16-inch bore, consuming about six feet of gas; neck No. 3 is the largest, 1/12-inch bore, using about nine feet per hour. The light increases in brilliancy as the gas pressure increases.



No. 125. Improved Lime Light Burner, with new form of mixing chamber, and two extra goose necks, giving three sizes of opening. With the largest bore tip we recommend the use of our special limes, 1¼-inch diameter; these are recommended for moving picture use.

No. 125. Improved Oxy-hydrogen Burner, with three interchangeable goose necks, for various powers. Has mechanical lime movement, to turn the lime from the outside of the lantern body; has stop-cocks, the whole being finely finished and nickel plated. **Price, with Three Goose Necks**.....$12.00
Price, omitting two extra goose necks, with choice of No. 1, 2, or 3..... 10.50



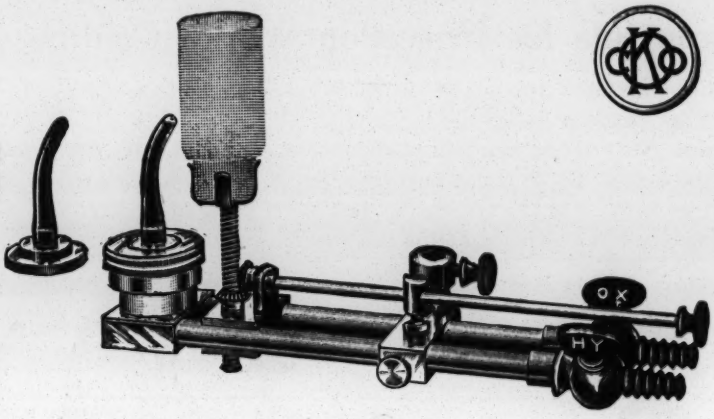
No. 115. Improved Lime Light Burner.

No. 115. Improved Oxy-hydrogen Jet, with mechanical lime movement and stop-cocks, nickel plated, finest workmanship $9.00

(Lime Light Burner No. 115 is the standard pattern, with goose neck permanently fastened. It can be furnished, however, with choice of neck Nos. 1, 2, or 3, as desired.)

Prices of burners do not include supporting stand.

No. 116. Lime Light Burner, has mechanical lime movement, but no stop-cocks, cheaper finish than No. 115, but does excellent work. **Price**.. .. $7.00



New High Power Calcium Light Burner

The "Dynamic"

Price, with 2 Interchangeable Goose-necks, $15.00

This lime light burner has the highest efficiency of any calcium light burner on the market, and is particularly well adapted for the projection of moving pictures. At the best, calcium light is not as powerful as the arc electric and any feature that adds to the candle power of a lime light burner is highly desirable.

The mixing chamber of the "Dynamic Burner," that is to say the compartment in which the two gases meet and mix, is very much larger than in the ordinary type of burner and is so constructed that the gases mix thoroughly before they reach the tip of the burner.

This burner is provided with two goose-necks having different sizes of bore; one of these is 1-16 inch and the other 1-12 inch in diameter; they are interchangeable.

When exhibitors desire the highest degree of illumination, the large bore is used with a lime cylinder 1¼ inches in diameter. The lime cup of the "Dynamic" burner is of standard size to take ¾-inch or ⅞-inch limes; the limes that are 1¼ inches in diameter are reduced at the bottom to fit this lime cup.

When using the large bore the consumption of gas runs from 8 to 10 feet per hour. In this case gases should be taken from the Gas Companies' cylinders which usually contain 50 feet of gas under high pressure and cost 12½ cents per foot. It is not advisable to use the large bore goose-neck with the Oxylith or other gas making outfits, as the heavy consumption of gas would be expensive and the pressure would be hardly sufficient. When this burner is used with a gas making outfit the smaller bore tip should be placed in the burner.

Actual photometric tests demonstrate that the "Dynamic" burner produces 1100 C. P. when gases are taken from tanks at the rate of 8 to 10 feet per hour, using 1¼-inch limes. Ordinary standard lime light burners produce 600 C. P. with a consumption of 6 feet of gas per hour and the use of small limes.

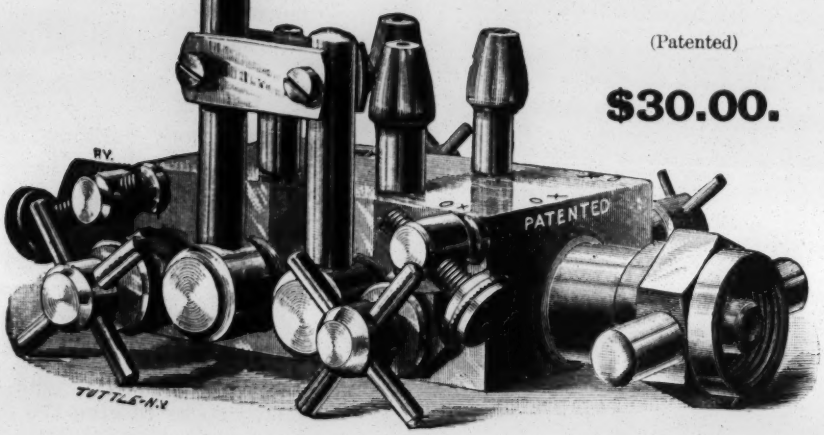
Price of "Dynamic" Calcium Light Burner, including two Goose-necks. $15.00

High Pressure Dissolving Key

For using with Cylinders of Condensed Gases.

(Patented)

$30.00.



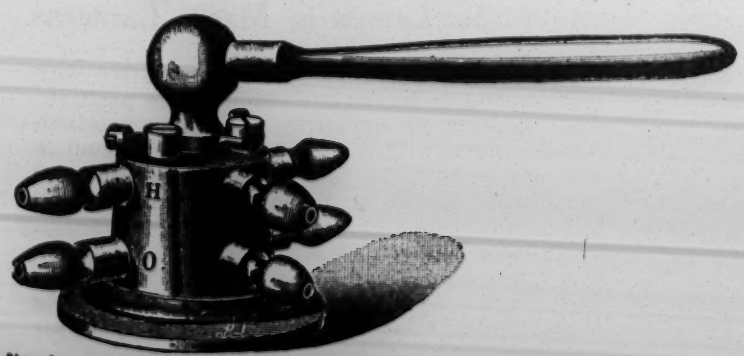
Price, $30.00, including substantial Flexible Connection and Coupling.

A serious drawback to the employment of condensed gases in operating a **Stereopticon** has been the impossibility heretofore experienced of regulating the flow of the gases to each jet, so as to yield that uniformity of illumination on which the beauty of "Dissolving" so greatly depends. Owing to the extreme pressure with which the cylinders are charged, the gases rush out with such force that the old-fashioned *single plug* Dissolving Key cannot control them; though it answers well enough for the comparatively slight pressure used with bags. The result, therefore, of attempting to dissolve condensed gases with the old-fashioned Key, has been a ***darkening of the picture*** when the lever of the Key was turned to transfer the gases from one jet to the other; exceedingly unpleasant to the eyes of the audience, and entirely destroying the illusion which is the great charm of "Dissolving Views."

High Pressure Dissolving Key effectually overcomes this difficulty; and no matter how great the pressure may be on either gas, or on both gases, it controls the flow, so that *no darkening* is perceptible, and the pictures melt one into the other without any difference in the amount of illumination on the screen. In the introduction of a "Vision" or other effect in which the light from each Lantern must be projected to the screen at the same time, it permits the "Vision," etc., to be brought in without making the main scene dim or obscure; all its details remaining as perfect as before.

This High Pressure Key is the only one on the market that has independent plugs for each cylinder and for each jet.

Each jet is adjusted independently of the other.



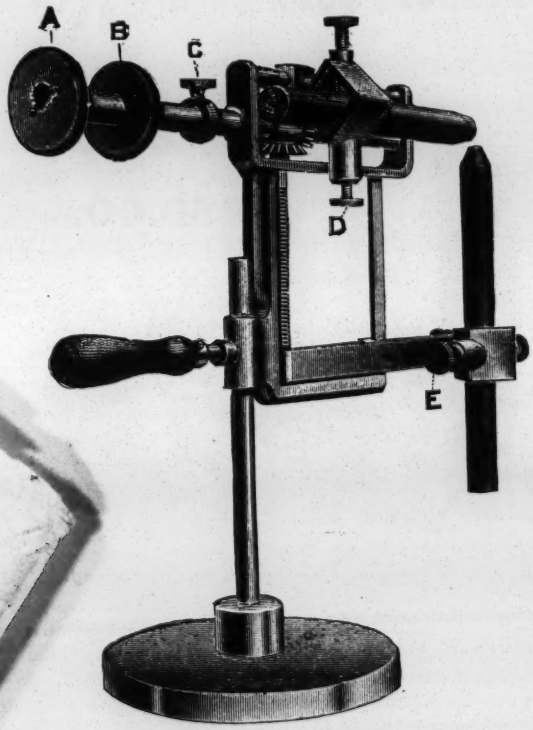
No. 114. LOW PRESSURE DISSOLVING KEY

No. 114. Low Pressure Dissolving Key, for use with either gas bags or cylinders, best workmanship.

Price.....$9.00

Electric Lamps and Rheostats

Right Angle Electric Lamp

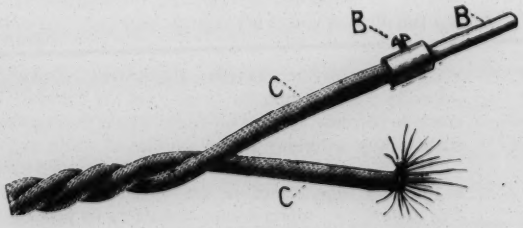


This cut shows a convenient form of electric lamp for use in stereopticons with a small lamp house. It can be used on either alternating or direct current. When thumb screw C is tightly set, turning either A or B will operate both carbons together. If thumb screw C is loosely set, either carbon can be operated separately. In other words, both carbons can be operated together, or each one separately as desired. A moves the top carbon, and B the lower one. The carbon holders can be adjusted so as to give the carbons any angle desired, and will accommodate either large or small carbons.

Price $8.50

Stand for electric lamp, shown in cut, not included in the price.

Electric Wire Tips or Terminals



B shows wire attached to a terminal ready for use, and C shows appearance of wire when tip is not used. To use the tip, the insulation should be removed from the wire, that the set screw B may come in contact with the bare wire. This tip will be found not only a great convenience but will insure perfect contact, and full strength of the current will be obtained.

Price, each .....$0.10 **Price, per dozen $1.00**

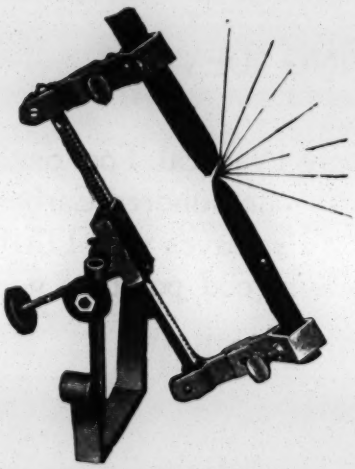
Remarks on the Use of Electric Arc Lamps in Magic Lanterns

The positive wire is connected with the upper carbon; the negative with the lower. The following is a simple rule to determine which is the positive: Attach the wires either way, make connections by bringing carbons together, then separate them from $\frac{3}{16}$ to $\frac{3}{8}$ inches. After having burned about a minute, put out the flame. The carbon which is hottest and shows the red color the longest is the positive. If this should be the lower carbon, reverse the wires.

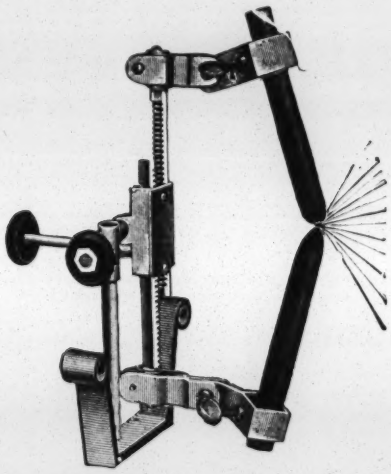
The direct current consumes the positive carbon twice as fast as the lower. therefore the upper carbon should be somewhat heavier to preserve the center when burning. The alternating current consumes both carbons equally, and therefore, they should be of the same size. Cored carbons should be used for alternating current, but one cored above, one solid below for direct current.

No. 136. Economic Arc Lamp

For Stereopticon Work, Spot Lights etc., Price, - - - - - - - $4.00



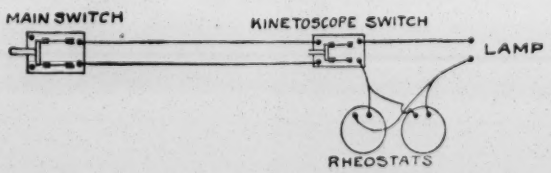
No. 136. Economic Electric Arc Lamp. in position for direct current.



No. 136. Economic Electric Arc Lamp. In position for alternating current.

This is an efficient lamp, compact, easily handled, built with adjustments for both direct and alternating current. Has quick feed, can be placed in nstrument at any angle desired.

How to Connect Rheostats





Showing two Rheostats connected in multiple to increase the light.

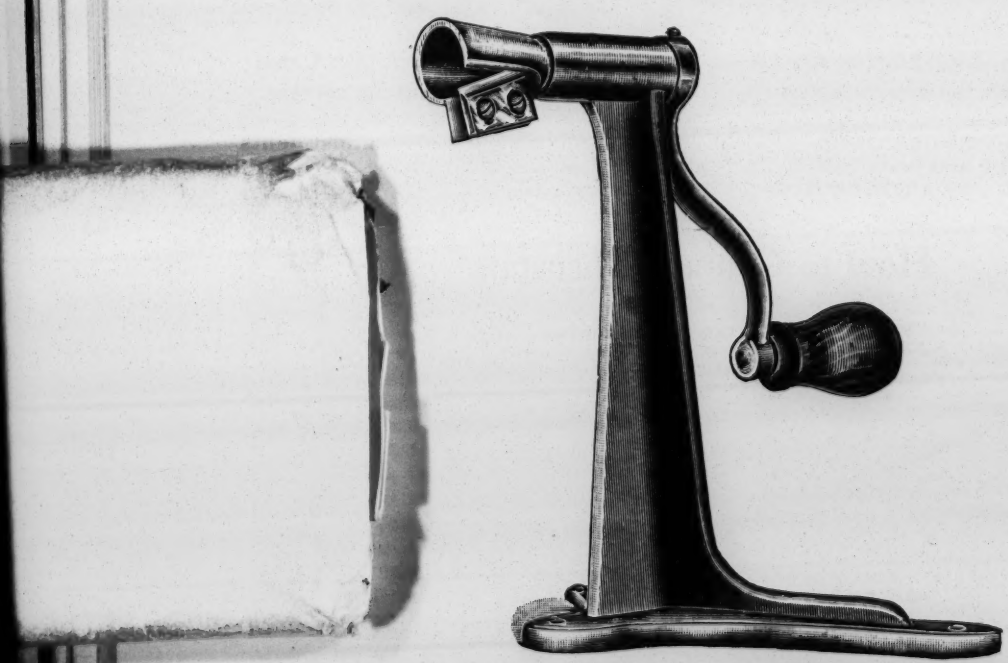
Rheostats

No. 137.	Adjustable Rheostat,	52 to 110 volts	$ 4.00
"	"	52 to 110 volts, Edison Underwriters' Pattern	25.00
"	"	52 to 110 volts, Edison Underwriters' Type B	30.00
"	"	52 to 110 volts, 20-25 amperes, Powers make	10.00
"	"	52 to 120 volts, 20-45 amperes, Powers Circular Type	20.00
"	"	52 to 240 volts, 20-45 amperes, Powers Circular Type	30.00

The Hunt Carbon Pointer

A NEW MONEY SAVING DEVICE

Sharpen your own Carbons with the only Practical Tool on the Market and save yourself $1.00 on every one hundred Carbons you buy. Besides saving you money it also saves you TIME, LABOR and ANNOYANCE and puts a good point on your Carbon. : : : : : : :



Carbon Sharpener

Files, jack-knives, sand-paper, etc. are usually employed by the average operator to obtain the results effected by the use of the Hunt Carbon Pointer, and theatre managers as well as exhibitors in general will do well to equip their operating rooms with one of these devices. It enables them to use broken pieces of carbons which would otherwise go to waste and saves time and expense.

Every operator should have one of these handy little instruments to complete his kit of tools.

CARBONS

Owing to the difficulties experienced in using the various currents throughout the country we carry on hand at all times a large stock and variety of carbons, enabling operators to order those which are best adapted to the current available in their locality. The following brands are well known and do not need furher introduction.

ELECTRA PINK LABEL—Cored or solid

5/8 x 12	per 100	$5 00	5/8 x 6	per 100	$4 00
5/8 x 10	per 100	5 00	1/2 x 12	per 100	4 50
5/8 x 7	per 100	4 00	1/2 x 10	per 100	4 50

SIEMENS—Cored or solid

5/8 x 12 ..... per 100 $5 00

FABIUS HENRION

CORED OR SOLID—POINTED AT BOTH ENDS

5/8 x 12 ..... per 100 $5 00

POINTED AT ONE END

5/8 x 12 ..... per 100 $5 00

FABIUS HENRION COATED CARBONS—Cored

5/8 x 6 ..... per 100 $4 00

THREE STAR—Cored

5/8 x 12 ..... per 100 $5 00

Extra hard for direct current of low voltage and amperage

EXCELLO FLAMING ARC CARBONS—Direct Current

Positive 10 x 400 m-m for 10 hour lamps Negative 9 x 400 " " 10 " "	} per 100 pairs	$14.50
Positive 10 x 600 " " 17 " " Negative 9 x 600 " " 17 " "	} per 100 pairs	19.50

Minimum quantity sold 50 pairs

ALTERNATING CURRENT

8x400 m-m for 9 hour lamps	per 100 pairs	$13.90
8x600 m-m for 16 hour lamps	per 100 pairs	18.55

Minimum quantity sold 25 pairs

ASBESTOS COVERED WIRE

For Moving Picture Machines

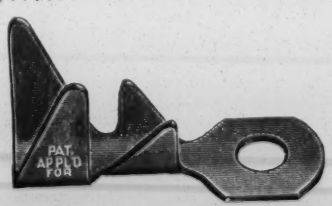
No. 6 Stranded cable, asbestos covered, per foot	$0 14
No. 8 Stranded cable, asbestos covered, per foot	11
No. 10 Stranded cable, asbestos covered, per foot	08

SLIDE CARRIERS

No. 135—Regular "Quick Change" Slide Carrier (Wood)	$0 50
No. 135—Regular "Quick Change" Slide Carrier (Metal)	1 50
No. 145—Ingento Dissolving Slide Carrier (Wood)	2 00
No. 145—Ingento Dissolving Slide Carrier (Metal)	3 50

Solderless Terminals or Lugs

For Asbestos or Rubber Covered Stranded Wire



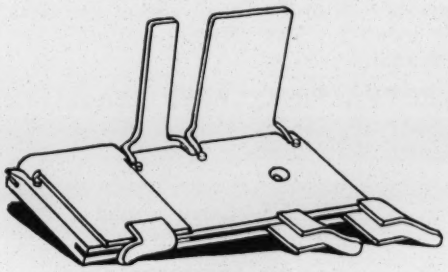
Easily attached by the use of pliers, making a sure contact. Especially adaptable for motion picture lamp and rheostat connections. Use these terminals for lamp connections and be insured against the annoyance of burned off wires:

Made in two sizes:

No. 1 for No. 6 or No. 8 wire	$1.00 per doz.
No. 2 for No. 10 or smaller wire	.75 per doz.

This terminal is made of extra heavy copper, the smallest part having a cross section of greater volume than the cross section of No. 6 solid copper wire, insuring the full current carrying capacity of the highest amperage required for motion picture projection.

Kosmik Metal Film Mender



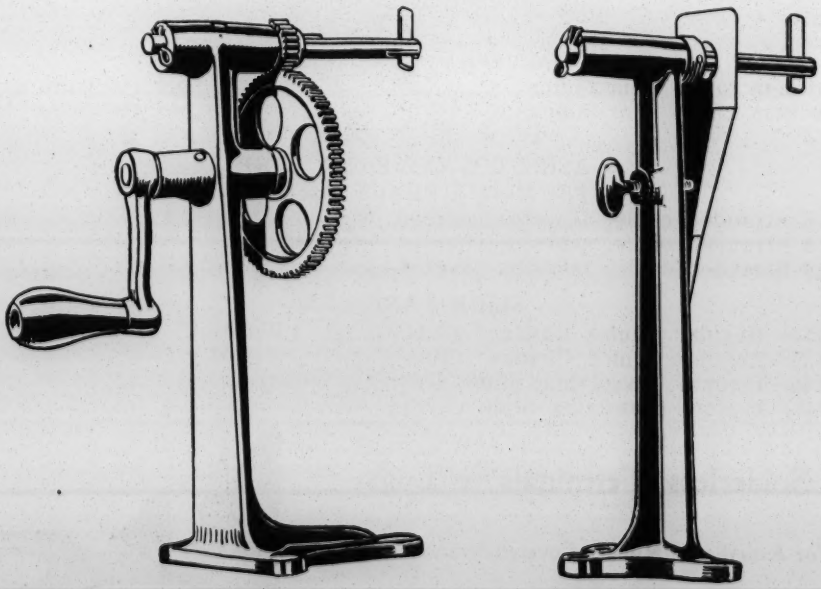
The above film mender or splicing block, as will be seen from the illustration, is constructed ENTIRELY of metal. The film is first placed under the left hand cover, resting against the pegs near the back, a small margin of the emulsion scraped away from the cut end, the second piece of the film placed under the right hand cover to overlap the first piece about one-eighth inch and the right as well as the left lid clamped. A small amount of cement is applied and the center piece clamped in place. The operation is very simple, requiring much less time to perform than is taken to describe it, and the patch is perfect.

Price $2 50

Film Cement for cementing non-inflammable as well as old style of film.

Price, per bottle..... .... $0 25

Kosmik Film Rewinders



Almost all picture machines which use a take-up device or lower magazine require the rewinding of the film before it can be projected a second time. To enable an operator to rewind his film with the least possible delay, also with the minimum chances for damage, we have placed on the market our **Kosmik Film Re-winder.**

The rewinder is so constructed as to offer the smallest chance for the film to become caught in the meshes of the gearing. All shafts have two-point bearings and are ground to hold oil for lubrication. The reel holder is equipped with retard spring and rotating shaft, which also runs in a two-point bearing.

Reel Winder separate, price $2 50
Reel Holder with retard spring 1 00
Reel Holder without retard spring..... 75

Roll Tickets

We carry in stock at all times a large quantity of roll-admission tickets ot 5 and 10-cent denomination, also a ticket for general admission without price. Our tickets are printed on vari-colored heavy stock and put up in rolls of 2,000 each.

Price in rolls of 2,000 ..... per 1000 15c
Price in lots of 10,000 ..... per 1000 10c
Price in lots of 100,000 ..... per 1000 9c

For customers who desire the name of their theatre printed thereon we will print a special ticket in 100,000 lots at ten cents per thousand.

Coupon tickets in rolls of 2,000, per 1,000, 25 cents.

Roll Ticket Holders

Each 50c
Extra heavy, each 75c

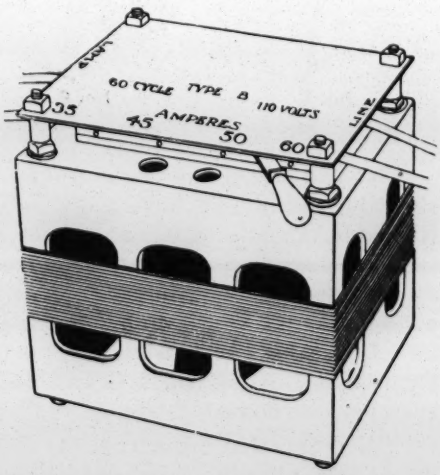
Kosmik Economizer

Model B

Alternating Current Saving Device

Prices

110 Volts 60 Cycle $50 00
110 Volts 133 Cycle..... 50 00
220 Volts 60 Cycle 60 00



Theatre managers who are using alternating current for the production of light in their projection machines know full well the results obtained are often if not always anything but desirable. With a view to overcoming some of the inconveniences of alternating current we have placed on the market our **Kosmik Economizer Model B.** The present type of economizer surpasses in results those obtained with our former model, which was superior to any similar device offered for sale. The chief properties of the **Kosmik Economizer** are:

Perfect Arc Regulation
Convenience in Adjusting
Range of Adjustment
Absence of Heat
Elimination of Noise
Economy

On circuits of 110 volts the saving is 68 per cent and on higher voltage proportionately greater. Owing to the absence of heat the apparatus will last indefinitely, while the elimination of noise will make it particularly desirable in small houses.

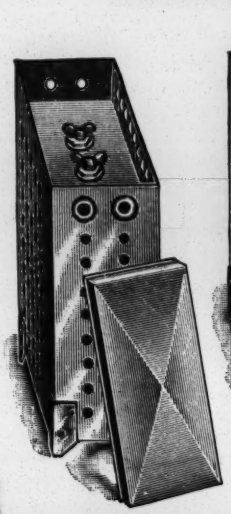
The life of carbons is greatly increased and fully 30 per cent more light obtained than with a rheostat of like carrying capacity consuming the same number of amperes at a cost of less than one-half your former light bill. By the use of our **Kosmik Economizer** the current is allowed to flow to the carbons without being choked, resulting in a long-drawn arc as easily controlled as direct current.

Connections are very easily made, two wires running from the supply switch to the economizer and from thence two to the lamp. The adjustment is effected by means of a lever, conveniently placed, traversing four contact points, delivering respectively 35, 45, 50 and 60 amperes.

To further prove the merits of our **Kosmik Economizer** we will place one on two weeks' trial with any theatre manager on receipt of value.

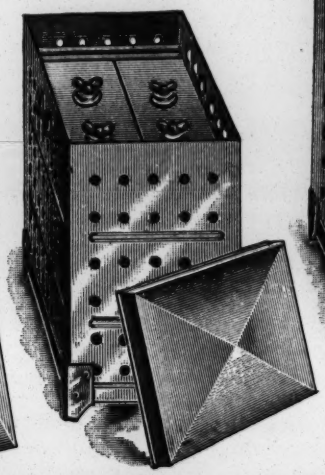
In ordering be sure to specify voltage and cycles of your current.

Kleine Challenge Rheostat.



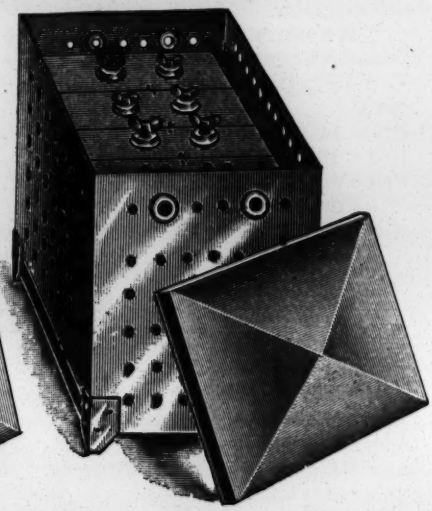
No. 1.

Price, $10.00



No. 2.

Price, $20.00



No, 3.

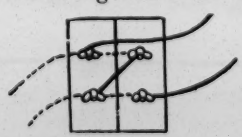
Price, $35.00

We are placing on the market a new style of Rheostat which, after considerable testing, we have found very efficient and extremely practical. The Rheostat is made of German-silver or Climax wire, as desired, and can be used on direct or alternating current ranging from 52 to 500 volts and 15 to 60 amperes. The outside covering is of heavy perforated sheet-metal, allowing ample ventilation. No castings are used throughout the entire construction. All connections are made with thumb-nuts, disposing of the old-time spring, sliding contacts and binding screws, which soon wear out, causing the operator no end of trouble.

Rheostats Nos. 2 and 3 consist of 2 and 4 coils respectively, each coil being removable, allowing another to be inserted in its place.

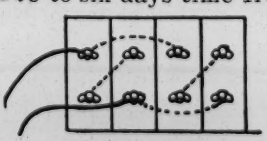
The accompanying diagrams serve to illustrate various methods of connecting the different Rheostats for one or two lamps on 110, 220 and 500 volts, direct or alternating current.

NOTICE.—If customer can state the exact voltage, distance from instrument to screen, size of picture and whether direct or alternating current, we can build a Rheostat especially adapted to his requirements, providing we are given from three to six days time from date order is received.



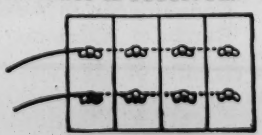
Rheostat No. 2.

Hard line—One lamp on 220 volts, 15 amperes.
Dotted line—One lamp on 110 volts, 30 amperes.



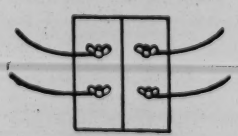
Rheostat No. 3.

One lamp on 220 volts, 30 amperes.



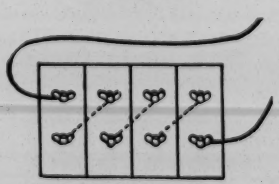
Rheostat No. 3.

One lamp on 110 volts, 60 amperes.



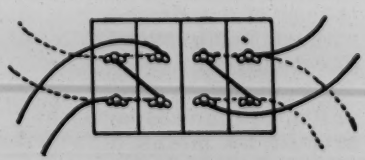
Rheostat No. 2.

Two lamps on 110 volts each, 15 amperes.



Rheostat No. 3.

One lamp on 500 volts 15 amperes.



Rheostat No. 3.

Hard line—Two lamps on 220 volts each, 15 amperes.
Dotted line—Two lamps on 110 volts each, 30 amperes

Acetylene

ITS USE IN STEREOPTICONS AND MAGIC LANTERNS.

What is Acetylene?

Acetylene is a gas, resembling house gas, but producing a flame that is much more brilliant.

How is Acetylene Produced?

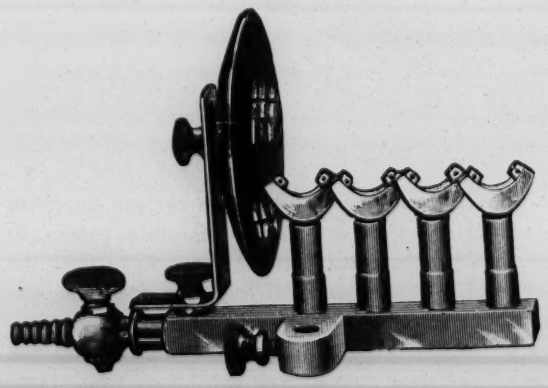
Acetylene is generated by the contact of a chemical (calcic carbide) with water. This is a hard substance, that is sold commercially in lumps like stove coal. It is as safe to handle as so many pieces of stone, but it must be kept dry when stored.

How Can Acetylene be Adapted to the Needs of the Lanternist?

Acetylene is adapted to the needs of the magic lantern operator by means of a gas generator, which produces the gas during the exhibition. It is not manufactured before an exhibition, but while the lecture is going on. By a simple device, there is sufficient gas being generated to supply the lantern for any period of time desired, the operator controlling the supply. A burner specially designed to give a maximum amount of light is used in the lantern.

Is There Danger in Handling Acetylene?

With proper apparatus, such as is described herein, there is absolutely no danger in the manufacture and use of acetylene in lanterns, provided the operator exercises the same degree of common sense that he uses with his ordinary illuminating gas at home.



THE CHALLENGE ACETYLENE GAS BURNER

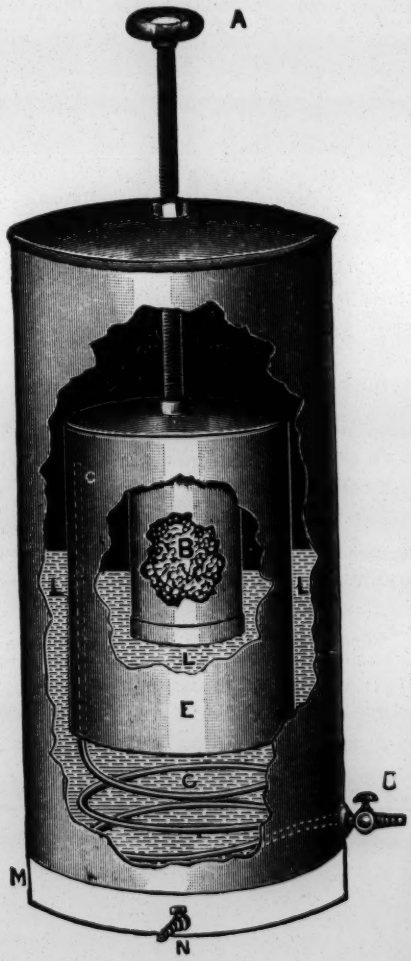
Price $6 25

This Acetylene Gas Burner is unquestionably the best on the market. As shown in view above it has eight patented tips; these are set at an angle in four sets of two tips each; the gas issues from each set at an upward and inward angle, meeting to form one flame. The lamp, therefore, gives four flames, so arranged as to give the maximum degree of illumination for projection.

A Reflector, highly polished, is attached to each burner, and is adjustable.

The Challenge Acetylene Gas Generator No. 160.

Price, $8.00.



It is absolutely necessary that acetylene gas generators have certain qualities primarily involving safety, and, secondarily, efficiency. It is therefore proper to use but one kind, and that the best that can be constructed. We believe that the saving of a few dollars in the manufacture of such an article as an acetylene gas generator at the expense of safety is a fatal error.

Our Challenge model for lantern work has been in general use during the past three years; has received the most thorough test among exhibitors who travel from city to city, in churches, halls, schools, lodge rooms, etc. It has frequently been used by lanternists who were wholly without previous experience in the handling of such apparatus, without hitches of any kind. We have continually experimented with a view to developing further the meritorious features of the generator, but after constructing model after model, one after another was rejected in favor of our present pattern, which now marks the standard.

The Challenge Acetylene Gas Generator cannot be improved by the addition of any parts or elaborations. To rob it of any of its features impairs its efficiency.

Among its many points that commend it to the favor of exhibitors are:

The Challenge Acetylene Gas Generator—Continued.

It is safe; not only safe when properly handled, but safe under any circumstances. We cannot conceive of any condition, of an error on the part of an amateur, that could cause an accident. This view is confirmed by the experience of three years, during which time we have never received a complaint as to the efficient working and absolute safety of this apparatus.

The generation of the gas is at all times absolutely under the control of the operator. This faculty is possessed by no other model on the market. Generation can be increased or diminished or stopped at will. This is due to spindle A, which controls the basket containing the carbide, lowering or raising it in the water; by lowering the basket pressure can be obtained. By raising it pressure can be diminished, and if raised sufficiently the carbide is taken out of the water entirely and the generation ceases. This, therefore, enables the operator to shut down his lantern if desired, and start up again instantaneously, merely by turning the spindle A to right or left.

Two other essential features of the generator are, first, the spiral coil C. whose end projects above the water, and through which the gas is lead to the bottom of the generator, in which there is a separate compartment M, cut off from the upper part of the generator and the water supply by means of a false bottom. The spiral coil serves to cool the gas in its passage to this lower compartment, and as this has a large surface equal to the diameter of the generator, the gas is further cooled by contact with the water chamber. The cooling of the gas is one of the most important elements in obtaining a pure white light.

This compartment also serves the purpose of catching the water which is condensed during the passage of gas; disposition of condensation is an important problem which is here solved simply and well.

This combination of carbide control, spiral coil and bottom compartment accomplish the desired objects better than any other system that has ever been devised.

The gas when it reaches the burner is cool and dry; at no time is the generator itself even warm. This fact will be appreciated by those who have used other generators, with their habit of boiling over, hot generation, leaking gases and general sloppiness.

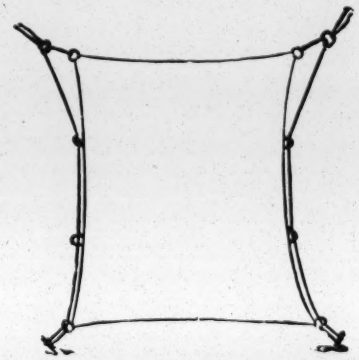
The weight of the Challenge Acetylene Generator No. 160 is 11 pounds; the dimensions are as follows: Height, 19 inches; diameter, 8½ inches.

Directions for operating are very simple and accompany each generator. It can be used with any acetylene burner or acetylene stereopticon on the market.

The merits of this generator have been so well recognized that some of its features have been copied, but in order to economize in the manufacture the copyists have discarded the carbide control, as well as the coil at the bottom, which at once introduces an element of danger, as generation is not under the control of the operator, therefore unsafe, and the gas reaches the burners in an impure condition, lessening the illumination. All other parts are cheapened.

Curtains for Stereopticon Use.

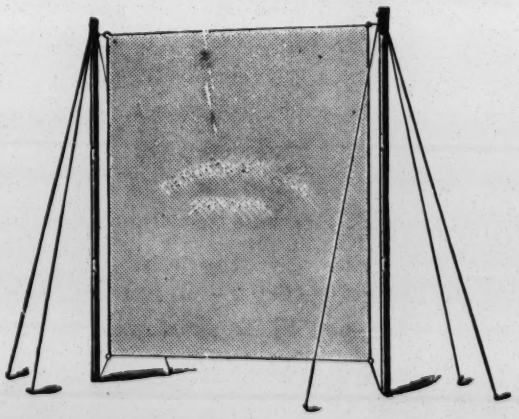
Made of the Finest Quality Sheeting with Loops.



30 feet square	$24.00	15 feet square	$8.00
24 feet square	16.00	12 feet square	6.00
20 feet square	13.50	10 feet square	5.00
18 feet square	10.50	8 feet square	3.50

Screw two small screw-rings into the wall or into the window frame, one on each side of the hall, near the ceiling, and two others in the floor, one on each side. Then support the screen by the cord passing through the loops on the upper side of the screen and through the upper screw rings, bringing the ends of the cord down and securing them to the rings in the floor, to which can also be attached cords from the loops on the bottom and sides of the screen to steady it.

Portable Adjustable Extension Curtain Frame.



Price, 1½ inches in diameter, per section $0.50

Price, 2 inches in diameter, per section ..... .75

A practicable Portable Extension Curtain Frame that can be adapted to all sizes of screens is often useful to the traveling exhibitor. We furnish a portable sectional frame constructed as follows:

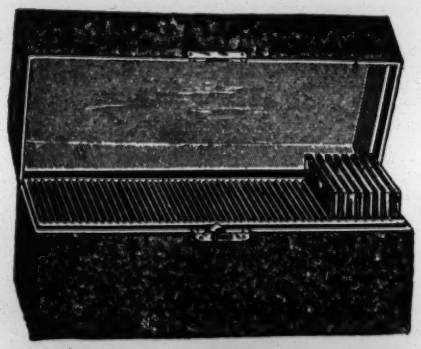
It is composed of the required number of sections, each section being three feet in length, one and one-half inches in diameter, of tough, thoroughly seasoned whitewood. Two of the end sections have a sharp-pointed brad that sticks into the floor so that it cannot slip or get out of position; the other two end sections each have a pulley let into the body of the section through which is carried the screen rope, and is attached to a small screw-eye in the floor in a line with the face of the screen, and at the proper distance from the screen; then two guy ropes at each side of the screen, one extending forward and one backward, serve to hold the screen immovably in place. This device answers admirably for screens up to twenty feet square. Larger screens than this require a heavier frame.

Use 1½ inch poles for 12 foot screens, 2 inch for curtains over 12 to 20 feet.

A Brilliant Picture

Is produced by coating the projecting screen with **"Curtainyline."** Curtainyline is a patented preparation put up in cartons sufficient to cover 150 square feet and is simply mixed with hot water before application.

Price, per carton.....**$3.00**



Carrying Cases For Slides.

No. 50. Slide Box for 50 Slides.—Cloth covered, very light and durable, with clasp for fastening cover; cardboard partitions to separate slides.

Outside dimensions: Height, 4½ inches; length, 10¼ inches; width, 4½ inches.

Price.....**$1.00.**



No. 75. Slide Box for 75 Slides.—Finely finished wood box, cloth covered, with cardboard partitions in single row to hold 75 slides, with two straps and well finished leather handle.

Outside dimensions: Height, 4½ in.; length, 14 in.; width, 4½ in.

Price.....**$1.75**

Slide Box for 100 Slides.—Cloth covered, has substantial leather strap and cardboard partitions; the interior is arranged in two rows of 50 each.

Outside dimensions: Height, 4½ in.; length, 10¼ in.; width, 8 in.

Price.....**$2.00**

Slide Box for 100 Slides.—This is made of wood, cloth covered, cardboard partitions, two rows of 50 each; with straps, clasps, and well finished handle.

Outside dimensions: Height, 4½ in.; length, 10¼ in.; width, 8 in.

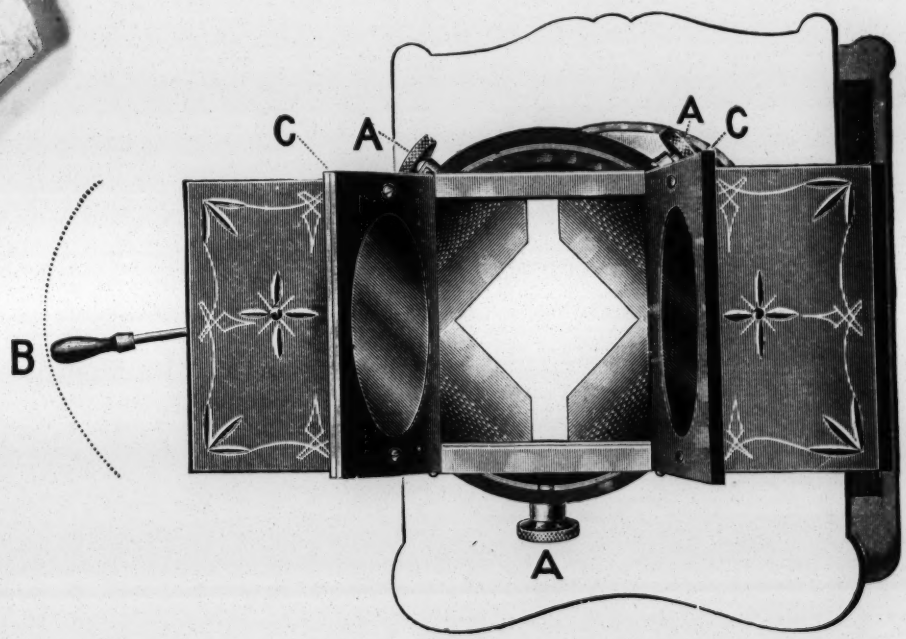
Price.....**$2.75**



No. 120. Slide Box de Lux.—The handsomest, strongest, and most practical slide box, yet devised. Size is: Height, 5 in.; length 11¾ in.; width, 9 in. Compartments separated by wood partitions, with padded top for better care of slides. Is made of wood, leather covered; has two clasps, and in addition lock and key, with leather handle for carrying.

Price.....**$4.75**

Eureka Single Dissolver



The Eureka Dissolver is to be attached to a single magic lantern, and is intended to produce a dissolving effect as closely resembling that of the double lantern as possible.

With adjustable thumb screw A, it is attached to the front of the objective lens. By moving the lever B controlling the dissolving shutters, one picture will gradually disappear and another will gradually replace it. There is always light on the curtain, and at no time during the change is the curtain dark. The dissolving can be done slowly or quickly as desired and used equally well on electric or calcium light.

When dissolving slowly, the picture gradually fades away, while the other picture gradually grows brighter until the full illumination is obtained. C and C are dissolving tinters, by means of which a scene may be dissolved from daylight to sunset and from sunset to night.

PRICES.

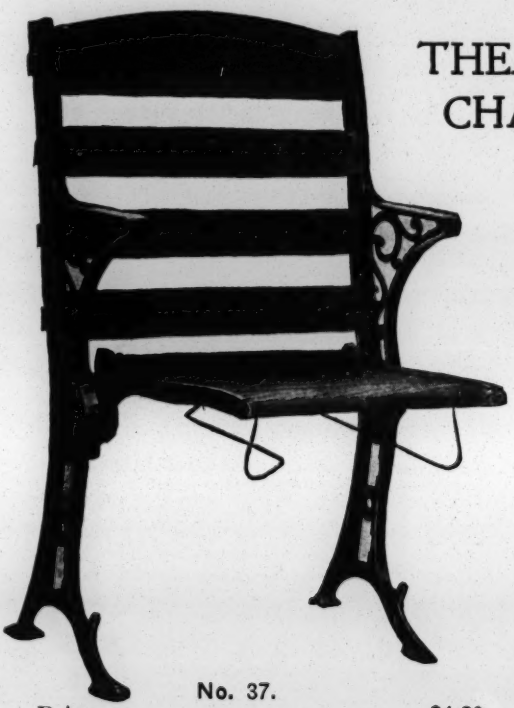
Eureka Single Lantern Dissolver No. 1..... **$10.00**

Eureka Single Lantern Dissolver No. 2..... **13.50**

No. 1 Dissolver is adjusted to fit any lens the diameter of rim of front end of objective not exceeding 3⅜ inches. The No. 1 Dissolver will fit ¼, ⅓, or ½ size Darlot or Bausch & Lomb lens.

No. 2 Dissolver will fit objective lens, diameter of whose front ring exceeds 3⅜ inches. This will include 2-3 and 4-4 size Darlot or Bausch & Lomb lens. Unless specified the No. 1 Dissolver will always be sent.

THEATRE CHAIRS



No. 37.

Price $1.20

Preferably for out-door use in base-ball parks or pavilions, but is equally well adapted for indoor use where it is desired to exercise economy. Finished in black Japan.



No. 491.

Price 60c

This is a very desirable and inexpensive style.



No. 25.

Price $1.30

A style which combines quality and economy. Supplied in any color or finish desired, but unless otherwise specified, in birch, mahogany finish, with castings in black Japan.

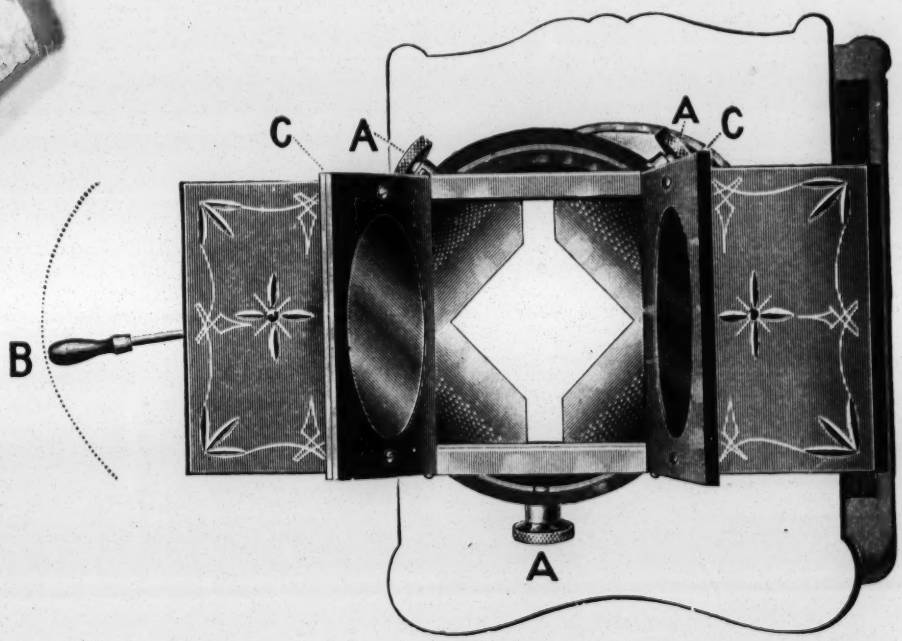


No. 134.

Price $2.00

Massive castings, beautifully designed, added to the artistic shape of the back and comfortable full roll seat make this chair worthy of the finest theatre. Its price, however, is surprisingly low. Veneers, birch, mahogany finish and castings black or green traced in bronze, unless otherwise ordered.

Eureka Single Dissolver



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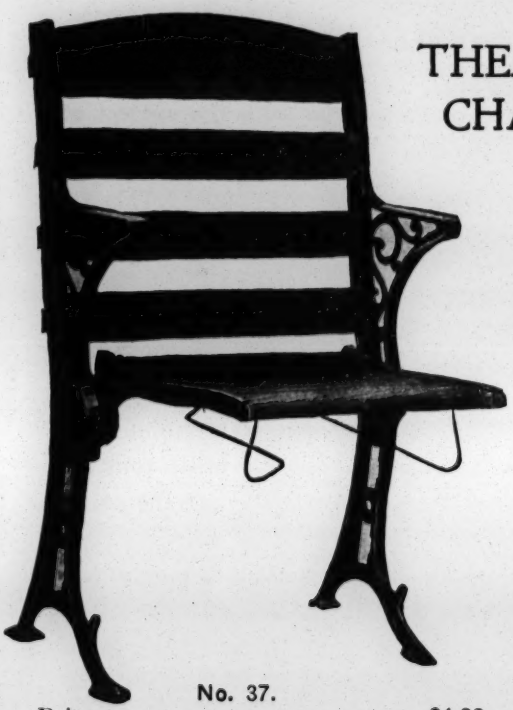
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About the Coloring of Stereopticon Views

As many buyers of stereopticon slides are unfamiliar with the subject of their coloring, we offer a few words of explanation.

All stereopticon views that are sold colored are colored by hand. This applies to every grade—good, bad and indifferent. There is no mechanical process by which slides can be colored.

The vast difference that exists between various colored slides is due to the expertness or inefficiency of the colorist. A high-class slide colorist is an artist; a cheap colorist is a mechanic. The one works for effect on his slides, putting in every tint that his experience and artistic sense suggest; giving talent and often genius to the work; throwing his individuality and his ideas into his brush. His product is as different from that of other colorists as are the paintings of a Meissonier from those of a dauber. It is the work of such colorists that distinguishes the slides of Stoddard, Burton Holmes and other careful lecturers from those of men who sacrifice everything to cheapness. The other class of artists, often consisting of unpracticed girls, who perform their labor for a small sum per week, is worked under pressure, lacks the artistic sense as well as the ability to handle a brush properly, and is expected to turn out a fixed quantity of slides per day, as a brick layer is expected to lay a certain number of bricks. They begin and end as apprentices to the trade.

There are various grades of merit between the two extremes; but the vast majority of colored slides that are sold at a very cheap price are of the apprentice variety. When one colored slide is offered at 50c and another at $1 there is a difference in quality between them. When one dealer offers his "best" colored slides at 50 cents, it is a safe premise that his best is another dealer's worst.

The highest price that can be asked for coloring a slide is cheap when one considers the character of the work and the value of the artist's time; current prices for good coloring are made possible only by the experience and rapidity that the colorist gains by devoting his energies exclusively to such work. A good colorist can do much more work and infinitely better than a poor slide painter, in a given time. But his pay is much higher.

The coloring of slides that are listed in the catalogue is cheaper for the best quality than that of special slides colored to order, because the colorist is familiar with the one, while the other usually calls for extra effort and time.

Slides used for coloring are the same as those sold plain; the coloring has been added to the plain side. A first quality plain slide will make a better colored slide than a second quality, even though the coloring be the same. A good negative will make a better slide than a poor one; a wet plate or collodion slide is more transparent and sparkling than a dry plate, but is more difficult to make in the first place and requires special knowledge for coloring. Only expert colorists can color wet plate slides.

Views for the Stereopticon Made to Order.

We make views to order, standard size, unmounted, 3¼x4 inches, or mounted in wood 4x7. Any photograph, newspaper print, book plate or drawing can be copied. Plain black and white prints make better slides than colored prints. These slides can be colored if desired.

PRICES.

Slides to order, uncolored, 3¼x4 inches, from photograph, including negative and one slide, each $0.75
Slides to order, colored, 3¼x4 inches, from photograph, etc., each..... 1.50
Slides, colored, coloring only, each 75 cents and..... .50

Public Announcements With the Stereopticon.

Election Bulletins, Advertisements, stage Notices, Etc

We are in constant receipt of letters of inquiry seeking information as to the proper manner of making advertising slides to be projected in public places, against the outer walls of buildings, or in theatres and halls, by means of a steoreopticon. We have given much thought and labor to this subject and have evolved several methods that will answer this purpose satisfactorily.

For the purpose of projecting announcements of temporary interest, that is to say, written matter which is to be frequently changed, such as election bulletins, stage announcements, etc., we recommend our new system of

Typewriter Bulletins

for which we furnish a transparent flexible material, which is manufactured for us in Germany. These plates are made in standard slide size, 3¼x4 inches. They are placed in the typewriter and the announcement written in the ordinary way as it would be on paper.

We furnish a prepared powder which is sprinkled on these announcements to intensify the letters; the flexible plate is then placed between two glass slips of the regular lantern slide size and placed in the carrier of the stereopticon like an ordinary slide.

The merit of this system lies in the fact that the letters are clear cut, and when projected on the curtain are very legible; at the same time the compactness of the writing enables the operator to show much more matter upon his curtain than is possible when the announcements are written in ink. This method has been used with great success by the "Chicago American" for its election and other stereopticon bulletins, which paper has the exclusive rights in Chicago.

Prices of Specially Prepared Election Bulletin and Advertising Plates for use with Typewriter, per dozen, 50c; per hundred.....$2.50
Prepared Powder for Intensifying Typewriter Letters, per ounce ..... .20

Plain Glass Slips For Announcements.

Exhibitors that wish to prepare announcements either for advertising or other purposes in the simplest manner can do so by purchasing ordinary plain glass slides, standard size slide, 3¼x4 inches, and a bottle of liquid India ink. Announcements can be written on these plates with an ordinary pen and are to be placed in a slide carrier in the same manner as ordinary slides.

Price of Plain Glass Slips, 3¼x4 Inches, for Advertising and Announcements, per dozen $0.25
Liquid India Ink, per bottle ..... .25
Hair Line Writing Pen for Writing Announcements on Glass, with Holder, each ..... .05

Stereopticon Slides Showing Cloud and Water Effects

We offer a set of ten subjects which are particularly effective slides when colored; they can be furnished 1, 2 or 3 slides of each subject, colored differently for dissolving effects.

These slides are not sold uncolored.

Cloud and water effects are particularly striking and a set of these slides will be found as pleasing as any that we can recommend.

We think highly enough of these views to devote a great deal of catalogue space to illustrations, although these do not show as strikingly as the colored slides.

Price per slide (colored) $1.00; sets of two of one subject, $2.00 per set; Sets of three of one subject $3.00 per set. Price of a complete set of two of each subject, twenty slides in all, $16.00.

No. 1 Before Sunrise at Nassau, the Bahama Islands

This slide shows clouds and water, the horizon being well defined. The upper section of the clouds dark and in strong contrast with the rifts below. We recommend this slide in a set of two, one of them colored to show dawning, the other to show sun rise.

No. 2 Sunrise in Havana Harbor, Cuba

This slide shows the harbor with cloud effect. The city in the background forms a sky line; while in the middle ground are seen several ships, with a row-boat in the foreground. We recommend the purchase of this slide in sets of two; both of them in brilliant colors.

No. 3 Sunrise on the Ossequibo River, South America

Another cloud and water effect. The sun is not yet visible but the beams of light appear through the clouds and are reflected beautifully by the water. We recommend the purchase of this slide in sets of two.

No. 4 Sunset at Santiago Harbor

Another cloud and water effect somewhat lighter in tone than the previous subjects. The hills of Santiago form a beautiful relief in the background while a cat-boat with sail up appears in the middle foreground. We recommend the purchase of this slide in sets of three, each of them colored differently from the other for dissolving.

No. 5 Sunset, Caribbean Sea

A beautiful cloud and water effect showing the rolling of the waves and the horizon; no other objects appear in this view, which is recommended for purchase in sets of two.

No. 6 Sunset, Cape Miasi, Cuba

A cloud and water effect showing a strip of land in the background; which is recommended for purchase in sets of two.

No. 7 Sunset, Puerto Cabello, Venezuela

A cloud and water effect, the sun itself being invisible but its beams radiating from behind the cloud; which is recommended in sets of three.

No. 8 German Cruiser Dolphin in the West Indies

A cloud and water effect with the German cruiser Dolphin in the middle ground. In the background are other ships of war. We recommend this slide in sets of three.

No. 9 Sea Beach, Demerara, South America

This slide shows clouds, water and land. The water plays upon the beach, the surf forming a prominent white line against the dark background of the water. We recommend this slide in sets of two.

No. 10 British West Indian Squadron, Jamaica, West Indies

A cloud and water effect showing the British fleet in the background. We recommend this slide in sets of two.

CLOUD AND WATER EFFECTS



Copyright, 1905, by E. A. Hall

No. 1. Before Sunrise at Nassau, Bahama Islands



Copyright, 1905, by E. A. Hall

No. 2. Sunrise, Havana Harbor, Cuba

CLOUD AND WATER EFFECTS—Continued



Copyright, 1905, by E. A. Hall

No .3. Sunrise, Ossequibo River, South America



Copyright, 1905, by E. A. Hall

No. 4. Sunset, Santiago Harbor, Cuba

CLOUD AND WATER EFFECTS—Continued



Copyright, 1905, by E. A. Hall
No. 5. Sunset, Caribbean Sea



Copyright, 1905, by E. A. Hall
No. 6. Sunset, Cape Miasi, Cuba

CLOUD AND WATER EFFECTS—Continued



Copyright, 1905, by E. A. Hall

No. 7. Sunset, Puerto Cabello, Venezuela



Copyright, 1905, by E. A. Hall

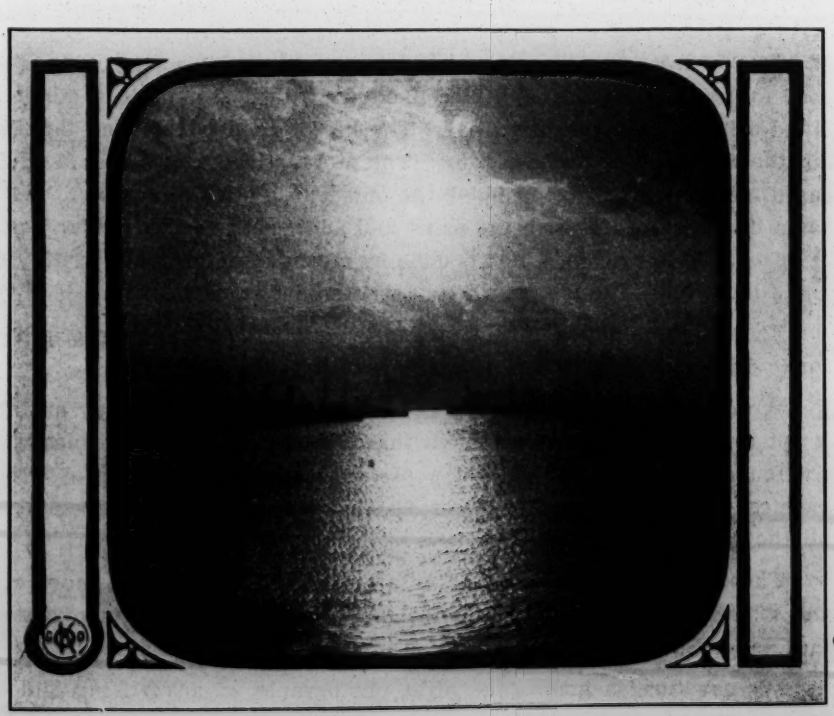
No. 8. German Cruiser Dolphin in West Indies

CLOUD AND WATER EFFECTS—Continued



Copyright, 1905, by E. A. Hall

No. 9. Sea Beach, Demarara



Copyright, 1905, by E. A. Hall.

No. 10. British West Indian Squadron, Jamaica

BUSINESS ADVERTISEMENTS

Price, per colored Slide, 50 cents each



No. 75. Advertising Slide for "Restaurant" Other designs can also be had for same subject.

We have gone to considerable expense in preparing sets of designs to be used for business advertising in connection with a stereopticon which will be found original and very attractive. The life of good advertising lies in arresting the attention of the passer-by. The stereopticon views that we have prepared for this purpose accomplish the object in a striking manner. Each slide has a blank space in which the name and address of the particular business to be advertised is written, which is done by means of an ordinary writing pen and liquid India ink. The letters when so written dry rapidly.

Each of these slides is made attractive either by some appropriate cartoon, comic drawing, or fancy lettering.

We have sought in our list of titles to cover practically every business that is apt to be advertised. Customers that wish to cover special lines which are not found in the list printed below are requested to inform us of the kind of business that they desire to advertise, and we will make up special slides to fill the requirements.

These views are sold colored only in order to make them more attractive and effective and customers can feel assured that announcements made with these slides will attract the attention of everybody within sight of the curtain.

We can furnish small blue print photographs of advertising slides, about 250 views, each of which can be had in colored slide form. Price of complete set of blue prints, 25 cents.

Business Advertisements—Continued.

We can furnish illustrated advertising slides for the following lines of business. Special slides made to order from our own design.



No. 11. Advertising Slide of "Clothing." Other Designs of Same Subject on Hand.

List of Special Advertising Slides, with Cartoon, Comic Drawing or Fancy Lettering on Each; Blank Space for Name and Address.

Standard Lantern Slides, 3¼x4 inches. Price per slide, colored, 50c.

1 Art Gallery.
2 Boots and Shoes.
3 Blacksmith.
4 Business College.
5 Buffet.
6 Barber Shop.
7 Bric-a-Brac.
8 Books.
9 Balloon.
10 Bakery.
11 Clothing.
12 Confectionery.
13 Cigars and Tobacco.
14 Cafe.
15 Crockery.
16 Contractor.
17 Coal Yard.
18 Coal and Wood.
19 Cards.
20 Consumption Cure.
21 Catarrh Cure.
22 Chiropodist.
23 Clocks.
24 Department Store.
25 Detective Agency.
26 Dray.
27 Diamonds.
28 Delicacy Store.
29 Deafness Cured.
30 Dentist.
31 Entertainment.
32 Expressing.
33 Eye and Ear Specialist.
34 Farm Seed.
35 Farming Implements.
36 Furniture.
37 Fair.
38 Florist.
39 Frames.
40 Grocery.
41 Gas Fixtures.
42 Grocery and Market.
43 Hats and Caps.
44 Harness and Saddlery.
45 Hotel.
46 Hardware.
47 Haberdasher.
48 Insurance Agency.
49 Ice Cream Parlor.
50 Kidney Cure.
51 Live Stock.
52 Liquors.

BUSINESS ADVERTISEMENTS—Continued

53 Livery Stable.
54 Laundry.
55 Loan Office.
56 Lunch Counter.
57 Lumber Yard.
58 Millinery.
59 Market.
60 Musical Instruments.
61 Manicuring Parlor.
62 Moving Van.
63 News Stand.
64 Oyster House.
65 Opticians.
66 Physicians.
67 Ploughs, etc.
68 Pianos.
69 Plumbing.
70 Pawn Broker.
71 Patrol.
72 Printing Company.
73 Portraits.
74 Photographic Studio.
75 Restaurant.
76 Real Estate.
77 Refreshments.
78 Soda Fountain.
79 Specialists.
80 Surgical Instruments.
81 Stationery.
82 Santa Claus.
83 Toys.
84 Wind Mills.
85 Watches.

Price of Advertising Slides, with Original Designs, Sold Colored Only, 50c Each

On receipt of sufficient remittance to cover express charges we will ship a quantity of these slides C. O. D., with the privilege of selection in the express office. This will enable customers to select the most appropriate slides for their purpose. On some lines of business we have from 3 to 6 different slides covering the same subject.

Special Views

Standard Size, 3¼x4 inches, Beautifully Colored. Price, $1.00 Each

No. 2001. Our Banner in the Sky. A handsomely colored woodland scene, showing a hill in the background, the sky shows stars and clouds that are naturally arranged to represent the stars and stripes of an American flag.

No. 2002. State Street, Chicago, at Night, beautifully illuminated, taken during the Fall Festival, showing a myriad of electric lights. A beautiful effect.

No. 2003. The Eagle Perched on Shield, draped with American flag. A new design showing an eagle replete with life, perched on a shield with the American colors.

No. 2006. The English and American Flags, with graceful folds flung to the breeze; on one side, staffs crossed.

No. 2007. Uncle Sam.

No. 2008. Water Babies.



Movable Comic Views.

On Slides, 4x7 Inches.

Highly Colored, with Fantastic Life-like and Unexpected Motions to the Figures.

The Movement is produced by a portion of the Figure being painted on a glass plate which is quickly drawn to one side, giving the above effect.

Price 55c Each. $6.00 per Dozen.

Announcement Slides



Standard Size 3¼x4 inches.

PRICE PER SLIDE, FIFTY CENTS EACH

Special prices quoted on quantity orders.

Announcement slides either in colors or black and white, fancy lettering or comic designs.

Special slides made to order varying in price according to subject matter.

A complete line of advertising slides always in stock.

The most effective manner of making announcements to an audience is by projecting a neat and attractive slide bearing the announcement to be made.

For list of slides on hand see following page.

List of Announcement Slides

1. Intermission 5 Minutes. Those arriving late may remain for the next show.
2. Those who have not seen the entire performance may remain for the next show.
3. All persons arriving late may remain for the next show.
4. If you came in late, remain seated, as we start right over again.
5. Entire new program tomorrow.
6. We cordially invite the ladies and children to this theatre. No pictures will be shown that can possible hurt the most refined taste.
7. If you have enjoyed the show come again.
8. If our show pleases you tell others, if not tell us.
9. The management of this theatre are endeavoring to give its patrons the very newest and best pictures obtainable.
10. Gentlemen will please refrain from smoking or spitting on the floor.
11. Please do not expectorate on the floor.
12. Change of pictures every day.
13. Don't forget special change of program tomorrow.
14. Ladies please remove hats.
15. Gentlemen will please remove their hats.
16. Ladies and gentlemen will kindly remove their hats. The party behind cannot see.
17. Gentlemen please remove your hats. No smoking.
18. Hats off and no smoking, please.
19. Our shows are fresh, clean and entertaining.
20. Intermission 2 Minutes. Please wait.
21. Welcome.
22. Good-night.
23. Good-night, call again.
24. Change of program Monday and Thursday.
25. Change of program Monday, Wednesday and Friday.
26. Change of program Wednesday and Sunday.
27. Change of program Sunday, Monday, Wednesday and Friday.
28. Change of program Sunday, Tuesday and Friday.
29. Next show in 3 minutes.
30. Change of pictures Saturday.
31. Change of program every Sunday, Tuesday, Thursday and Saturday.
32. Change of program Monday, Thursday and Saturday.
33. Change of program every day.
34. Ladies' souvenir matinee Wednesday.
35. Change of program every other day.
36. Matinee tomorrow at 2 p. m.
37. Thanks.
38. Change of program every Tuesday, Thursday and Saturday.
39. Change of program every Monday.
40. Watch for our next sensation.
41. Change of program Tuesday, Thursday and Sunday.
42. Wednesday, ladies' souvenir day; Friday, children's souvenir day.
43. Change of program tomorrow.
44. Pictures changed every Monday, Wednesday and Friday.
45. Children's matinee every Saturday 5 cents.
46. Change of program every Wednesday and Saturday.
47. Our moving pictures and illus trated songs are the best.
48. Good afternoon.

Secret Society Slides

These views are furnished in either of two styles:

1 Round glass, colored in best style in oils, on plate glass, the cover glass being sealed with the slide; this permanently mounted in a wooden frame 4x7 inches in size. These slides are generally used with a dissolving stereopticon

2 Unmounted square glass slides, 3¼x4 inches in size, matted and bound, like the ordinary stereopticon view, colored.

The slides listed below are made from original negatives. Copies are being offered by some dealers, but they are of inferior quality.

Masonic Slides

Price per slide, in round, wood-mounted style, colored.....$1 50
Price per slide, 3¼x4 inches, unmounted, colored..... 1 25
Slides marked with letters only are uncolored, with blacked-out backgrounds. Price per slide 75

BLUE LODGE

FIRST DEGREE

1 Holy Bible, Square, Compass and Warrant.
2 Ancient Lodge in Valley.
3 Form of Lodge.
4 Supports of Lodge.
5 Jacob's Ladder.
a Group—Faith, Hope, Charity.
b Faith.
c Hope
d Charity.
6 Furniture of Lodge.
7 Ornaments of Lodge.
8 Lights of Lodge.
9 Jewels of Lodge.
10 Tabernacle in Wilderness.
11 St. John the Baptist and St. John the Evangelist.
12 Masonic Tenents.
a Brotherly Love.
b Belief.
c Truth.
13 Points of Entrance.
a Temperance.
b Fortitude.
c Prudence.
d Justice.
14 Chalk, Charcoal and Clay.
14a Entered Apprentice's Carpet.

SECOND DEGREE

15 Pillars of the Porch.
16 Five Orders of Architecture.
a Tuscan.
b Doric.
c Ionic.
d Corinthian.
e Composite.
17 The Five Senses.
18 Seven Liberal Arts.
19 Scene at the Waterfall.
20 Corn, Wine and Oil.
21 Allusion to the Letter G.
21a Fellowcraft's Carpet.

THIRD DEGREE

22a The Confession.
22b The Wayfaring Man.
22c Finding Spring of Acasia.
(d) Marble Monument.
23 Building of King Solomon's Temple.
24 Ancient Three Grand Masters.
25 Entered Apprentice's Lodge.
26 Fellowcraft's Lodge.
27 Master Mason's Lodge.
28 Three Steps.
(a) Eight Emblems.
29 Pot of Incense.
30 Bee Hive.
31 Book of Constitution Guarded by Tyler's Sword.
32 Sword Pointing to Naked Heart and All-Seeing Eye.
33 Anchor and Ark.
(b) Forty-seventh problem.
35 The Hour-Glass.
36 The Scythe.
37 Emblems of Mortality.
38 Master Mason's Carpet.
39 Open Bible.
40 Clay Ground near Succoth and Zeradatha.
41 Bringing Logs to Joppa.
42 Workman in the Quarries.

SECRET SOCIETY SLIDES—Continued

Price per slide in round wood mounted style, colored.....$1.50
Price per slide in 3¼x4 inch style, unmounted, colored..... 1 25

ROYAL ARCH CHAPTER.

1 Map of Country Between Jerusalem and Babylon.
2 The Tower of Babel.
3 Babylon.
4 Hanging Gardens, Babylon.
5 Handwriting on the Wall.
6 Babylon Taken by Cyrus.
7 River Euphrates.
8 Ruins of Anath.
9 Ruins of Rabba.
10 Country of Mesopotamia.
11 Sandy Desert.
12 City of Palmyra.
13 Ruins of Palmyra.
14 City of Damascus.
15 Ruins near Damascus.
16 Forests of Lebanon.
17 Quarries of Zeredathah.
18 City of Jerusalem.
19 Jerusalem in Ruins.
20 Tabernacle of Zerubbabel.
21 Burning Bush, with Moses.
22 Burning Bush without Moses.

COMMANDERY.

1 Angel of Sepulchhre.
2 The Marys at Tomb.
3 Ascension of Christ.

PRELATE.

1 Valley of Dry Bones.
2 The Crucifixion.
3 Body of Christ in Tomb.
4 Resurrection of Christ.
5 The Cross.
6 The Pilgrim.
7 The Knight.
8 The Penitent.
9 Christ on the Cross.
10 Death on the Pale Horse.
(a) Skull.
12 John at Patmos.
(b) Faith.
14 Cross and Crown of Glory, with Mott.

KNIGHTS OF PYTHIAS.

First Rank.

1 Friends Damon and Pythias.
2 Damon condemned to Die.
3 Pythias' Appeal to Dionysius.
4 The Flight of Damon to His Family.
5 Pythias Confined to Dungeon.
6 Pythias in Dungeon. Calantha's Appeal.
7 Damon's Farewell to his Family.
8 Pythias at Headsman's Block.
9 Pythias Saved by Damon's Arrival.
10 Heroes Honored by the King.
11 Beautiful Unknown Shore.

Third Rank—Monitor.

1 Unknown Sea.
2 Sunshine and Shadow.
3 Darkness and Death.
4 Budding Flowers and Sparkling Stream.
5 Majestic Mountains and Peaceful Homes.
6 The Sunset Glows with Rubies.
7 Stars Unutterably Bright.
8 Stars of Sympathy and Love.
9 Rays of Light from a Heaven of Peace.

PYTHAGORAS.

1 Ancient Egyptian Arts.
2 Science of Arabia.
3 The Philosopher.
4 The Flowery Plain.
5 The Mountain Side.
6 A Dark and Sullen Water Scene.
7 Within a Cavern Dark and Damp.
8 The Sunless Sea.
9 Where Hideous Creatures Climb.
10 The Hero.

SIXTH SENATOR.

1 The Battlefield.
2 Two Horsemen Meet in Deadly Conflict.
3 Unhorsed and Sorely Hurt.
4 Esquire in Course of Duty.
5 Brings Water in His Helmet.
6 The Champion and Defender.
7 The Emblem.

ORDER OF THE EASTERN STAR.

First Section.

Adah.

1 Jephthah Going to Battle.
2 Jephthah's Daughter Meeting Her Father.
3 Jephthah's Daughter and Her Companions.
4 Jephthah's Daughter Returns from the Mountains.
5 Emblem.
6 Motto and Biblical Reference.

Second Section.

Ruth.

7 Naomi and Her Daughters-in-Law.
8 City of Bethlehem.
9 Boaz and Ruth.
10 Boaz Favors Ruth.
11 Emblem.
12 Motto and Biblical Reference.

Third Section.

Esther.

13 Espousal of Esther by Ahasuerus.
14 Esther Seeks Ahasuerus.
15 Esther Imploring Ahasuerus.
16 Emblem.
17 Motto and Biblical Reference.

Fourth Section.

Martha.

18 Christ with Mary and Martha.
19 Martha Meeting Jesus.
20 Resurrection of Lazarus.

SECRET SOCIETY SLIDES—Continued

Price per slide in round wood mounted style, colored.....$1 50
Price per slide in 3¼x4 inch style, unmounted, colored..... 1 25

21 Marys at the Tomb.
22 Emblem.
23 Motto and Biblical Reference.

Fifth Section.

Electa.

24 Electa with Cross.
25 Benevolence.
26 Faith at the Cross.
27 Ascension.
28 Heaven.
29 Emblem.
30 Motto and Biblical Reference.

Hymn After Prayer.

31 The Angry Sea.
32 Rock of Ages.
33 Simply to Thy Cross I Cling.
34 Flight of the Soul.

Sixth Section.

35 The Signet.
36 Holy Bible, Bunch of Violets, and Sword and Veil on the Blue Point of Star.
37 Sheaf of Wheat on the Yellow Point of Star, supported by the "Lilies of the Valley" and the Jessamine.
38 The Scepter and Crown on the White Point of Star with the Sun and Tiger Lilies.
39 A Broken Column on the Green Point of Star, the Lamb and a Spray of Fern Leaves.
40 The Golden Cup on the Red Point of Star with the Lion and the Rose.
41 Motto and Biblical References.

ODD FELLOWS.

A new and superior series, from new designs, for the new work of the Independent Order of Odd Fellows.

Initiatory Degree.

1 All-Seeing Eye.
2 Three Links.
3 Skull and Cross Bones.
4 The Scythe.
5 Motto—From Darkness to Light.

First Degree.

6 Bow, Arrow and Quiver.
7 The Bundle of Sticks.
8 Motto—In Friendship Forever.

Second Degree.

9 The Ax.
10 Heart and Hand.
11 The Globe.
12 The Ark.
13 The Serpent.
14 Motto—Brotherly Love the Bond of Unity.
15 Scales and Sword.
16 The Bible.
17 The Hour Glass.
18 The Coffin.
19 Motto—Truth the Imperial Virtue.

Encampment.

20 The Tree Pillars.
21 The Tent.
22 Pilgrim's Scrip, Sandals and Staff.
23 The Altar of Sacrifice.
24 Tables of Stone, Crescent and Cross.
25 Altar of Incense.

Additional I. O. O. F. Views.

Emblems of Initiatory, First, Second and Third Degrees on four separate sides.

Pines on the Mountain Side.
Trees Marking Water Course.
Narrow Defile.
Rainbow.
Good Samaritan (6 slides).
David and Goliath.
David with Goliath's Head.
David Before Saul.
David and Jonathan.
Saul Casting His Javelin at David.

DAUGHTERS OF REBECCA.

1 Rebecca at the Well.
2 Mother of Samson.
3 Hannah.
4 Esther Implores Ahasuerus.
5 Ruth.
6 Ruth and Naomi.
7 Sarah.
8 Miriam.
9 Queen Elizabeth.
10 Cleopatra.
11 Catharine de Medici.
12 Isabella.
13 Song of Deborah.
14 Moon and Seven Stars.
15 Beehive.
16 Dove.
17 Lily.
18 Arrival of Rebekah.
19 Jephthah Meeting Daughter.
20 Jephthah's Daughter and Companions.
22 Esther Espoused by the King.

KNIGHTS OF THE GOLDEN EAGLE.

1 Skeleton.
2 Monks Kneeling.
3 Angels.
4 Hell.

SECRET SOCIETY SLIDES—Continued

Price per slide in round wood mounted style, colored..... .....$1.50
Price per slide in 3¼x4 inch style, unmounted, colored..... 1.25

KNIGHTS AND LADIES OF HONOR.

Principles of the Order.

1 Charity.
2 Honor.
3 Virtue.
4 Love.
5 Justice.
6 Hope.
7 The Jewel of Our Order.

Illustrating Odes.

8 "Lift Up the Glad, Triumphant Song."
9 "To Seek the Widow's Lowly Cot."
10 "To Take the Orphan by the Hand."
11 Protection.

BROTHERHOOD OF LOCOMOTIVE FIREMEN.

1 Home.
2 Round House.
3 On the Road.
4 The Wreck.
5 The Funeral.
6 Payment of Beneficiary Certificates.
7 Faith, Hope and Charity.
8 Grand Lodge.
9 Protection.
10 Charity.
11 Sobriety.
12 Industry.
13 Coat of Arms.
14 Joshua Leach.

BROTHERHOOD OF RAILWAY TRAINMEN.

1 Meeting of Employer and Employe.
2 Lodge in Session.
3 Going Forth From Home.
4 The Trainman at His Post of Duty.
5 The Trainman's Last Ride.
6 The Stricken Household.
7 "Ashes to Ashes—Dust to Dust."
8 The Ministration of the Brotherhood.
9 Our Brotherhood.

WOODMEN OF THE WORLD.

1 Skull.
2 Cross.
3 Sunrise on Forest.
4 Emblems of Woodcraft.
5 Woodmen Chopping in Forest.
6 Youth and Age.
7 Noonday Sun in the Forest.
8 Bouquet of Flowers.
9 Log House in Clearing.
10 Modern House in Clearing.
11 City Business Street.
12 Moonlight on Forest and Mountain.
13 Deathbed Scene.
14 Unveiling of Monument.
15 Camp of Sovereign Woodcraft.
16 Dove with Olive Branch.
17 American Flag.
18 All-Seeing Eye.
19 Joseph Sold by His Brethren.
20 Stripped of Possessions.
21 Rescue from Danger.
22 Purity.
23 Funeral at the Grave.
24 Paying of Assessment by Sovereigns.
25 Paying of Certificate to Widow.
26 Portrait of J. C. Root.
27. Portrait of John T. Yates.
28 Unveiling Monument at Logan, Ohio, by Sovereign Camp.
29 Beehive.
30 Hour Glass.
31 Coffin.
32 Anchor and Ark.
33 Sword Pointing to Naked Heart.
34 Scythe.
35 Funeral Procession.
36 Motto—"In God We Trust."

SONS OF AMERICA.

1 Columbus Discovering America.
2 The Mayflower at Sea.
3 Landing of the Pilgrims.
4 Battle of Lexington.
5 Battle of Bunker Hill.
6 Portrait of Washington.
7 Washington Crossing the Delaware.
8 Washington at Prayer.
9 Battle of Bennington.
10 Battle of Saratoga.
11 Battle of Monmouth.
12 Battle of Stony Point.
13 Battle of Cowpens.
14 Battle of Eutaw Springs.
15 Surrender of Cornwallis.
16 Old Ironsides.
17 Battle of New Orleans.
18 Portrait of Lincoln.
19 Firing on Fort Sumter.
20 Rally of Troops.
21 Battle of Gettysburg.
22 Blue and Gray.
23 Destruction of the Maine.
24 Manila Bay.
25 San Juan Hill.
26 Scene of Peace.
27 Public School House.
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29 "Stars and Stripes."

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1 Alas and Did My Saviour Bleed.—The Shadow of the Cross. By Holman Hunt.

2 All Hail the Power of Jesus' Name.—"All Hail." By Virgilio Tojetti.

3 Am I a Soldier of the Cross?—The Martyr's Last Prayer. By Gerome.

4 Art Thou Weary, Art Thou Languid?—First Good Friday. By Delaroche.

5 As With Gladness Men of Old.—Star of Bethlehem. By Piglhein.

6 Blest Be the Tie That Binds.—Family Worship. By Hofmann.

7 Break Thou the Bread of Life.—Christ Feeding the Multitude. By Murillo.

8 Christ For the World We Sing.—Christ the Consoler. By Ary Scheffer.

9 Christ the Lord is Risen Today.—Touch Me Not. By Schonhen.

10 Come Holy Spirit, Heavenly Dove.—Christ in the Temptation. By Hofmann.

11 Come Unto Me Ye Weary.—Left to the World. By Otto Lingner.

12 Come Ye Disconsolate. The Doctor. By Fieldes.

13 Dear Jesus, Ever at My Side.—Christ Child. By Ittenbach.

14 Doxology: Praise God, etc.—The Chorister Boys. By Mrs. Anderson.

15 Eternal Father, Strong to Save.—The Life-Boat. By A. Morton.

16 From Greenland's Icy Mountains.—Statue of Heber in Calcutta Cathedral.

17 God Be With You, Till We Meet Again.—The Supper at Emmaus. By L'Hermitte.

18 God Calling Yet, Shall I Not Hear?—Ruth Deciding.

19 God Moves in a Mysterious Way.—The Sea is His.

20 Hail the Day That Sees Him Rise.—Christ's Ascension. By Bierman.

21 Hark! Ten Thousands Voices Sounding.—Peter and John Run to the Sepulchre. By Burnand.

22 Hark! The Glad Sound.—Christ Tempted. By S. Cornicelius.

23 Hark! The Herald Angels Sing.—Mary and Infant Jesus. By Von Bodenhausen.

24 He Leadeth Me, Oh, Blessed Thought.—Christ the Good Shepherd. By W. T. C. Dobson.

25 Holy, Holy, Holy, Lord God Almighty.—Angels Heads. By Sir Joshua Reynolds.

26 Holy Spirit, Truth Divine.—Marguerite at Church. By Kaulbach.

27 I Heard the Voice of Jesus Say.—Mary and Martha and Jesus. By Siemiradski.

28 I Love to Tell the Story.—Statue, Jesus and the Children. By Tinworth.

29 I Need Thee Every Hour.—Foundling Girls. By Mrs. Anderson.

30 I Need Thee, Precious Jesus.—The Soul's Awakening. By J. Sant.

31 In the Cross of Christ I Glory.—The Shepherd of Jerusalem. By P. R. Morris.

32 In the Hour of Trial.—Christ in Gethsemane. By Hofmann.

33 I Think When I Read That Sweet Story of Old.—Christ the Good Shepherd. By W. T. C. Dobson.

34 It Came Upon the Midnight Clear.—Christmas Angels and Bells. By Blashfield.

35 Jerusalem, My Happy Home.—Hypatia. By Seifert.

36 Jesus, I My Cross Have Taken.—The Arrest of Jesus.

37 Jesus Keep Me Near the Cross.—Mary at the Cross. By Delaroche.

38 Jesus, Lover of My Soul.—Christ and Peter. By Ad. Schwartz.

39 Jesus Shall Reign Where'er the Sun.—Pilate's Wife's Dream. By Dore.

40 Just As I Am Without One Plea. The Prodigal Son. By Franz Molitor.

41 Laborers of Christ, Arise.—The Good Samaritan. By K. Siemenroth.

FAVORITE HYMNS—Continued

42 Lord, I Hear of Showers of Blessing.—The Walk to Emmaus. By Plockhorst.

43 Love Divine, All Love Excelling.—St. Cecelia and the Angels. By H. Lauenstein.

44 More Love to Thee, O Christ.—The Rich Young Ruler and Christ. By Hofmann.

45 Morn's Roseate Hue Has Decked the Sky.—First Easter Dawn. By J. K. Thomson.

46 My Country 'Tis of Thee.—Dr. S. F. Smith Under the American Flag.

47 My Faith Looks Up to Thee. Augustine and Monica. By Ary Scheffer.

48 My Hope is built on Nothing Less.—The Lighthouse on the Rocks. By G. Ames.

49 My Jesus, as Thou Wilt.—Jesus in Gethsemane. By Jalabert.

50 My Jesus, I Love Thee.—"Ecce Homo." By Guido Reni.

51 My Soul Be on Thy Guard.—Martyrs in the Colosseum. By Dore.

52 Nearer, My God to Thee.—Jacob's Dream. By Murillo.

53 Not All the Blood of Beasts.—The Scape-Goat.

54 Now the Day is Over.—The Angelus. By Millet.

55 O Come All You Faithful.—In Bethlehem. By Bouguereau.

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57 O, For a Heart to Praise My God.—The Golden Stair-Case. By Sir E. Burne-Jones.

58 O God Beneath Thy Guiding Hand.—The Pilgrim Exiles. By Boughton.

59 O God, Our Help in Ages Past.—Daniel Praying for Jerusalem.

60 Oh, Could I Speak the Matchless Worth.—The Good Shepherd. By Kehren.

61 Oh, For a closer Walk with God.—An Evening at Nazareth. By Paul Leroy.

62 O Jesus Thou Art Standing.—The Light of the World. By Holman Hunt.

63 Onward Christian Soldiers.—The Christian Soldiers. By Dore.

64 O Thou My Soul Forget No More.—Diana or Christ? By Edwin Long.

65 O, Worship the King.—Let the Sea Praise Him. By L. James.

66 Our Father's God, to Thee.—Landing of the Pilgrim Fathers. By Charles Luce.

67 Responsive Readings of Scripture for Praise Service.

68 Rock of Ages.—Rock of Ages. By Johannes A. Oertel.

69 Saviour, Like a Shepherd Lead Us.—The Good Shepherd. By Plockhorst.

70 Saviour Source (Come Thou Fount)) of Every Blessing.—Children's Hosannas. By Plockhorst.

71 Shepherd of Tender Youth.—Shepherding the Sheep. By G. Truesdell.

72 Sing, Oh Sing, This Blessed Morn.—The Babe in the Manger.

73 Sinners Turn, Why Will Ye Die?—Christ Weeping Over Jerusalem.

74 Scatter Sunshine (Y. P. S. C. E. Hymn).—The Raising of Jairus' Daughter. By Steinle.

75 Souls in Heathen Darkness Lying.—Statue of Christ. By Thorwaldsen.

76 Stand Up! Stand Up for Jesus.—Daniel in the Lion's Den. By Briton Riviere.

77 Sun of My Soul, Thou Saviour Dear.—Evening: Sheep Coming Home. By Chaigneau.

78 Take My Life and Let It Be.—The Widow's Mite. By Bida.

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83 There's a Friend for Little Children.—Christ and the Children. By Plockhorst.

84 The Life Was Given For Me.—"It is Finished." By A. Durer.

85 Welcome, Happy Morning!—The Resurrection. By Naack.

86 We May Not Climb the Heavenly Steeps.—Christ, the Consoler. By Plockhorst.

87 When I Survey the Wondrous Cross.—The Cross Bearer. By L. Thiersch.

88 While Sheherds Watched Their Flocks.—The Nativity. By H. Le Rolle.

89 With Broken Heart and Contrite Sigh.—The Prodigal Son. By Dubufe.

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6 A Group of Street Arabs.
7 A Tenement House District.
8 An Alley of Tenements.
9 The First Development of Character.
10 Wharf Rats.
11 A Typical Tough.
12 Pool Playing.
13 Card Playing.
14 Ten-Cent Lodging House.
15 The Growler Gang.
16 Arrest for Thieving.
17 The Tombs, Exterior.
18 The Court Room.
19 Prisoner Behind the Bars.
20 Sunday Service, The Tombs.
21 Betting at the Race Track.
22 The Finish of the Race.
23 A Fashionable Barroom.
24 The Pawn Shop.
25 A Corner Saloon.
26 The Drunkard's Pillow.
27 Arrest for Drunkenness.
28 The Prison Van.
29 Blackwell's Island.
30 Blackwell's Island Prisoners Marching to Dinner.
31 Labor Agitators.
32 Murder.
33 Sing Sing Prison.
34 The Convict's Burial.
35 Anatomical Diagram; The Stomach of a Drunkard.
36 Anatomical Diagram; The Stomach of a Temperate Man.
37 The Drunkard's Widow.
38 The Drunkard's Child at Prayer.
39 The Little Beggar Girl.
40 The East River by Moonlight.
41 The Harbor Police Boat.
42 Interior of the Morgue.
43 The Potter's Field.
44 The Young Bootblack.
45 The Bootblack Brigade.
46 The Oyster Stand.
47 Street Preaching.
48 Jerry McAuley's Mission.
49 The Newsboy's Home.
50 The Public School House.
51 Holiday in the Country.
52 Central Park.
53 Trade School, The Carpentry Class.
54 The Free Reading Room.
55 An Improved Tenement.
56 The Factory.
57 A Block of Residences.
58 A Happy Home.
59 The Picture Gallery.
60 The Church.
61 The Sheaf of Wheat.

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By Tissot

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The list follows the chronological order adopted by M. Tissot.

A. Our Lord Jesus Christ.
1. Zacharias and Elizabeth.
2. The Vision of Zacharias.
270. The Annunciation.
3. The Virgin Mary in Her Youth.
4. The Visitation of Elizabeth and Mary.
5. The Magnificat.
6. Joseph Seeks a Lodging in Bethlehem.
7. The Adoration of the Shepherds.
8. The Presentation of Jesus in the Temple.
9. The Wise Men Journeying to Bethlehem.
10. The Wise Men and Herod.
11. The Wise Men Present their Gifts.
12. The Massacre of the Innocents.
13. The Flight into Egypt.
14. The Sojourn in Egypt.
15. The Return from Egypt.
16. Jesus and His Mother at the Fountain.
17. Jesus Sitting in the Midst of the Doctors.
18. Jesus Found in the Temple.
19. The Youth of Jesus.
20. The Voice Crying in the Wilderness.
21. The Winnower.
22. John the Baptist and the Pharisees.
23. John the Baptist Sees Jesus from Afar.
24. The Baptism of Jesus.
25. Jesus Taken Up into a High Mountain.
26. The Temptation in the Wilderness.
27. St. John the Evangelist.
28. Angels Came and Ministered Unto Him.
29. The Calling of Andrew and John.
30. The Calling of Peter and Andrew.
31. The Calling of James and John.
32. Nathanael Under the Fig Tree.
33. The Betrothed of Cana.
34. The Marriage of Cana in Galilee.

TISSOT'S LIFE OF CHRIST—Continued

35. Jesus Goes Up to Jerusalem.
36. Christ Talks with Nicodemus.
37. The Man with an Infirmity of Thirty and Eight Years.
38. An Angel Troubled the Waters.
39. Jesus and the Woman of Samaria at Jacob's Well.
40. And They Led Him Unto the Brow of the Hill.
41. Healing of Peter's Mother-in-Law.
42. In the Villages the Sick Were Brought Unto Him.
43. "Thou Fool! This Night Thy Soul Shall be Required of Thee."
44. Jesus Went Out Into a Desert Place.
45. Jesus Teaching in the Synagogue.
46. The Healing of the Ruler's Son.
227. Jesus Preaching from a Boat.
47. The First Miraculous Draught of Fishes.
48. Jesus Healing the Lame and the Blind on the Mountain.
49. The Healing of the Leper at Capernaum.
50. Jesus Teaching the People by the Seashore.
51. The Calling of Matthew.
52. The Parable of the Piece of Silver.
273. Jesus Sat at Meat with Matthew.
53. Christ Healing the Withered Hand.
54. The Pharisees and Herodians Take Counsel Against Jesus.
55. The Ordaining of the Twelve Apostles.
56. The Two Women at the Mill.
57. "And When Ye Come Unto an House, Salute it."
58. Christ Sleeping During the Storm.
59. Christ Stilling the Tempest.
60. And All the City Gathered Together at the Door.
61. The Two Men Possessed with Unclean Spirits.
62. The Legion of Evil Spirits Drive the Swine into the Sea.
63. The Raising of Jairus' Daughter.
64. Jesus Preaching by the Seaside.
65. Christ Healing the Blind and Dumb Man.
66. She Only Touched the Hem of His Garment.
67. "Lord, I Am Not Worthy."
68. The Man with an Unclean Spirit in the Synagogue.
69. The Raising of the Widow's Son at Nain.
70. Healing of the Canaanite's Daughter.
71. The Sick Waiting for Jesus to Pass By.
72. The Sower.
73. Christ Eating in the House of the Pharisees.
74. Christ Bids His Disciples to Rest Awhile.
75. The Palsied Man Let Down Through the Roof.
76. The Sermon on the Mount.
77. Lazarus at the Rich Man's Door.
78. The Dumb Man Possessed of the Devil Healed at Capernaum.
79. Christ's Exhortation to the Twelve Apostles.
80. Herod.
81. The Miracle of the Loaves and the Fishes.
82. The People Seek Christ to Make Him King.
83. Christ Going Out Alone Into a Mountain to Pray.
84. Christ Walking on the Sea.
85. Peter Walks Upon the Sea.
86. "Ye Seek Me, Not Because Ye Saw the Miracles, but Because Ye Did Eat of the Loaves."
87. Christ Reproving the Pharisees.
88. The Pharisees and the Sadducees Come to Tempt Jesus.
89. The Healing of the Crooked Woman, Ill for Eighteen Years.
90. The Transfiguration.
91. Healing of the Young Man, Possessed of a Devil, at Mount Tabor.
92. Christ Sending Out the Seventy Disciples, Two by Two.
93. "The First Shall be Last."
94. Jesus and the Little Child.
95. "Get Thee Behind Me, Satan."
96. Mary Magdalen Before Her Conversion.
97. Mary Magdalen Repentant.

TISSOT'S LIFE OF CHRIST—Continued

98. Jesus Passing Through the Villages, on His Way to Jerusalem.
99. The Rich Young Man Went Away Sorrowful.
100. The Healing of Ten Lepers.
101. Christ at Bethany, in the House of Martha.
102. Mary at the Feet of Jesus.
103. The Lord's Prayer.
104. But no Man Laid Hands on Him.
105. The Woman Taken in Adultery, Jesus Writing Upon the Ground.
106. "And Jesus Was Left Alone, the Woman Standing in the Midst."
107. Christ Preaching Near the Treasury.
108. The Blind Man Washes in the Pool of Siloam.
109. The Blind Man Tells His Story to the Jews.
110. The Good Samaritan.
111. "Then Took They Up Stones to Cast at Him."
112. Jesus Walking on Solomon's Porch.
113. The Pharisee and the Publican.
114. The Wise Virgins.
115. The Foolish Virgins.
271. "Jesus Wept."
116. The Raising of Lazarus.
117. The rodigal Son Asking Alms.
118. The Return of the Prodigal Son.
119. "Suffer Little Children to Come Unto Me."
120. Zaccheus in Sycamore Tree.
121. Healing of Two Blind Men at Jericho.
122. "The Ass Tied, and the Colt with Her."
123. Jerusalem from the Mount of Olives.
124. "And Beholding the City, He Wept Over It."
125. The Procession in the Streets of Jerusalem.
126. The Children's Hosannas in the Temple.
127. The Chief Priests Take Counsel Together.
128. Christ Driving Them Out That Sold and Bought from the Temple.
129. Jesus Forbids the Carrying of Loads in the Temple.
130. The Healing of the Lame in the Temple.
131. The Gentiles Ask to See Jesus.
132. The Voice from Heaven During Holy Week.
133. The Chief Priests Ask, "By What Authority Doest Thou These Things?"
134. Jesus Points to the Corner Stone.
135. The Tribute Money.
136. The Pharisees Question Jesus.
137. "Woe Unto You, Scribes and Pharisees!"
138. "Jerusalem! Jerusalem!"
139. The Widow's Mite.
140. "Master, See What Manner of Stones and What Buildings Are Here."
141. Christ Fortelling the Destruction of the Temple.
142. The Alabaster Box of Very Precious Ointment.
143. The Jews Conspire Together.
144. Judas Goes to the Chief Priests and Betrays His Master.
145. The Man Bearing a Pitcher.
146. The Jews' Passover.
147. Judas Dipping His Hand in the Dish.
148. Jesus Washing His Disciples' Feet.
149. The Communion of the Apostles.
150. The Last Discourse of Our Lord.
151. But Peter Said Unto Him: "Although All Shall Be Offended, Yet Will Not I."
152. "My Soul Is Exceeding Sorrowful Unto Death."
153. The Agony in the Garden.
154. "Could Ye Not Watch with Me One Hour?"
155. Judas, and with Him a Great Multitude with Swords and Staves.
156. The Judas Kiss.
157. "They Went Backward and Fell to the Ground."
158. Christ Healing the Ear of Malchus.

TISSOT'S LIFE OF CHRIST—Continued

159. The False Witnesses.
160. The First Denial of Peter.
161. The Second Denial of Peter.
162. Annas and Caiaphas.
163. The High Priest Rends His Clothes. Jesus Is Condemned to Death.
164. Jesus Turned and Looked at Peter.
165. Peter Went Out and Wept Bitterly.
166. Christ Buffeted and Mocked in the House of Caiaphas.
167. Jesus in Prison.
168. The Morning Judgment of Jesus.
169. Judas Repents and Returns the Money.
170. Jesus Led from Caiaphas to Pilate.
171. Pilate Questions Jesus.
172. The Message of Pilate's Wife.
173. Jesus Led Back from Herod to Pilate.
174. The Scourging.
175. The Scourging on the Back.
176. The Crown of Thorns.
177. "Ecce Homo!"
178. "Let Him Be Crucified."
179. Pilate Washes His Hands.
180. The Holy Star.
181. The Forum: Site of the Gabbatha. Jesus Hears His Death Sentence.
182. The Judgment on the Gabbatha.
183. The Inscription on the Cross.
184. "And They Put Him on His Own Raiment."
185. Christ Bearing the Cross.
186. Christ Falls Beneath the Cross.
187. Simon the Cyrenian Compelled to Bear the Cross with Jesus.
188. The Procession Nearing Calvary.
189. The Holy Women Stand Afar Off.
190. Jesus Stripped of His Raiment.
191. The Wine Mixed with Myrrh.
192. The First Nail.
193. Nailing of the Feet.
194. The Raising of the Cross.
195. The Wedging of the Cross.
196. Head of Jesus on the Cross.
197. The Pardon of the Penitent Thief.
198. "And They Parted His Raiment and Cast Lots."
199. "And Sitting Down, They Watched Him There."
200. What Our Saviour Saw from the Cross.
201. The Weeping Mother at the Cross.
202. "Eloi, Eloi, lama Sabacthani."
203. "I Thirst!" The Vinegar to Jesus.
204. "It Is Finished."
205. The Death of Jesus.
206. The Crowd Leave Calvary, Smiting Their Breasts.
207. The Earthquake at the Crucifixion.
208. Confession of the Centurion.
209. "One of the Soldiers with a Spear Pierced His Side."
210. The Pagan Temple Built by Hadrian on the Site of Calvary.
211. Jesus Alone on the Cross.
212. Joseph of Arimathea Begs the Body of Christ from Pilate.
213. The Body Taken from the Cross.
214. The Annointing Stone.
215. Jesus Carried to the Tomb.
216. The Resurrection.
217. Mary Magdalen and the Women at the Tomb.
218. Mary Magdalen Tells the Disciples that the Body of Christ Is no Longer in the Tomb.
219. Peter and John Run to the Tomb.
220. Christ Appears to Mary Magdalen.
221. Christ Appears to Peter.
222. Christ Appears to the Holy Women.
223. Jesus Joins the Disciples on the Road to Emmaus.
224. He Appeared to the Eleven as They Sat at Meat.
225. Christ Appears to the Disciples on the Edge of the Sea.
226. Peter Casts Himself Into the Sea.
227. The Second Miraculous Draught of Fishes.
228. Christ Eating with His Disciples After the Resurrection.
229. "Feed My Lambs."
230. The Ascension from the Mount of Olives.
231. The Ascension.

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Ober-Ammergau

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2. Director of the Chorus—Jacob Rutz.
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4. Tableau—Adoration of the Cross.
5. Christ—Head. Anton Lang.
6. Christ—¾ figure.
7. Christ—Full figure.
8. Christ—Full figure. Arm Uplifted.
9. Mary, Mother of Jesus. Bust. Anna Flunger.
10. Mary, Mother of Jesus, ¾ figure.
11. Mary, Mother of Jesus, full figure.
12. Martha. Maria Schwalb.
13. Mary Magdalene. Full figure. Bertha Wolf.
14. Mary Magdalene. ¾ figure.
15. The Captain.
16. John. Peter Rendl.
17. Peter. Thomas Rendl.
18. Judas. John Zwink.
19. Andrew. Aloys Gerold.
20. Thomas. Anton Mayer.
21. Matthew. Joseph Albrecht.
22. Bartholomew. Joseph Rutz.
23. Thaddeus. Joseph Kurz.
24. Philip. Tobias Zwink.
25. Simon. Martin Hochenleitner.
26. James, the Greater. Mathias Dedler.
27. James the Less. Benedikt Klucker.
28. Dariabas. Johann Lang.
29. Ezekiel. Ruppert Breitsamter.
30. Rabinth. Edward Albe.
31. Nathan. Franz Paul Lang.
32. Merari. Anton Gastl.
33. Rabbi. Andreas Lang.
34. Joshua. Andreas Wolf.
35. Beronica.
36. Simon, of Cyrene.
37. Joseph, of Arimathea. Andreas Braun.
38. Annas. Martin Oppenreider.
39. Barabbas.
40. Nathanael. George Breitsamter.
41. Pilate. Sebastian Bauer.
42. Caiaphas. Sebastian Lang.
43. Herod. Rochus Lang.
44. Moses. Tobias Zwink.
45. Nicodemus. Wilhelm Rutz.
46. Oziel. Dom Klammer.
47. Prologus. Joseph Mayer.
48. Tableau—Farewell of Tobias.
49. The Farewell at Bethany.
50. Christ and Mary.
51. Simon, of Bethany. Franz Steinbacker.
52. Christ Riding on the Ass, John Leading.
53. Christ on the Mount of Olives.
54. Christ and Mary Magdalene.
55. Christ Blessing His Disciples.
56. Preparing for the Last Supper.
57. The Last Supper. Christ Sitting.
58. The Last Supper. Christ Standing and Blessing the Cup.
59. Tableau — Joseph Sold by His Brethren.
60. Judas Before the Great Council, Receiving the Blood Money.
61. Entry into Jerusalem and the Dispersing of the Dealers.
62. Christ in the Garden of Gethsemane.
63. Christ and Judas.
64. Judas Betraying Christ with a Kiss.
65. Christ Before Caiaphas.
66. Tableau—Samson Mocked by the King of the Philistines.
67. Christ before Herod.
68. Christ Before Pilate.
69. Christ Condemned.
70. The Scourging.
71. Christ at the Scourging Pillar. Anton Lang.
72. Christ Mocked by the Soldiers.
73. Christ Crowned with Thorns.
74. Ecce Homo. Anton Lang.
75. Bearing the Cross
76. Tableau—Moses Elevating the Brazen Serpent.
77. Mary Magdalen Anointing Christ.
78. Peter Denies Christ.
79. The Crucifixion.
80. "It Is Finished."
81. Tableau—Cain's Remorse.
82. Judas and the Dealers.
83. The Descent from the Cross.
84. Christ in the Lap of Mary.
85. Pieta.
86. The Entombment.
87. The Resurrection.
88. Tableau — Adam Earning His Bread.
89. Apotheosis. Ascension.
90. Tableau—"Suffer Little Children."

JESUS CHRIST — The Light of the World

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1 The Annunciation, Jalabert
2 The Angel Appearing to the Shepherds, White.
3 Peace on Earth, Good Will Toward Men.
4 The Babe of Bethlehem, Dobson.
5 The Magi Guided by the Star, Portaels.
6 The Adoration of the Magi, Veronese.
7 The Presentation in the Temple, Dowling.
8 The Flight into Egypt, Bouguereau.
9 The Shadow of the Cross, Morris.
10 The Return to Nazareth. Dobson.
11 Jesus Disputing with the Doctors, Dobson.
12 John the Baptist Preaching in the Wilderness, Schopin.
13 The Baptism of Christ, Wood.
14 Christ Tempted by the Devil, Scheffer.
15 Christ and the Samaritan Woman, Herbert.
16 Christ Preaching on the Sea of Galilee, Jalabert.
17 The Sermon on the Mount. Dubufe.
18 Christ Healing the Sick, West.
19 Christ Raising the Daughter of Jairus, Richter.
20 Christ Walking on the Waters, Richter.
21 The Miracle of the Loaves and Fishes, Dubufe.
22 The Transfiguration, Raphael.
23 Parable of the Prodigal Son— The Carousal, Dubufe.
24 Parable of the Prodigal Son —The Swineherd, Dubufe.
25 Parable of the Prodigal Son —The Return, Dubufe.

PART II.

26 Christ Blessing Little Children, Eastlake.
27 Mary Magdalen Washing Feet of Jesus, Barrias.
28 Christ and the Rich Young Man, Lejeune.
29 Parable of the Lilies, Lejeune.
30 Christ the Outcast of the People, Herbert.
31 Christ's Entry into Jerusalem, Dubufe.
32 The Poor Widow's Two Mites, Barrias.
33 Christ, the Good Shepherd, Bobson.
34 Christ Weeping over Jerusalem, Eastlake.
35 The Last Supper, DaVinci
36 The Agony in the Garden, Van Arnim.
37 Christ Rejected, Leullier.
38 Christ Bearing the Cross, Veronese.
39 Christ Arriving at Mt. Calvary, Steuben.
40 The Crucifixion.
41 Golgotha—"It is finished." Gerome.
42 The Descent from the Cross, Rubens.
43 The Body of Jesus Laid in the Tomb, Jalabert.
44 First Easter Dawn, Thomson
45 The Resurrection of Christ, Van Arnim.
46 The Marys at the Tomb, Plockhorst
47. Easter Morning, Plockhorst.
48 The Journey to Emmaus, Roberts.
49 The Ascension of Christ, Gleyer.
50 A Cloud Received Him Out of Sight.

Christmas

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5 Hymn—"Hark the Herald Angels Sing."
6 Bethlehem.
7 Kahn or Inn.
8 The Babe of Bethlehem—Dobson.
9 The Nativity—LeRolle.
10 Mary, Mother of Jesus. (Madonna detta di Sassaferrato Firenze, Gal. Uffizi.)
11 Vergine col Figlio detta Madonna del Murillo—Firenze Gal. Pitti.
12 Mary and the Child. (Madonna S. Sisto, Raffaello.)
13 Mary and the Child. (Madonna della Seggiola, Raffaelo.)
14 Bethlehem, Church of Nativity.
15 Bethlehem, Interior of Church of Nativity.
16 Bethlehem, Altar of Church of Nativity.
17 Bethlehem Church, Spot of Birth of Jesus.
18 Jerusalem North from Jacob's Well.
19 Jerusalem from Olivet.
20 Jerusalem in its Grandeur—Day.
21 Jerusalem in its Grandeur—Night.
22 Presentation in the Temple—Dowling.
23 The Wise Men Guided by a Star.
24 The Adoration of the Wise Men. (Hofman Portaels.)
25 The Flight into Egypt. (Hofmann.)
26 Repose in Egypt. Merson.
27 Return to Nazareth. Dobson.
28 Nazareth—General View.
29 Nazareth, Fountain of the Virgin.
30 Nazareth, Women Carrying Water from the Fountain of the Virgin.
31 A Village Scene.
32 The Home He Lived in.
33 Mount Tabor.
34 Mount Herman.
35 Bedouin.
36 Holy Family, Murillo.
37 Boys of Palestine.
38 An Oriental School.
39 Jesus' First Lesson.
40 The Child Christ.
41 "Thanks be Unto God for His Unspeakable Gift."
42 A Merry Christmas.

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PAGE 100

1 Station at Tarsus.
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3 Foundation of Temple.
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5 Ramon Arch.
6 View of Tarsus with Greek Church.
7 St. Paul's Tree.
8 Gregorian Garden.
9 Children of American Missionary Kindergarten.
10 Beggar Woman.
11 Bird's Eye View of Tarsus and St. Paul's Church.
12 Main Building of St. Paul's Institute.
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8 Wreck. No. 2.
9 Wreck. No. 3.
10 Wreck. No. 4.
11 Cot, Occupied in a Hospital.
12 Do You Use Intoxicating Liquors?
13 Letter, Asking Information.
14 Rules of the C. & N. W. R. R.
15 Letter from C. R. I. & P. R. R.
16 Letter from C. B. & Q. R. R.
17 Letter from the I. C. R. R.
18 An Elevated Street Railway Train.
19 A Surface Street Car Train.
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21 Page from Union Traction Company.
22 The Metropolitan West Side R. R. Company.
23 The N. W. Elevated Company.
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27 Gen. Miles' Order.
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29 U. S. Army Law.
30 Admiral Dewey.
31 Battle of Manila Bay.
32 S. S. in Canton.
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35 Pension Commissioner's Letter.
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40 Letter from D. C. Cook.
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44 Letter from Hibbard, Spencer, Bartlett Company.
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46 Letter of Introduction.
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13 Church of the Nativity, Interior.
14 Fords of the Jordan.
15 Jericho.
16 Bethany.
17 Jerusalem from Olivet.
18 Mosque of Omar.
19 Mosque of El Aska.
20 Road to Herod's Palace.
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22 Church of the Holy Sepulchre, Interior.
23 Jews' Wailing Place.
24 Damascus Gate.
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26 Garden of Gethsemane.
27 Scene of the Betrayal.
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29 Brook Kedron.
30 Valley of Jehosephat.
31 Tomb of St. James.
32 Pillar of Absalom.
33 Tomb of the Kings.
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35 Ramleh.
36 Joppa.
37 Nablous.
38 Jacob's Well.
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30 Eskimo Mother and Child.
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38 San Antonio De Padua.
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45 Leland Stanford University.
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47 San Francisco Mission, Side View.
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49 Home of Ramona, Interior.
50 Mrs. Leland Stanford's Memorial.

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29 The Devil's Boiler.
30 The New Crater, Norris Geyser Basin.
31 The Devil's Bath Tub.
32 Coaches at Minute Man Station, Norris Geyser Basin.
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34 The Little Fountain in Very Fine Eruption.
35 Mammoth Paint Pots at the Fountain.
36 Crater of Excelsior Geyser.
37 Cliff Fish Hole, near Excelsior Geyser.
38 Beauty Spring and the Snow Clad Twin Buttes.
39 Coaches at Excelsior Geyser.
40 Old Faithful Inn from near Curio Store.
41 The Great Chimney in old Faithful Inn.
42 Room in Old Faithful Inn.

YELLOWSTONE NATIONAL PARK—Continued

43 The Dining Room in Old Faithful Inn.
44 The Upper Geyser Basin from Roof of Old Faithful Inn.
45 Old Faithful in Eruption.
46 Old Faithful in Eruption anl Old Faithful Inn.
47 Cone of the Beehive Geyser.
48 Economic Geyser in Action.
49 The Sawmiil Geyser.
59 The Emerald Pool.
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54 Cone of the Grotto Geyser.
55 The Mortar and Fan Geysers.
56 Riverside Geyser in Eruption.
57 Old Faithful by Searchlight.
58 Coach in the Driveway of Old Faithful Inn.
59 Coach Leaving Old Faithful Inn.
60 Colonial Front of Lake Hotel.
61 Bears at Lake Hotel Dump.
62 Yellowstone Lake at Sunset.
63 Coach Fording the Yellowstone River.
64 Concrete Arch Bridge.
65 First Sight of Canyon Walls.
66 Crystal Falls, Cascade Canyon.
67 Canyon Hotel.
68 Canyon from Artist's Point.
69 The Upper Fall, distant view.
70 Rapids just above the Verge of the Upper Fall.
71 Close View of the Upper Fall.
72 Eagles' Nests in the Canyon, below Lookout Point.
73 Lower Falls of the Yellowstone, close view.
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53 Paris, Grand Opera.
54 Paris, Column Vendome.
55 England, London Bridge.
56 England, Thames Embankment.
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8 The Rim Trail, through Broken Rock, etc.
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10 The Hopi House at El Tovar.
11 A Navajo Squaw Weaving.
12 Room in Hopi House in which Indian Dances are held.
13 Hogans in which Navajo Indians live at El Tovar.
15 Bright Angel Hotel and Cliffs.
16 Bright Angel Point.
17 A Close View of the End of Bright Angel Point.
18 The Cloud Shadows and Battleship Iowa.
19 Sentinel and Rowe's Points.
20 Sentinel Point from Rowe's Point.
21 Rowe's Point from Sentinel Point.
22 Party at the Beginning of the Bright Angel Trail.
23 A Sharp Turn in the Bright Angel Trail.
24 Zigzags in the Red Sandstone.
25 Jacob's Ladder, the Steepest Place on the Bright Angel Trail.
26 An Upward Glance at the Battleship Iowa.
27 Burro Trains at Indian Gardens.
28 Caravan on Desert Plateau.
29 Up the River from Plateau.
30 Down River from Plateau.
31 Catain John Hance and Party at River.
32 The Upward Journey on Bright. Angel Trail.
33 Sunset from the Rim near El Tovar.
34 El Tovar, Rim of Canyon and Coconino Forest.
35 Grand View Stage at El Tovar Entrance.
36 A bit of Grand View Hotel and the Canyon.
37 Office of Grand View Hotel.
38 Grand View Hotel and Cliffs.
39 Point de la Olla.
40 Grand View Point.
41 Close View of Party on Grand View Point.
42 The Canyon Northwest from Grand View Point.
43 Full View of the Overhanging Rock.
44 Descending the Grand View Copper Mine Trail.
45 Projecting Ledge, foot of the Limestone Cliff.
46 The Big Fill to the Island.
47 The Buildings and Volcanic Crater of the Canyon Copper Mine.
48 Dining Room, Copper Mine Camp.
49 Grand View Trail in Cottonwood Canyon.
50 Cottonwood Canyon and Angel's Gateway.
51 Up the River, foot of Cottonwood Canyon.
52 Down the River, from Plateau.
53 Canyon Copper Mine Camp.
54 Mineral Ledge and Tunnel of the Canyon Copper Mine.
55 Entrance of the New Tunnel.
56 Echo Canyon.
57 Rugged Route Through Mineral Canyon.
58 Asbestos Mine across River.
59 River at the Beginning of the Granite Gorge.
60 Newberry Terrace, Sheba, Vishnu, Vishnu's Altar.
61 The Angel's Gateway from Box Canyon.
62 One of the Great Amphitheatres in Box Canyon.
63 Full Moon Rising in Canyon.
64 Froded Cliffs in Sandstone.
65 Close View of the Overhanging Rock.
66 Signal Point from the Ledge Trail.
67 A Horseback ride through the Coconino Forest.
68 The Grand View Cliff Dwellings.
69 Canyon in Front of Grand View Hotel.
70 Ayre's Peak and Cape Split.
71 Hance's Cabin and the Hotel.
72 Capt. John Hance in front of his Cabin.
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14 Burial of Marquette.
15 Tonti
16 La Salle.
17 La Salle on a Voyage.
18 Starved Rock.
19 Starved Rock, Another View.
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21 Fort Chartres.
22 Fort Chartres Scene.
23 George Rogers Clarke.
24 Ordinance of 1787.
25 First Fort Dearborn.
26 First State House, Kas Kas Kia.
27 Seal of State of Illinois.
28 Kinzie House.
29 Prairie Schooner.
30 Chicago in 1821.
31 Second Fort Dearborn.
32 Mouth of River.
33 Wolfe's Point.
34 Chief Pottowatomie.
35 House of Old Chief Pottowatomie.
36 Fernando Jones.
37 First Indian Attack.
38 Black Partridge Saving Mrs. Helm.
39 Black Partridge Medal.
40 Indian Chief.
41 Massacre Tree.
42 Block House.
43 Indian Traders.
44 Birch Bark Canoe and Indian.
45 Chicago in 1833.
46 A Prairie Farm.
47 The First Furrow.
48 De Soto.
49 Burial of De Soto.
50 "I Will."

OLD CHICAGO
With Lecture

Price, plain $12 50
Price, colored 25 00

1 Indian Children.
2 Portage Path.
3 Colored Drainage Map U. S.
4 Ice Cap of North America.
5 Chicago Relief Plan.
6 Father Marquette.
7 Fort St. Louis.
8 Illinois Canyon.
9 Westward Ho!
10 Morse's Map.
11 Fort Pitt Block House.
12 Fort Steuben.
13 River Mouth Map.
14 First Fort Dearborn.
15 River Mouth View.
16 Wild Onion.
17 Centennial Tablet Border.
18 River Mouth View.
19 River Mouth Today.
20 Massacre Monument.
21 Second Fort Painting.
22 Second Fort Painting.
23 Wolf's Point, 1832
24 Wolf's Point Today.
25 Officer's Quarters.
26 Fort and Light.
27 Fort Tablet.
28 View from Fort Site.
29 Across from Fort Site.
30 Early Elevators.
31 Elevator at Present.
32 First Railroad Car, B. & O.
33 Flying Dutchman.
34 Sail Car in South Carolina.
35 Erie & Kalamazoo R. R.
36 First Locomotive in Chicago.
37 First Railroad Station.
38 Randolph Street Station.
39 Randolph Street Today.
40 Michigan Avenue in 1860.
41 Michigan Avenue Today.
42 Elevating the Grade.
43 Lake Street Houses.
44 First Court House.
45 Second Court House.
46 Third Court House.
47 Fourth Court House.
48 Centennial Tablet.
49 Cleaning Chicago.
50 "I Will."

CHICAGO—23 Slides, with Lecture

Price, Uncolored, $6.00. Colored, $12.00.

1 South Park—The Floral Realm.
2 Lake Shore Drive.
3 Steamer Passing Through Van Buren Street Bridge.
4 The Tunnel.
5 Rolling Lift Bridge.
7 Drainage Canal.
8 Field Columbian Museum.
9 Art Institute.
10 Public Library.
11 Monadnock Office Building.
12 Ferris Wheel.
13 Stock Yards.
14 Masonic Temple.
15 Tribune Building.
16 Coliseum.
17 Federal Building.
18 Woman's Temple.
19 Whaleback.
20 The Haymarket.
21 Board of Trade.
22 The Zoological Gardens of Lincoln Park.
23 State Street.
24 Chicago, General View of City.

PARIS—12 Slides, with Lecture

Price, Uncolored, $3.00; Colored, $6.00.

1 Panoramic view looking toward Montmarte.
2 Throne Room—Luxemburg.
3 Arc de Triumphe De l'Etoile.
4 Colonnade of the Louvre.
5 Vendome Column.
6 General View of Palais Royal.
7 Palais Du Luxemburg.
8 Church of Notre Dame.
9 Interior of Church.
10 Temple of Sibyl.
11 The Cascade—Bois De Boulogne.
12 Basin of Apollo and Tapis Vert.

A WALK ABOUT ROME—12 Slides, with Lecture

Price, Uncolored, $3.00; Colored, $6.00.

1 Panorama of Rome.
2 St. Peter's.
3 The Vatican.
4 The Tiber and Castle of St. Angelo.
5 The Coliseum, Exterior.
6 The Coliseum, Interior.
7 Arch of Titus.
8 The Capitol.
9 The Forum.
10 Appian Way.
11 Ruins of Aqueducts.
12 Fountain of Trevi.

CONSTANTINOPLE—With Lecture

Price, Uncolored, $3.50. Colored, $7.00.

1 The Golden Horn.
2 Street Car.
3 Galata Bridge.
4 Mosque Sancta Sophia.
5 Mosque of Sultan Achment.
6 Hippodrome.
7 Column of Constantine.
8 Mosque of Kachrieh Djami.
9 The Wall of Constantinople.
10 Mosque of the Whirling Dervishes.
11 The Dogs.
12 The Selamlikue.
13 Palaces of Constantinople
14 The Bcsphorus.

YOSEMITE VALLEY—12 Slides with Lecture

Price, Plain, $4.80. Colored, $9.60

1 General View of Valley.
2 El Capitan.
3 Bridal Veil Falls.
4 Cathedral Rock.
5 Three Brothers.
6 Sentinel Rock.
7 Yosemite Fall.
8 Washington Column, North Dome, and Royal Arches.
9 Mirror Lake.
10 Vernal Fall.
11 Cap of Liberty.
12 Nevada Falls.

Africa

In the Streets of Cairo—with Lecture

Price, Uncolored, $3.25. Colored, $6.50.

1 Money-Changer's Table.
2 A Wedding Engagement.
3 In Little Cairo.
4 The Bread Seller.
5 An Egyptian Turning Lathe.
6 The University Mosque.
7 A Mohammedan School.
8 A Ferris Wheel in Egypt.
9 The Mosque of Amr.
10 The Healing Pillars.
11 A Funeral Procession.
12 A Mohammedan Cemetery.
13 In a Mohammedan Home.

Life on the Nile—with Lecture

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1 Embarking to Cross the Nile.
2 Chadouf.
3 A Sakkai.
4 The Water Carrier.
5 The Bank of the Nile at Luxor.
6 Karnak.
7 The Tourist Part Across the Nile.
8 Tombs of the Kings.
9 The Market at Luxor.
10 From the Temple at Edfou.
11 The King Hunting Hippopotamus.
12 The Island of Elephantine and the Nile.
13 The Nile Dam.
14 Pharaoh's Bed.

Egypt—12 Slides, with Lecture

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1 The Rosetta Stone.
2 Obelisk at Heliopolis.
3 The Great Pyramid and Sphinx.
4 Interior of the Tomb at Beni Hassan.
5 Mummy of the High Priest.
6 Broken Statue of Rameses.
7 The Temple of Osiris.
8 The Colonnade of the Temple of El Uksun.
9 The Avenue of Sphinxes.
10 The View of Philae.
11 The Great Propylon and Outer Court of Temple of Isis.
12 The Colonnade of the Temple of Isis.

AMERICAN INDIANS—With Lecture

Price, plain $12 50
Price, colored 25 00

1 Landing of Columbus.
2 Indian Head.
3 Poccohontas.
4 Poccohontas and Capt. John Smith.
5 Penn's Treaty with the Indians.
6 Indian Massacre.
7 King Philip.
8 Red Jack.
9 Joseph Brauh.
10 Tecumseh.
11 Death of Tecumseh.
12 Battle of Tippecanoe.
13 Black Hawk.
14 Fort Dearborn.
15 Massacre of Chicago.
16 General Custer.
17 Sitting Bull.
18 Geronimo.
19 Rain-in-the-Face.
20 Chief Gall.
21 Young Man Afraid of His Horses.
22 Only Survivor of Custer's Fight.
23 Kicking Bear.
24 Lone Bull.
25 Hollow Horned Bear.
26 Black Eagle.
27 Seminole Indian.
28 A Young Cheyenne.
29 Indian Girl.
30 A Sabora Indian Village.
31 Rushing Eagle.
32 Shabona Indian.
33 Chief Little Wolf.
34 Indian at Station with Blankets.
35 Mrs. Hunting Wolf.
36 Plenty Coups.
37 Stumbling Bear.
38 California Indians.
39 Flat Head Indians, Chief Charles.
40 Old Angeline.
41 Buffalo Bill.
42 Herd of Buffaloes.
43 Herd of Sheep.
44 Cowboys.
45 Cattle Ranch.
46 Indian Tepees.
47 Oklahoma City.
48 Prairie Schooners.
49 First Furrow.
50 The Sunset and the Indian.

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2 Nakomis and the Youthful Hiawatha.
3 The Naked Bear.
4 The Sign in the Heavens.
5 The Rainbow.
6 The Owl and the Owlet.
7 What the Birds Said.
8 What the Beasts Said.
9 The Beaver.
10 Iago and Hiawatha.
11 Hiawatha in the Forest.
12 The Squirrel.
13 The Shooting of the Squirrel.
14 Feast in Honor of Hiawatha.
15 Indian Picture Writing Implements.
16 Indian Village.
17 Indian and Girl in Canoe.
18 Hiawatha—Deer on His Shoulder.
19 Minnehaha.
20 Indian Women Grinding Corn.
21 Indian Girl Coming through the Corn.
22 Hiawatha and Minnehaha Walking in the Forest.
23 All the Tribes Beheld the Signal.
24 Like a Ghost that Goes at Sunrise.
25 Peace Pipe.
26 The Four Winds.
27 Pau-Puk-Keewis.
28 Hiawatha's Childhood.
29 Hiawatha Wooing (A).
31 Hiawatha Wooing (B).
31 Hiawatha's Wedding Feast.
32 Sun of the Evening Star.
33 Then Upon One Knee Uprising.
34 Glared Like Ishkodad, the Comet.
35 And He Saw a Youth Approaching.
36 Pitched It Sheer Into the River.
37 Thus the Birch Canoe Was Builded.
38 Long Sat Waiting for an Answer.
39 Then Began the Greatest Battle.
40 I Will Follow You, My Husband.
41 Treading Softly Like a Panther.
42 'Twas the Women Who in Autumn.
43 Sat Down in the Farthest Corner.
44 Then He Sat Down Still and Speechless.
45 Sit Here By the Dying Embers.
46 Came the Pale Face.
47 Made the Sparks Fly Up the Smoke Flue.
48 Beds Soft in Moss and Rushes.
49 And the Mardia Looked Up at Him.
50 Homeward Through the Black Pitch Water.

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1 Map of Nova Scotia.
2 Louisburg.
3 Battle of Louisburg.
4 General Wolfe.
5 Leaving Boston.
6 Yarmouth.
7 Annapolis Valley.
8 Digby Cut.
9 Old Fort Royal.
10 The Powder Magazine.
11 The Sally Port.
12 Cornwallis Valley.
13 Windsor.
14 Horton.
15 Kingsport.
16 Cape Split.
17 Blomidon.
18 Shore East from Blomidon.
19 Blomidon from the Sea.
20 Gaspereaux.
31 Mouth of Gaspereaux River.
22 Old Church, Grand Pre.
23 Interior of Old Church.
24 Panoramic View of Grand Pre.
25 The Old Willows.
26 Iron Tools.
27 The Old Well.
28 The Dykes.
29 Hay Scene.
30 Washing Sheep.
31 Oxen.
32 Posed Figure.
33 Evangeline Bead.
34 Meadows of Grand Pre.
35 Gaspereaux and Willows.
36 Indians.
37 Canoes.
38 Forests.
39 A Mill Scene.
40 Moose.
41 Rocky Shore and Lighthouse.
42 High and Low Tide at Windsor.
43 Flats, Minas Basin.
44 Orchards in Summer.
45 Orchards in Winter.
46 Halifax Harbor.
47 Halifax Citadel.
48 Sunset on Minas Basin.
49 Moonlight on Minas Basin.
50 Evangeline.

NIAGARA FALLS—With Lecture

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1 Birdseye View of River and Gorge.
2 Niagara Above the Falls.
3 Three Sisters.
4 End of Horseshoe Falls.
5 Horseshoe Falls.
6 Overlooking Tawe.
7 Canadian Falls.
8 Maid of the Mist, Indian.
9 American Falls.
10 Falls and Bridge from Tower.
11 On the Brink.
12 Cataract House.
13 Shaded Walk.
14 Bridge between Second and Third Sisters.
15 Bridge between Second and Third Sisters.
16 City from Tower.
17 Third Sister.
18 Bridge from Tower.
19 Rapids from Tower.
20 Tower.
21 Fourth Sister.
22 Sisters' Bridge.
23 Approach to Sisters' Bridge.
24 Bridge from Tower.
25 The Falls.
26 Canadian Side.
27 The Rapids.
28 Close View of Rapids.
29 Bridge to the Seventh Sister.
30 Looking down the River.
31 Below the Falls.
32 Two Suspension Bridges.
33 Gorge and Trolley Line.
34 Cantilever Bridge.
35 Step Sides of Niagara Gorge.
36 The Whirlpool from Bridge.
37 The Whirlpool.
38 Factories.
39 Harnessing the Falls.
40 Lewiston, Mouth of River.
41 Frost Bound Forge.
42 Ice Mountain.
43 Frost Work in Prospect Park.
44 Prospect Park.
45 Icicles.
46 American Falls from Luna Island.
47 Snow Scene on Luna Island.
48 Frozen Ark, Prospect Park.
49 Maid of the Mist, Steamer.
50 Maid of the Mist, Indian Legend.

Great Things of the Globe

"The Great Things of the Globe" is a magnificent lecture set of wide variety and exceptional quality. The lecture is the work of Mr. John L. Dunlap, author of our famous "Russo-Japanese War" series, the "St. Louis World's Fair," and other deservedly popular lantern lectures. It is written in such a brilliant and delightfully entertaining way as to be well worthy of attention even without the slides, while with the beautiful pictures in this collection, it commands absorbing interest from the start to the very close.

This charming picture story is arranged in the nature of a trip around the world, yet it depicts and describes many things that would require several trips around the world to see, and some of which the globe tourist cannot now see. All the really great and most renowned things of the earth are included, from the snow-clad Jungfrau in the wonderful Colorado of Europe, to that great gash in Nature's face—the Grand Canyon of Arizona; and from where Pike's Peak rears aloft and kisses the clouds to the crowning Sphinx in the sands of the Sahara. The lecture is rich with the finest views and replete with the most grahic description, and in every respect this is one of the very best lecture sets ever offered. Motion pictures can be introduced and are suggested at appropriate intervals in the lecture.

Thhe lecture is written so as to use either the entire 100 or only 50 slides, the numbers marked with a star showing the 50 views used in Set No. 1, which is complete in itself; or it can be conveniently divided into shorter talks at will, thus giving the lecturer something suitable for any and all occasions. It is a new and timely treatment of a subject that never grows old. It is a set that will not get out of date and can be shown with equal interest before any audience.

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1 Map of the World.
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3 The Grant Monument.
4 *The Brooklyn Bridge.
5 *Bartholdi Statue of Liberty.
6 Modern Steamship.
7 An Iceberg.
8 *Panorama of London.
9 London Bridge.
10 *Westminister Abbey.
11 Tower of London.
12 St. Paul's Cathedral.
13 Trafalgar Square.
14 *Houses of Parliament.
15 *Fingal's Cave, Scotland.
16 *Giant's Causeway, Ireland.
17 Blarney Castle.
18 Lakes of Killarney.
19 *Rock of Gibraltar.
20 *The Eiffel Tower, Paris.
21 *Arch of Triumph.
22 The Column Vendome.
23 *Grand Opera House.
24 Tomb of Napoleon.
25 Heidelberg Castle, Germany.
26 *Cathedral of Cologne.
27 Interior of Cathedral of Cologne.
28 Strasburg Cathedral.
29 Windmills of Holland.
30 *Passion Play at Oberammergau.
31 *Mer de Glace, the Alps.
32 *Simplon Tunnel.
33 The Jungfrau.
34 *St. Peter's, Rome.
35 Interior of St. Peter's.
36 The Vatican, Bird's-eye View.
37 *Ruins of the Coliseum.
38 Interior of the Coliseum.
39 Cathedral of Milan.
40 *Mount Vesuvius at Night.
41 Grand Canal, Venice.
42 *Leaning Tower of Pisa.
43 Acropolis and Parthenon, Athens.
44 The Kremlin, Moscow.
46 *Great Bell of Moscow.
47 The Suez Canal.
48 *Suez Canal at Night.
49 *Pyramids of Egypt.
50 *The Sphinx.
51 Great Nile Dam.
52 Ruins of Thebes.
53 Pharos of Alexandria.
54 Pompey's Pillar.
55 Temple of Diana.
56 Colossus of Rhodes.
57 *Mosque of Omar, Jerusalem.
58 *Hanging Gardens of Babylon.
59 *The Dead Sea.
60 Mecca, the Sacred City.
61 *A Caravan in the Desert.
62 *The Taj Mahal, India.
63 *Bronze Statue of Buddha.
64 The Himalaya Mountains.
65 *Great Wall of China.
66 A Great Warship.
67 Battle of the Sea of Japan, Map.
68 The Banyan Tree.
69 *The Pacfiic Ocean.
70 Coral Reefs.
71 *San Francisco in Ruins.
72 *The Yosemite Valley.
73 Yosemite Falls.
74 *The Sequoia Forests.
75 *Yellowstone Park, Mammoth Hot Springs.
76 *The Giant Geyser.
77 Grand Canyon of the Yellowstone.
78 Irrigation of Arid Lands.
79 *Homes of the Cliff-Dwellers.
80 *Grand Canyon of the Colorado.
81 *Mormon Temple and Tabernacle.
82 *Pike's Peak.
83 Texas Oil Wells.
84 A Western Cyclone.
85 World's Great Cornfields.
86 *St. Louis Fair, Festival Hall.
87 *Festival Hall at Night.
88 The Great Ferris Wheel.
89 Mammoth Cave, Kentucky.
90 *The Natural Bridge, Va.
91 The Panama Canal, Map.
92 At Work on the Canal.
93 *Great Culebra Cut.
94 *Topographical Map of the Canal.
95 Masonic Temple, Chicago.
96 Chicago Board of Trade.
97 *Niagara Falls.
98 World's Fastest Train.
99 *The Washington Monument.
100 *Capitol of the United States.

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1 American Black Bear.
2 Cinnamon Bear.
3 Polar Bear.
4 Dromedary.
5 Two-Humped Camel.
6 Asiatic Lion.
7 The Royal Tiger.
8 African Lioness.
9 Chimpanzee.
10 Mrs. Dooley.
11 Mrs. Dooley, eating.
12 The Zebra.
13 Indian Buffalo.
14 American Buffalo.
15 Brahmin Bull.
16 Wapite Deer.
17 Emeu.
18 Llama.
19 Kangaroo.
20 The Elephant.
21 Giraffe.
22 Wolves.
23 Indian Rhinoceros.
24 Hippopotamus.
25 The Bird House, exterior.
26 The Bird House, interior.
27 The Monkeys.
28 The Peacock.
29 Peccary.
30 Eskimo Dog.
31 Raccoons.
32 Wild Goats.
33 Great Ant Eater.
34 The Leopard.
35 Lion Cubs.
36 Sea Lion.
37 Walrus.
38 Head of Walrus.
39 Hyenas.
40 Foxes.
41 Flying Foxes.
42 Arctic Foxes.
43 Boa Constrictor.
44 Alligators.
45 Sea Turtle.
46 Musk Ox.
47 Ostrich.
48 Along the Cages.
49 Flamingoes.
50 American Eagle.

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1 Mamertine Prisoners, Rome.
2 St. Paul.
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7 Savonarolo.
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9 Bogard of Chillon.
10 The Bastile.
11 Marie Antoinette.
12 Charlotte Corday.
13 Robespierre.
14 Fall of the Bastile.
15 Tower of London.
16 The Princes.
17 Charles II.
18 Edinburgh Castle.
19 Mary, Queen of Scots.
20 Devil's Island.
21 Dreyfus.
22 Castle of Wartburg.
23 Martin Luther.
24 Van Diemen's Land.
25 Siterio.
26 Siterio, Stockade.
27 Morro Castle.
28 Maxmilian and Carlotta.
29 St. Helena.
30 Napoleon.
31 Prison, San Francisco.
32 Blackwell's Island.
33 Bedford Jail.
34 John Bunyan.
35 Fortress Monroe.
36 Jeff Davis.
37 Sing Sing.
38 Electric Chair.
39 Joan of Arc.
40 Jail at Monterey.
41 Bath of Caracalla.
42 Dumbarton Castle.
43 Sir William Wallace.
44 Prison of Columbus.
45 Christopher Columbus.
46 Chapultepec.
47 Torture of Quatomac.
48 Andersonville.
49 Libby Prison.

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1 Perseus and his neighboring stars.
2 Earth in space.
3 Jupiter and the Earth compared.
4 How the Sun turns around.
5 Relative weight of Mercury and the Earth.
6 The south pole of Mars.
7 What the Sun sometimes looks like.
8 Relative sizes of Earth and Moon.
9 How we compare the Earth and Sun.
10 Lateral view of Moon.
11 Moon phases.
12 Mare Imprium.
13 The Moon.
14 Map of south pole of Mars.
15 Phases of Mars.
16 Vernal equinox of Mars.
17 Mars and Zones.
18 Saturn and the Earth compared.
19 The Great Bear and the Polar Star.
20 Five hour trails of polar stars.
21 Mars and his two satellites.
22 The Changes in the Moon.
23 Model of Lunar Crater.
24 The Moon's surface.
25 The Earth crossing the track of meteors.
26 The sizes of the planets.
27 Shooting stars.
28 Meteoric stone.
29 Explaining the movements of the Moon.
30 Spots nearing the Sun's edge.
31 North polar heavens.
32 The corona of the Sun.
33 The great square of Pegasus.
34 Full Moon.
35 Jupiter and Saturn.
36 The Moon when eight days old.
37 Orbits of Uranus and Neptune.
38 View in transit across the Sun.
39 The lessening gravitation of the Moon.
40 Mars, longitude 30 degrees on the meridian.
41 Mars, phases.
42 Lunar crater Theophilus.
43 Mars and Zones.
44 Eclipse of the Sun.
45 Total Eclipse of the Sun.
46 Full Moon.
47 Total Eclipse of the Moon.
48 Crests of Mt. Archimedes.
49 The four Moon phases.
50 One-half phase.
51 Rings at Mt. Tycho.
52 Rings Mt. Theophilus, Cyrillus, Catherine.
53 Mt. Archimedes.
54 Moon rivers and valleys.
55 Surface of the Moon.
56 Moon, two-third phase.

ATHENS AND THE PIRAEUS—With Lecture

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1 Athens, View with Mars Hill.
2 Athens, the Place De La Con-Corde.
3 Rue De Strade.
4 Shops in Rue De Athens.
5 The Rue D'Eole.
6 Tower of the Winds.
7 Entrance to the Acropolis.
8 The Way Up to the Propylaea.
9 Temple of Victory.
10 West Front of the Parthenon.
11 Statues from the Parthenon.
12 The Parthenon from the North-east.
13 Portico of Caryatides.
14 The Erechtheum.
15 North Portico of the Erechtheum.
16 North General View of Athens.
17 Athens and Mount of Lycabettus.
18 View from South of Acropolis.
19 The Areopagus or Mars Hill.
20 The Odeion of Heroses Atticus.
21 The Interior of Theatre.
22 Monument of Philopappos.
23 The Acropolis from the South.
24 Theatre of Bacchus Dionysius.
25 View of Orchestra and Stage.
26 Monument of Lysicrates.
27 Arch of Hadrian.
28 Temple of Jupiter Olympus.
29 The Acropolis from the East.
30 Place de la Constitution.
31 Gardens in Front of Palace.
32 The Royal Palace, South Front.
33 Rue de Hermes.
34 Old Church of Kapnikarea.
35 New Metropolitan Church.
36 The Small Cathedral.
37 Athens' House of Parliament.
38 Academy of Science, Athens.
39 National Museum, Statue Room.
40 National Museum, Vases.
41 National Museum, Tomb Reliefs.
42 Athens from Mount Lycabettus.
43 Athens Observatory.
44 Temple of Theseus.
45 Temple of Theseus and Acropolis
46 The Piraeus and New Phaleron.
47 Bay of Phaleron.
48 Piraeus and Port of Zea.
49 Piræus, General View.
50 The Quay and Harbor of Piraeus.

A Trip Across the Continent

Washington to San Francisco

Since tourists and the American public generally are beginning to appreciate the beauty and grandeur of our matchless scenery at home, the demand for lantern slides pertaining to the Rocky Mountains and the Pacific Coast has increased so rapidly that we have collected the following set of views. These slides are made from original negatives in the finest style and the complete set is accompanied by lecture reading. Price per set of 60 views, uncolored, $24.00; colored, $60.00.

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2 White House.
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7 Signal Towers.
8 Allegheny Foothills.
9 Four Highways.
10 Pack Saddle.
11 Old Canal.
12 Union Depot, Chicago.
13 Suburban Station.
14 Burlington Flyer.
15 Interior of Dining Car.
16 Interior Library Car.
17 Burlington Depot, Omaha.
18 Sheep Ranch.
19 Farm Scene in Nebraska.
20 Tilling the Soil.
21 Denver, Col.
22 Gateway, Garden of the Gods.
23 Balance Rock.
24 Pike's Peak.
25 Royal Gorge.
26 Iron Bridge, Royal Gorge.
27 Tower of Gilman.
28 Canon of the Grande.
29 Ascending Marshall Pass.
30 Descent of Marshall Pass.
31 Curricanti Needle.
32 Cliff Dwellers.
33 Castle Gate.
34 Salt Lake City.
35 Main Street, Salt Lake City.
36 Brigham Young's Monument.
37 Eagle Gate.
38 Amelia's Palace
39 Mormon Temple.
40 Mormon Tabernacle.
41 Interior Tabernacle.
42 Saltair Beach.
43 Oakland Ferry.
44 Market Street.
45 Mariposa Grove.
46 Yosemite Valley.
47 Bridal Veil Falls.
48 Yosemite Falls.
49 Vernal Falls.
50 Glacier Point.
51 Pasadena, Baldwin's Ranch.
52 Los Angeles; The Plaza.
53 Santa Barbara Mission.
54 Hotel Del Monte.
55 Rose Garden, Del Monte.
56 Mount Shasta.
57 Chinatown, San Francisco.
58 Golden Gate Park.
59 Cliff House.
60 Golden Gate.

THE RUSSO-JAPANESE WAR

A Set of Lantern Slides with Printed Lecture

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PART I

1 The Russian Battle-ship "Retvisan" Torpedoed by the Japanese, February 8, 1904.
2 The Russian Cruiser "Variag."
3 The Russian Cruiser "Variag" against a fleet, Feb. 9, 1904.
4 The Burning of the "Korietz" and Destruction of the "Variag" at Chemulpo.
5 The Harbor of Chemulpo.
6 Portrait of Nicholas II., Czar of All the Russias.
7 Mutsuhito, Emperor of Japan.
8 Admiral Togo Directing a Naval Action in the Conning-tower of his Flag-ship.
9 Admiral Makaroff, Killed when the Petropavlovsk went Down.
10 Father John of Kronstadt Blessing Admiral Makaroff on his Departure to Succeed Admiral Stark at Port Arthur.
11 General Kuropatkin, Commander-in-Chief of the Russian Army.
12 Admiral Alexeieff. Emperor's Viceroy in the East when the War Broke Out.
13 The Russian Ambassador to Japan Leaving Tokio.
14 Japanese Overhauling a Cavalry Kit at the Barracks.
15 A Wrestling Bout in Tokio.
16 Statue of Peter the Great, St. Petersburg.
17 Winter Palace, St. Petersburg.
18 Mob's Patriotic Demonstration in Front of the Winter Palace.
19 A Russian Peasant Family.
20 Great Bell in the Kremlin, Moscow.
21 Tower of Ivan in the Kremlin.
22 The Emperor's Palace at Tokio.
23 Office of the Japanese Minister of War at Tokio.
24 Jinrikisha, the Carriage Drawn by Man Power.
25 A Tea House and Geisha Girls.
26 The River Front at Tokio.
27 Harbor of Nagasaki.
28 Buddhist Temple at Nagasaki.
29 Bronze Statue of Buddha at Kamakura, Japan.
30 Harbor of Vladivostok, Siberia.
31 The King of Korea in Procession.

PART 2

32 The Koreans, their Hats and Pipes.
33 The Russian Troops in Siberia. Shoveling Snow to Keep Warm.
34 The Russian Advance into Manchuria.
35 Artillery in a Tight Corner.
36 Russian Engineers Laying the Railway Line Across the Ice on Lake Baikal.
37 Watching for Japanese Bridge Wreckers.
38 An Observation Post on the Siberian Line. Russian Officers Questioning a Spy.
39 The Night Patrol. Cossacks Inspecting the Railway Line above Port Arthur.
40 Looting in the Chinese Quarter at Port Arthur.
41 Away to the Far-off Front.
42 Russia's Chief Hope. The Cossacks—Drill on Horse-back.
43 The Russian Concentration on the Yalu. Reinforcements from the Half-Mongolian Tribes of the Amur.
44 Blindfolded Coolies Carrying Stores into Port Arthur.
45 Mountains of Vodka. Dutch Courage for Port Arthur.
46 A Japanese Spy Being Tried for his Life before a Russian Court-Martial.
47 Amazons in Czar's Dominion.
48 The Chunchuses of Manchuria. A Fight with Cossacks.
49 A Hand-to-Hand Fight.
50 Shark Market at Fusan, Korea.
51 Village of Released Convicts, near Vladivostok, Siberia.
52 A Manchurian Merchants' Caravan at the Great Trade Center of Khabarovka.
53 Chunchuses under Suspicion. Innocent or Guilty.
54 Coaling a Russian Transport at Port Said.
55 Russian Priest and Cannon, the Sailor's Bulwark.
56 Life in the Russian Army. A Working Party Returning to Barracks, Singing and Led by Regimental "Funny Men."
57 The Rush from Port Arthur.
58 First Bombardment of Port Arthur, as Seen from the Land Side.
59 First Naval Action at Port Arthur. By a Japanese Artist.
60 A Slippery Ride: Cossacks Crossing a Korean River.
61 Japanese Troops Landing Near Fusan, Korea.
62 Night Attack by the "Hayatori" and "Asgiri" on Port Arthur, during a Snow-storm, February 13th.

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11 An Omiack, or Woman's Boat.
12 Noaswak.
13 A Sleigh and Dogs.
14 Group of Esquimaux Dogs.
15 A Visit from the Governor.
16 Upernivik.
17 On the Ice at Upernivik.
18 "Making off" Walrus Skins.
19 The Governor of Upernivik.
20 Two of the Governor's Children.
21 Four Native Girls.
22 Seal Fishing.
23 Heavy Ice in Melville Bay.
24 A Quiet Day in Melville Bay.
25 Ship Beside Iceberg.
26 Blasting the Ice.
27 A Very Large Iceberg.
28 Cape York and Conical Island.
29 Esquimaux Family.
30 Dalrymple Rock.
31 A Day's Bag.
32 An Esquimaux of Eta Close.
33 Snaring Eider Duck.
34 A Polar Bear.
35 A Young Bear.
36 The Whale's Fin.
38 The Whale's Lip.
39 Whalebone.
40 The Whale's Tail.
41 Harpoons.
42 Our Constant Companions.
43 A Group on the Quarter Deck.
44 A Small Arctic Specimen.
45 Two Esquimaux.
46 Kate McKay.
47 An Esquimaux Encampment.
48 Off Cape Hooper.
49 The Last Iceberg.
50 Home Again.

SUPPLEMENTARY LIST

OF

ECONOMIC LANTERN SLIDES

OLD TESTAMENT HISTORY.

24 *Views with Descriptive Reading.*

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2 The Sacrifice of Noah. *Maclise.*
3 Rebecca at the Well. *Schopin.*
4 Eleazar in the House of Bathuel. *Schopin.*
5 Arrival of Rebecca. *Schopin.*
6 Jacob's Dream. *Terry.*
7 Jacob Waters the Flocks of Rachel. *Glaize.*
8 Joseph Sold by his Brothers. *Schopin.*
9 Joseph's Bloody Coat Brought to Jacob. *Schopin.*
10 Joseph Meets his Father in Goshen. *Schopin.*
11 Moses Saved by Pharaoh's Daughter. *Schopin.*
12 Moses assisting the Daughters of Jethro. *Schopin.*
13 Pharaoh's Host Drowned in the Red Sea. *Schopin.*
14 Jephthah's Daughter Meeting her Father. *Glaize.*
15 Samson Betrayed by Delilah. *Schopin.*
16 David Returns Conqueror of Goliath. *Schopin.*
17 David in Camp of Saul. *Schopin.*
18 Saul and the Witch of Endor. *Alston.*
19 The Judgment of King Solomon. *Schopin.*
20 Solomon's Reception of Queen of Sheba. *Schopin.*
21 Espousal of Esther by Ahasuerus. *Schopin.*
22 Esther implores Ahasuerus. *Schopin.*
23 The Feast of Belshazzar. *Schopin.*
24 Daniel in the Lions' Den. *Zeigler.*

OLD TESTAMENT.

Additional Views.

By Beale unless otherwise stated.

Earth without Form.
Creation of Light. *Doré.*
Creation of Dry Land.
Creation of Grass and Trees.
Creation of Sun, Moon and Stars.
Creation of Fowls and Fishes.
Creation of Creeping Things and Beasts.
Creation of Adam.
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Temptation of Eve.
Temptation of Adam. *Dubufe.*
Adam and Eve Hear Voice of God. *Tassaert.*
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Cain Kills his Brother Abel.
Adam and Eve Lamenting Death of Abel. *Vanderwerf.*
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Cain Builds the First City.
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Sarah and Angels.
Lot's Flight.
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Abraham sends Hagar Away. *Vernet.*
Hagar and Ishmael in the Wilderness. *Murat.*
Abraham's Sacrifice.
Isaac Blesses Jacob.
Jacob Wrestling with the Angel.
Jacob in the House of Laban. *Leloir.*
Joseph Tending his Father's Flocks.
Dreams of Joseph.
Joseph Thrown in a Well.
Joseph's Brothers Dipping the Coat in Goat's Blood. *Vernet.*
Joseph Interprets the Dreams of the Butler and Baker.
Joseph Interprets Pharaoh's Dream. *Deveria.*
Joseph Raised to Honor by Pharaoh. *Deveria.*
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Joseph Orders Simeon Detained.
Joseph Makes Himself known to his Brethren.
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Pharaoh and Bearers of Evil Tidings. *Du Nouy.*
Pharaoh Entreats Moses to Leave Egypt. *Doré.*
Song of Miriam.
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Moses Delivering the Tables of the Law.
Israelites Worshiping the Golden Calf.
Nadab and Abihu.
Journeying to Canaan.
Report of the Spies.
Moses Striking the Rock. *Murillo.*
Israelites Plagued by Serpents. *Doré.*
Moses and Brazen Serpent.
Balaam Stopped by an Angel.
New Home in Canaan.
Israelites Crossing the Jordan.
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Joshua Commands the Sun to Stand Still. *Doré.*
Caleb's Reward.
Cities of Refuge.
Joshua Renewing the Covenant.
Time of the Judges.
Jael and Sisera. *Northcote.*
Song of Deborah. *Doré.*
Triumph of Gideon.
Jephthah's Daughter and her Companions. *O'Neil*
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Samson and the Lion.
Samson Slaying the Philistines.
Samson in Prison.
Samson Pulling Down the Temple.
Ruth in the Fields of Boaz. *Schopin.*
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David and Jonathan.
Saul Casting his Javelin at David. *Doré.*
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David Bringing the Ark from Kirjath.
Death of Absalom.
David Mourning over Absalom. *Doré.*
Rispah Protecting the Bodies of her Children.
Elijah Fed by Ravens.
Elijah Raising Widow's Son. *West.*
The Captives in Babylon.
Elijah Ascending to Heaven.
Naaman healed of his Leprosy.
Rebuilding Temple.
Esther Confounds Haaman. *Leloir.*
Intemperance Woes.
Jeremiah Weeping over Jerusalem. *Bendemann.*
Three Children in the Fiery Furnace.
Job and his Three Friends.
Capture of Babylon.
Daniel in the Lion's Den. *Riviere.*
Jonah and Whale.
Judith Going to Camp of Holofernes. *Steuben.*
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Judith Showing Head of Holofernes. *Glaize.*

Open Bible.—Psalm XIX

ECONOMIC SERIES

LIFE OF OUR SAVIOUR.

48 Views with Descriptive Reading.

1 The Annunciation to the Virgin. *Jalabert.*
2 The Angel Appearing to the Shepherds. *White.*
3 The Babe of Bethlehem. *Dobson.*
4 The Magi Guided by the Star. *Portaels.*
5 The Adoration of Magi. *Veronese.*
6 The Presentation in the Temple. *Dowling.*
7 The Flight into Egypt. *Bouguereau.*
8 The Shadow of the Cross. *Morris.*
9 The Return to Nazareth. *Dobson.*
10 Jesus Disputing with the Doctors. *Dobson.*
11 St. John Preaching in the Wilderness. *Schopin.*
12 The Baptism of Christ. *Wood.*
13 Christ Tempted by the Devil. *Scheffer.*
14 Christ and the Samaritan Woman. *Herbert.*
15 Christ Preaching on the Sea of Galilee. *Jalabert*
16 The Sermon on the Mount. *Dubufe.*
17 Christ Healing the Sick. *West.*
18 Christ Raising the Daughter of Jairus. *Richter.*
19 Christ Walking on the Waters. *Richter.*
20 The Miracle of the Loaves and Fishes. *Dubufe.*
21 The Transfiguration. *Raphael.*
22 Parable of Prodigal Son—Carousel. *Dubufe.*
23 Parable of Prodigal Son—Swineherd. *Dubufe.*
24 Parable of Prodigal Son—Return. *Dubufe.*
25 Christ Blessing the Little Children. *Lejeune.*
26 Mary Magdalen Washing Feet of Jesus. *Barrias.*
27 Christ and the Rich Young Man. *Lejeune.*
28 The Parable of the Lilies. *Lejeune.*
29 Christ the Outcast of the People. *Herbert.*
30 Christ's Entry into Jerusalem. *Dubufe.*
31 The Poor Widow's Two Mites. *Barrias.*
32 Christ the Good Shepherd. *Dobson.*
33 Christ Weeping over Jerusalem. *Eastlake.*
34 The Last Supper. *Da Vinci.*
35 The Agony in the Garden. *Van Arnim.*
36 Christ Rejected. *Leullier.*
37 Christ Bearing the Cross. *Veron se.*
38 Christ Arriving at Mount Calvary *Steuben.*
39 The Crucifixion. *Hilton.*
40 Golgotha, "It is finished." *Gerome.*
41 The Descent from the Cross *Reubens.*
42 The Body of Christ Laid in Tomb. *Jalabert.*
43 First Easter Dawn. *Thomson.*
44 The Resurrection of Christ. *Van Arnim.*
45 The Marys at the Tomb *Plockhorst.*
46 Easter Morning. *Plockhorst.*
47 The Journey to Emmaus. *Roberts.*
48 The Ascension of Christ. *Gleyre.*

LIFE OF JESUS.

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1 Christ's Appeal: "Come unto Me."
2 The Annunciation.
3 The Nativity.
4 The Wise Men Beholding the Infant Saviour.
5 The Flight into Egypt.
6 The Childhood of Jesus—In Workshop of Joseph.
7 The Youth of Jesus—in the Temple with the Doctors of the Law.
8 Christ and the Woman of Samaria.
9 Christ Healing the Sick.
10 Christ Raising Widow's Son.
11 Christ Blessing Children.
12 Christ Raising the Daughter of Jairus.
13 Christ Driving out the Money Changers.
14 Christ and the Adulterous Woman.
15 Mary Annointing the Feet of Christ.
16 Christ in the House of Mary and Martha.
17 The Holy Supper.
18 Christ at Gethsemane.
19 Christ Before Pilate.
20 Christ on Way to Golgotha.
21 The Crucifixion.
22 The Burial.
23 The Marys at the Sepulchre.
24 The Resurrection.
25 Christ Appearing to the Disciples on the Way to Emmaus.
26 "At the Door."
27 "Where two or three are met together."
28 The Ascension.

LIFE OF CHRIST.

Additional Views.

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Zacharias and the Angel.
Immaculate Conception. *Muller.*
Mary's Visit to Elizabeth. *Bouguereau.*
Naming of John the Baptist.
Dream of Saint Joseph. *Landelle.*
Angel appearing to the Shepherds. *Plockhorst.*
Song of the Angels. *Moran.*
First Christmas Night. *Pierrey.*
Holy Night. *Correggio.*
Holy Night. *Muller.*
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Repose in Egypt. *Plockhorst.*
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Jesus in Workshop of Joseph.
Jesus Going to Jerusalem. *Mengelberg.*
Christ Disputing with the Doctors. *Hofmann.*
Finding of Saviour in Temple. *Hunt.*
Baptism of Christ. *Lewis.*
Temptation of Christ on Pinnacle of Temple.
Wedding at Cana. *Veronese.*
Wedding at Cana.
Christ Clearing the Temple. *Juvenel.*
Christ and Nicodemus.
Jesus Preaching First Sermon at Nazareth.
Healing of Peter's Wife's Mother.
Christ Casting out Devils. *Ross.*
Healing the Paralytic.
Miraculous Draught of Fishes.
"Depart from me for I am a Sinful Man." *Handler.*
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Pool of Bethesda. *Long.*
"Wilt thou be made whole?"
Apostles Collecting Grain on Sabbath. *Dorê.*
Jesus Restores a Withered Hand. *Bida.*
Prayer in Secret. *Bida.*
Healing Centurion's Servant.
Christ Preaching on Sea of Galilee. *Hofmann.*
Christ Stilling Storm. *Dietrich.*
Demoniac of Gadara.
Jesus Curseth the Fig Tree.
Christ Sending out His Twelve Disciples.
Beheading of John the Baptist. *Bida.*
Daughter of Herodias.
Miracle of Loaves and Fishes. *Murillo.*
Christ Walking on the Sea. *Jalabert.*
Christ the Bread of Life.
Syrophœnician Woman. *Bida.*
Healing the Deaf and Dumb Man. *Bida.*
"Blessed art thou, Simon." *Bida.*
The Great Confession.

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Christ and the Adulteress. *Plockhorst.*
Christ and Man Born Blind.
Good Shepherd. *Plockhorst.*
Christ Blessing Children. *Plockhorst.*
Christ and Rich Young Man. *Hofmann.*
The Needle's Eye.
"Woman thou art loosed from thine infirmity." *Bida.*
Jesus Eating with Publicans and Sinners.
"Except Ye become as a little child." *Eastlake.*
Lazarus Sick at Bethany.
Raising of Lazarus. *Bida.*
Raising of Lazarus. *Rubens.*
Blind Bartimaeus.
Zaccheus the Publican.
Christ taking Leave of His Mother. *Plockhorst.*
"What do ye, loosing the Colt?" *Bida.*
Christ Entering Jerusalem. *Dorê.*
Christ Entering Jerusalem. *Plockhorst.*
Christ Clearing Temple. *Kirchbach.*
Tribute Money. *Dietrich.*
Tribute Money. *Titian.*
House of Caiaphas. *Dorê.*
Jesus at House of Simon. *Veronese.*
Judas and the Priests. *Knille.*
Christ Washing Apostles' Feet.
Last Supper. *Gebhardt.*
Christ and St. John. *Scheffer.*
Christ in Garden of Gethsemane. *Hofmann.*
Agony in the Garden. *Scheffer.*
Jesus at Gethsemane. *Jalabert.*
Kiss of Judas.
Christ Led to Judgment. *Hofmann.*
Christ Before High Priest. *West.*
Peter Denies Christ. *Harrach.*
Peter's Denial of Christ.
Peter's Repentance. *Bida.*
Remorse of Judas. *Franck.*
Christ Before Pilate. *Munkacsy.*
Pilate's Wife's Dream. *Dorê.*
Christ Scourged. *Dorê.*
Flagellation. *Bouguereau.*
Christ Crowned with Thorns. *Dorê.*
Ecce Homo. *Dorê.*
Denial of Peter. *Dietrich.*
Christ Coming from Prætorium. *Dorê.*
Christ Bearing Cross. *Raphael.*
Christ Before House of Ahasuerus. *Thiele.*
On the Road to Calvary. *Laville.*
Elevation of the Cross. *Rubens.*
Christ on Calvary. *Echena.*
Christ on Calvary. *Munkacsy.*
Christ Expiring on Cross. *Vandyke.*
"It is finished." *Durer.*
Christ on Cross. *Bonnat.*
Virgin at Foot of Cross. *Delaroche.*
"Woman, behold thy son." *Glotzle.*
Stabat Mater. *Lazerges.*
Descent from Cross. *Juvenet.*
Descent from Cross. *Volterra.*
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Virgin and St. John. *Plockhorst.*
Virgin and St. John. *Dobson.*
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Return to Home of Virgin. *Delaroche.*
Virgin Fainting. *Delaroche.*
Virgin in Contemplation. *Delaroche.*
Good Friday. *Delaroche.*
Night of Crucifixion. *Dorê.*
Resurrection.
Three Marys at Tomb.
"He is risen."
The Marys Weeping at the Tomb. *Schleh.*
Journey to Emmaus. *Plockhorst.*
Supper at Emmaus. *Muller.*
Incredulity of Thomas.
Peter and Risen Lord.
Christ's Charge to Peter. *Raphael.*
Saviour's Parting Words.
The Ascension of Christ.
Christ Ascending. *Dorê.*

PARABLES OF CHRIST.

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1 The Wheat and the Tares.
2 The Hidden Treasure.
3 The Pearl of Great Price.
4 The Net Cast Into the Sea.
5 The Unmerciful Servant.
6 The Laborers in the Vineyard.
7 The Two Sons.
8 The Marriage of King's Son.
9 The Wise and Foolish Virgins. *Pilotty.*
9a "And the door was shut."
10 The Talents.
11 The Sheep and the Goats.
12 The Seed Growing Secretly.
13 The Householder—Watchfulness.
14 The Two Debtors.
15 The Good Samaritan. *Plockhorst.*
16 The Importunate Friend.
17 The Rich Fool.
17a Death of Rich Fool.
18 Servants Watching—Return from Wedding.
19 The Wise Steward.
20 The Barren Fig Tree
21 The Great Supper. "Come for all things are now ready."
21a "The poor and maimed and blind and lame."
22 Tower—King Going to War.
23 The Lost Piece of Money.
24 The Prodigal Son.
25 The Unjust Steward.
26 The Rich Man and Lazarus.
26a "Between us and you is a great gulf."
27 Unprofitable Servants.
28 The Unjust Judge.
29 The Pharisee and Publican.
30 The Pounds.
31 House on Rock and on Sand.
32 The Leaven.
33 The Lost Sheep.
34 Candle Under a Bushel.
35 New Cloth on Old Garment.
36 New Wine in Old Bottles.
37 The Sower. *Roberts.*
38 The Mustard Seed.
39 The Wicked Husbandman.
40 The Fig Tree and All Trees.

PARABLES OF CHRIST.

The Good Samaritan

1 He Fell Among Thieves.
2 The Priest Passes By.
3 The Levite Looks and Passes.
4 The Samaritan has Compassion on him.
5 He Places him on his Ass.
6 Pays for him at the Inn.

The Prodigal Son.

(With descriptive reading.)

1 He Journeys to a Far Country.
2 And there Wastes his Substance.
3 He Lives Riotously.
4 Until he has Spent All.
5 He is Sent into the Fields to Feed Swine.
6 He Would Fain Fill himself with Swine Husks.
7 He Returns to his Father's House.
8 His Father has Compassion upon him.
9 His return celebrated with feast and merry making.
10 The Elder Brother remonstrates with his Father.

The Sower.

1 "A sower went forth to sow."
2 "Some fell by the wayside."
3 "Some fell on stony places."
4 "Some fell among thorns."
5 "Other fell in good ground."
6 "And brought forth fruit, etc."

ECONOMIC SERIES

ACTS OF APOSTLES.

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Death of Ananias. *Raphael.*
Peter in House of Cornelius. *Dorê.*
Peter Released from Prison. *Hilton.*
Peter's Vision. *Beale.*
Philip and the Eunuch. *Beale.*
Child Timothy Learning the Scriptures. *Lejeune.*
John at Patmos.
Death on the Pale Horse. *Dorê.*
Opening of the Sixth Seal. *Danby.*
Last Judgment. *Martin.*
Angel Shows Jerusalem to John. *Beale.*

LIFE OF ST. PAUL.

1 Tarsus.
2 Jerusalem.
3 Martyrdom of Stephen *Dorê.*
4 Nablous.
5 Conversion of Saul. *Beale.*
6 Damascus.
7 Map of First Journey
8 Antioch.
9 Elymas Struck with Blindness. *Raphael.*
10 Antioch in Pisidia.
11 Paul and Barnabas at Lystra. *Raphael.*
12 Map of Second Journey.
13 Troas.
14 Philippi.
15 The Philippian Jailor.
16 Paul at Thessalonica. *Dorê.*
17 Athens.
18 Paul at Athens.
19 Corinth.
20 Cenchrea.
21 Ephesus.
22 Map of Third Journey.
23 Paul at Temple of Ephesus. *Piersch.*
24 Paul at Ephesus, Burning the Books. *Dorê.*
25 Mitylene.
26 Miletus.
27 Rhodes.
28 Paul Threatened by the Jews. *Dorê.*
29 Map of Ancient Rome.
30 Paul Before Felix. *Beale.*
31 Paul Landing at Malta. *Beale.*
32 Paul at Malta, Destroying the Viper.
33 Straits of Messine.
34 Puteoli.
35 Paul in Prison. *Rembrandt.*

MISCELLANEOUS BIBLE SUBJECTS.

Bread of Heaven. *Holfield.*
Christianity Overcoming Paganism. *Dorê.*
Christus Consolator. *Scheffer.*
Christ the Consoler. *Plockhorst.*
Christ the Sower. *Dietrich.*
Christus Remunerator. *Scheffer.*
Death of St. Joseph. *Landelle.*
Door of the Fold. *Parker.*
Ecce Homo. *Guido.*
Handkerchief of St. Veronica.
Holy Family. *Knaus.*
Holy Family. *Muller.*
Holy Family. *Ittenbach.*
Immaculate Conception. *Murillo.*
Light of the World. *Hunt.*
"Lord is my Shepherd." *Paton.*
Lord, have mercy upon us. *Dietrich.*
Madonna. *Bodenhausen.*
Madonna of the Chair. *Raphael.*
Madonna St. Sixtus. *Raphael.*
Mater Dolorosa. *Dolci.*
Sacred Heart of Jesus. *Massard.*
Sacred Heart of Mary. *Massard.*
Satan Watching the Sleeping Christ. *Paton.*
Shadow of Death. *Hunt.*
Shepherd of Jerusalem. *Morris.*
"Two women grinding corn."
Vale of Tears. *Dorê*
Virgin and Angels. *Bouguereau.*
Water of Life. *Murillo.*
"Whereon they crucified Him. *Morris.*
"We give thanks to thee." *Torjetti.*
"We worship thee." *Torjetti.*

STATIONS OF THE CROSS.

1 Jesus Condemned to Death.
2 Jesus Laden with the Cross.
3 Jesus Falls First Time Under Weight of the Cross.
4 Jesus Meets His Mother.
5 Jesus is helped by the Cyrenean to Carry Cross.
6 Veronica Wipes the Face of Jesus.
7 Jesus Falls Beneath His Cross the Second Time.
8 Jesus Consoles the Women of Jerusalem.
9 Jesus Falls Beneath His Cross the Third Time.
10 Jesus is Stripped of His Garments.
11 Jesus is Nailed to the Cross.
12 Jesus is Raised on the Cross.
13 Jesus Taken Down from the Cross.
14 Jesus Laid in Sepulchre.

THE TEN COMMANDMENTS.

1 "Thou shalt have no other Gods before Me."
2 "Thou shalt not make unto thee any graven image."
3 "Thou shalt not take the name of the Lord."
4 "Remember the Sabbath."
5 "Honor thy father and thy mother."
6 "Thou shalt not kill."
7 "Thou shalt not commit adultery."
8 "Thou shalt not steal."
9 "Thou shalt not bear false witness."
10 "Thou shalt not covet."

THE LORD'S PRAYER.

1 "Our Father Who art in Heaven."
2 "Thy will be done."
3 "Give us this day our daily bread."
4 "Forgive us our debts."
5 "Lead us not into temptation."
6 "Deliver us from evil."
7 "Thine is the kingdom."

BUNYAN'S PILGRIM'S PROGRESS.

(With descriptive reading.)

1 Pilgrim and his Burden.
2 Pilgrim Parting from his Family.
3 Evangelist Shows the Shining Light.
4 Pliable and Obstinate.
5 The Slough of Despond.
6 Worldly Wiseman.
7 Pilgrim Knocking at the Gate.
8 Passion and Patience.
9 The Three Shining Ones.
10 Christian Climbing the Hill Difficulty.
11 Christian and the Lions.
12 Christian Armed.
13 The Fight with Apollyon.
14 The Valley of Shadow of Death.
15 Faithful Lifts Christian.
16 Vanity Fair.
17 Death of Faithful.
18 River of Water of Life.
19 Pilgrims Found Sleeping.
20 The Escape from Dungeon.
21 Pilgrims and the Shepherds.
22 View of the Celestial City.
23 Passing Through the Waters.
24 Ignorance Thrust into Hell.

ECONOMIC SERIES

PARADISE LOST.

From Illustrations by Doré.

1 The Infernal Serpent and his Host of Rebel Angels.
2 The Arch Fiend Chained on the Burning Lake.
3 Satan at Gates of Hell.
4 Satan Viewing Paradise.
5 Adam and Eve Refreshing Themselves.
6 Raphael's Interview with Adam and Eve.
7 First Fight of Michael and Gabriel Against Satan.
8 God Creates Fishes and Fowls.
9 Satan Re-enters Paradise at Night Involved in a Mist.
10 Satan Finds the Serpent Asleep.
11 The Serpent has Beguiled Eve to Eat of the Forbidden Fruit.
12 Sin and Death Going on their Mission to Destroy.

THE TABERNACLE IN THE WILDERNESS.

1 Tabernacle and Camp.
2 Holy Place and Most Holy.
3 High Priest in Linen Robes.
4 High Priest in "Garments of Beauty and Glory."
5 Altar and Covering.
6 Candlestick and Covering.
7 Ark and Covering.
8 Altar of Incense.
9 Brazen Laver.
10 Table of Shew Bread.

WAY OF SALVATION.

1 The Repentant Sinner.
2 Knocking at the Gate.
3 Led by Jesus Through the Dark Valley.
4 Welcome to the Shores of the Beautiful River.

VOYAGE OF LIFE.

Life is represented under the similitude of a Boat over which a Guardian Angel constantly hovers.

1 Childhood.
2 Youth.
3 Manhood.
4 Old Age.

DIANA OR CHRIST.

1 A Grecian Maiden Accepts Christianity and Refuses to Worship Diana.
2 Her Martyrdom, Cast into a Den of Wild Beasts.
3 Removal of her Body by Friends.
4 The Martyr Borne by Angels.

A CHRISTMAS HYMN.

(With Poem.)

1 "Had Rome been growing up to might."
2 "The Senator of haughty Rome."
3 "Within that province far away."
4 "How calm a moment may precede."
5 "A thousand bells ring out."
6 "For in that stable lay."

LEAD, KINDLY LIGHT.

1 "The night is dark, and I am far from home."
2 "I loved to choose and see my path."
3 "O'er moor and fen, o'er crag and torrent."
4 "And with the morn those angel faces smile."

PSALM XXIII.

1 "The Lord is my Shepherd, I shall not want."
2 "He maketh me to lie down in green pastures."
3 "He restoreth my soul."
4 "Yea, though I walk through the valley of the shadow of death."
5 "Thou preparest a table before me."
6 "Surely goodness and mercy shall follow me."

THROW OUT THE LIFE-LINE.

1 "Throw out the life-line across the dark wave."
2 *Chorus*—"Throw out the life-line!"
3 "See! he is sinking! oh hasten to-day."
4 "Winds of temptation and billows of woe."
5 "Haste then, my brother, no time for delay."

THE BOTTLE.

(With descriptive reading.)

(*From Cruikshanks' Celebrated Designs.*)

1 The bottle is brought out for the first time. The husband induces his wife "just to take a drop."
2 He is discharged from his employment for drunkenness. "They pawn their clothes to supply the bottle."
3 An execution sweeps off their furniture. "They comfort themselves with the bottle."
4 Unable to obtain employment, they are driven by poverty into the streets to beg.
5 Cold, misery and want destroy their youngest child. "They console themselves with the bottle."
6 Fearful quarrels and brutal violence are the natural consequences.
7 The husband in a state of furious drunkenness kills his wife with the instrument of all their misery.
8 The bottle has done its work—it has destroyed the infant and the mother; it has brought the son and daughter to vice and to the streets, and has left the father a hopeless maniac.

THE STOMACH OF THE DRUNKARD.

(With descriptive reading.)

1 Stomach of a Temperance Man.
2 Stomach of the Moderate Drinker.
3 Stomach of the Drunkard.
4 Stomach after a Debauch.
5 Stomach of a hard Drinker.
6 Stomach of a habitual Drunkard.
7 Stomach of a Drunkard on the verge of the grave.
8 Stomach during Delirium Tremens.

WILLIAM JACKSON'S TREAT.

(With Poem.)

1 More Champagne! remarked William Jackson.
Foreign stuff, with a genuine tax on.
2 Bourbon again—and oh, I say, I'm Will Jackson.
Hang it up till Saturday.
3 Don't you go to thinkin' I'm bust.
I'm Bill Jackson, Guv, can't you trust?
4 Bill goes out, and the next you hear
Of his last treat, off the end of a pier.

ECONOMIC SERIES

"FATHER, DEAR FATHER, COME HOME WITH ME NOW."

(With Poem.)

1 "Father, dear father, come home with me now,
The clock in the steeple Strikes one."
2 "With poor brother Bennie so sick in her arms,
And no one to help her but me."
3 "Father, dear father, come home with me now,
The clock in the steeple strikes two."
4 "The night has grown colder, and Bennie is worse,
And he has been calling for you."
5 "Father, dear father, come home with me now,
The clock in the steeple strikes three."
6 "We are alone—for poor Bennie is dead,
And gone with the angels of light."

THE DRUNKARD'S CAREER.

(With descriptive reading.)

1 Domestic happiness—the greatest of earthly blessings.
2 Temptation. "Lead me not into temptation."
3 Introduction of sorrow. A loving heart made sad.
4 The rum-hole a substitute for home.
5 Rum instead of reason.
6 Degraded humanity.
7 The cold shoulder by old friends.
8 Rumseller's gratitude—rejection instead of injection.
9 Poverty and want.
10 Robbery and murder the results of drunkenness.
11 *Mania a potu*, the horror of horrors.
12 The death that precedes eternal death.

THE DRUNKARD'S REFORM.

(With descriptive reading.)

1 He squanders his hard-earned money in drink.
2 His child's clothes are ridiculed; his pride is touched.
3 He forms a resolution and leaves the tavern.
4 He informs his wife of his resolve.
5 His sobriety raises him to the position of foreman.
6 The Happy Home of the Reformed Man.

TEN NIGHTS IN A BAR ROOM.

(With descriptive reading.)

1 The arrival at the "Sickle and Sheaf."
2 Joe Morgan's Little Mary begs him to come home.
3 Slade throws a glass at Joe Morgan and hits Mary.
4 Joe Morgan suffering the horrors of Delirium Tremens.
5 Death of Joe Morgan's Little Mary.
6 Frank Slade and Tom Wilkins on a spree.
7 Willie Hammond induced to gamble.
8 Harvey Green stabs Willie Hammond to death.
9 Quarrel between Slade and his son Frank.
10 Frank Slade kills his father with a bottle.
11 Meeting of the Citizens in the Bar Room.
12 The departure from the "Sickle and Sheaf."

THE DRUNKARD'S DAUGHTER.

(With descriptive reading.)

1 Her mother dying, she is left alone in the world.
2 She endeavors to support herself by sewing shirts.
3 Payment for her work is refused for alleged imperfections.
4 Unable to pay the rent she is turned into the street.
5 In a moment of despair she plunges into eternity.
6 "Take her up tenderly, lift her with care."

THE GAMBLER'S CAREER.

(With descriptive reading.)

1 The first seed of the passion planted in the young mind.
2 The development of passion—higher stakes.
3 Finding himself the loser, resorts to false play.
4 He is detected and roughly handled.
5 Having lost his all, he leaves the gambling house in despair.
6 He ends his life in a madhouse, still occupied with his ruling passion.

THE TWO PATHS OF VIRTUE AND VICE.

1 Childhood.
2 Youth.
3 Manhood.
4 Old Age.

LIFE OF A COUNTRY BOY.

1 Leaving Home.
2 Temptation and Fall.
3 Farther on—Gambling.
4 At last—The Forged Check.

THE ROAD TO RUIN.

1 College Card Party.
2 Betting at the Races.
3 The Arrest for Forgery.
4 A Struggle for Existence.
5 The End at Hand.

THE ILL-FATED SHIP.

(With descriptive reading.)

1 Ship leaving Port.
2 A Fair Wind.
3 Among the Icebergs.
4 On a Lee Shore.
5 On Fire.
6 Crew Saved in Boats.

TAM O'SHANTER.

(Rob't Burns.)

1 Tam's wife "nursing her wrath."
2 Tam carousing with Souter Johnny.
3 Tam mounts "gray mare Meg."
4 The witches' dance at Alloway Kirk.
5 "Out the hellish legion sallied."
6 Tam's gray mare Meg loses her tail.

ECONOMIC SERIES

COTTER'S SATURDAY NIGHT.

(Rob't Burns.)

1 "The toil-worn cotter" returning from his labor.
2 His little children meet him with noise and glee.
3 "Their eldest hope, their Jenny, woman grown."
4 Jenny's lover—"a strapping youth."
5 Youth's tender tale of love.
6 Family worship.

HOME, SWEET HOME.

1 "'Mid pleasures and palaces though we may roam."
2 "A charm from the skies seems to hallow us there."
3 *1st Chorus*—"Home, home, sweet, sweet home."
4 "An exile from home, splendor dazzles in vain."
5 "The birds singing gaily, that came at my call."
6 *2d Chorus*—"Home, home, sweet, sweet home."
7 "How sweet 'tis to sit 'neath a fond father's smile."
8 "Let others delight 'mid new pleasures to roam."
9 *3d Chorus*—"Home, home, sweet, sweet home."
10 "To thee I'll return, overburdened with care."
11 "No more from that cottage again will I roam."
12 *4th Chorus*—"Home, home, sweet, sweet home."

UNCLE TOM'S CABIN.

(With descriptive reading.)

1 George Harris taking leave of his wife.
2 An evening in Uncle Tom's Cabin.
3 Eliza and Child on the Ice.
4 Uncle Tom Sold to Haley.
5 Eva makes a friend of Uncle Tom.
6 Uncle Tom saves Eva from drowning.
7 George Harris resists the Slave Hunters.
8 Eva and Topsy.
9 Eva Reading to Uncle Tom.
10 Eva's Dying Farewell.
11 Legree's cruelty to Uncle Tom.
12 Death of Uncle Tom.

VISIT OF SAINT NICHOLAS.

(With Poem.)

1 The Children were Nestled all Snug in Their Beds.
2 Away to the Window I Flew Like a Flash.
3 A Miniature Sleigh and Eight Tiny Reindeer.
4 Down the Chimney St. Nicholas Came with a Bound.
5 And He Looked Like a Peddler Just Opening His Pack.
6 Merry Christmas to All, and to All a Good Night.

IRVING'S RIP VAN WINKLE.

(With descriptive reading.)

1 Rip Playing with the Children.
2 Rip at the Village Inn.
3 His Scolding Wife.
4 Rip on the Mountains.
5 Rip Returns Home.
6 Rip Relating his Story.

"HOW PERSIMMON'S TOOK CAH OB DER BABY."

(With Poem.)

1 Persimmons and der Baby.
2 Persimmons' Granny.
3 Persimmons on the Raft.
4 The Mother Finds her Baby.

THE VILLAGE BLACKSMITH.

(With Poem.)

1 "Under a spreading chestnut tree
The village smithy stands."
2 "You can hear him swing his heavy sledge,
With measured beat and slow."
3 "And children coming home from school
Look in at the open door."
4 "He goes on Sunday to the church,
And sits among the boys."
5 "And with his hard, rough hand he wipes
A tear out of his eyes."
6 "Each morning sees some task begin
Each evening sees it close."

"SWANEE RIBBER."

(With Poem.)

1 Way down upon de Swanee Ribber.
2 Dere's where my heart is turning ebber.
3 All up and down de whole creation.
4 *Chorus*—All de world am sad and dreary.
5 All round de little farm I wandered.
6 When I was playing wid my brudder.
7 One little hut among de bushes.
8 When will I see de bees a-humming.

"ROBINSON CRUSOE."

1 His father entreats him to stay home.
2 He holds fast to a piece of wreck.
3 He loads his raft.
4 He begins to be ill.
5 He sails around his island.
6 He starts to explore the interior of the island.
7 He discovers human bones.
8 He gets a view of the wreck.
9 He delivers Friday from the savages.
10 Crusoe and Friday in cave.
11 Fierce fight between the Spaniard and a savage.
12 Crusoe is overcome by the prospect of deliverance.

"HOME AGAIN."

1 Home again, home again,
From a foreign shore.
2 Happy hearts, happy hearts
With mine have laughed in glee.
3 Then give me but my homestead roof,
I'll ask no palace dome.

"THE RAVEN."

(With Poem.)

1 "While I nodded, nearly napping."
2 "Here I opened wide the door."
3 "In there stepped a stately Raven."
4 "Tell me what thy lordly name is."
5 "Straight I wheeled a cushioned seat."
6 "But whose velvet violet lining."
7 "Then methought the air grew denser."
8 "On this home by horror haunted."
9 "Prophet! said I, thing of evil—"
10 "It shall clasp a sainted maiden."
11 "Be that word our sign of parting."
12 "And my soul from out that shadow."

ECONOMIC SERIES

THE WRECK OF THE HESPERUS.

(With Poem by LONGFELLOW.)

1 It was the schooner Hesperus.
2 Blue were her eyes as the fairy flax.
3 The skipper, he stood beside the helm.
4 Then up and spake an old sailor.
5 Last night the moon had a golden ring.
6 The snow fell hissing in the brine.
7 He wrapt her in his seaman's coat.
8 And bound her to the mast.
9 Like a sheeted ghost the vessel swept.
10 A fisherman stood aghast.

MAUD MULLER.

(With Poem by WHITTIER.)

1 Maud Muller on a Summer's day,
Raked the meadow sweet with hay.
2 And blushed as she gave it, looking down,
On her feet so bare, and her tattered gown.
3 The Judge looked back as he climbed the hill,
And saw Maud Muller standing still.
4 Oft when the wine in his glass was red,
He longed for the wayside well instead.
5 She wedded a man unlearned and poor.
And many children played around her door.
6 Alas for the maiden, alas for the Judge,
The rich repiner and household drudge.

THE COURTIN'.

(With Poem by JAMES RUSSELL LOWELL.)

1 Zekle crep' up quite unbeknown,
An' peeked in thru' the winder.
2 An' there sot Huldy all alone,
'ith no one nigh to hender.
3 She thought no v'ice had such a swing
Ez his'n in the choir.
4 He stood a spell on one foot first,
Then stood a spell on t'other
5 That last word pricked him like a pin,
An'——Wal, he up and kist her.
6 Tell mother see how matters stood,
An' gin 'em both her blessin'.

CURFEW SHALL NOT RING TO-NIGHT.

(With Poem by ROSE HARTWICK THORPE.)

1 He with bowed head, sad and thoughtful, she with lips all cold and white.
2 "I've a lover in that prison."
3 "Bessie," calmly spoke the sexton.
4 She had listened while the Judges read.
5 She with quick steps bounded forward.
6 She has reached the topmost ladder.
7 Out she swung, far out, the city seemed a speck of light below.
8 Firmly on the dark old ladder.
9 At his feet she tells her story.
10 Kneeling on the turf beside him.

OLD KENTUCKY HOME.

1 "The sun shines bright in the old Kentucky home."
2 *Chorus*—"Weep no more my lady."
3 "They sing no more by the glimmer of the moon."
4 "The time have come when darkies have to part."
5 "A few more days and the trouble all will end."
6 "A few more days till we todder on the road."

A LEAP FOR LIFE.

(With Poem.)

1 "Old Ironsides at anchor lay."
2 "There stood the boy with dizzy brain."
3 "A rifle grasped
And aimed it at his son."
4 "That only chance your life can save;
Jump, jump, boy!"
5 "He sank—he rose—he lived—he moved—."
6 "His father drew in silent joy
Those wet arms around his neck."

FAUST.

1 Faust in his study.
2 Vision of Marguerite.
3 Marguerite at the church.
4 Faust and Mephistopheles visit the garden.
5 Faust and Marguerite in the garden.
6 Marguerite spinning.
7 Marguerite sorrowing.
8 Death of Valentine.
9 Marguerite going to prison.
10 Marguerite in prison.

ABIDE WITH ME.

1 Abide with me, fast falls the eventide.
2 When other helpers fail, and comforts flee.
3 Swift to its close ebbs out life's little day.
4 Change and decay in all around I see.
5 I need Thy presence every passing hour.
6 Who, like Thyself, my guide and stay can be?
7 I fear no foe, with Thee at hand to bless.
8 Where is death's sting? where, grave, thy victory?
9 Hold Thou Thy cross before my closing eyes.
10 Heaven's morning breaks, and earth's vain shadows flee.

FROM GREENLAND'S ICY MOUNTAINS.

1 From Greenland's Icy Mountains.
2 From India's coral strand.
3 From many an ancient river.
4 From many a palmy plain.
5 What though the spicy breezes
Blow soft o'er Ceylon's isle.
6 The Heathen in his blindness
Bows down to wood and stone.
7 Shall we, whose souls are lighted
With wisdom from on high.
8 Salvation, oh, salvation,
The joyful sound proclaim.
9 Till each remotest nation
Has learned Messiah's name.
10 Waft, waft, ye winds his story
And you ye waters roll.
11 Till o'er our ransomed nature
The lamb for sinners slain.
12 Redeemer, King, Creator,
In bliss returns to reign

ECONOMIC SERIES

WHERE IS MY BOY TO-NIGHT.

(With Poem.)

1 "The boy of my tenderest care."
2 "As he knelt at his Mother's knee."
3 "O could I see you now, my boy"
4 "But bring him to me with all his blight."
5 "O where is my boy to-night?"
6 "My heart o'erflows for I love him, he knows."

LET THE LOWER LIGHTS BE BURNING.

1 "Brightly beams our Father's mercy."
2 *Chorus*—"Let the lower lights be burning," etc.
3 "Dark the night of sin has settled."
4 "Trim your feeble lamp, my brother."

HIAWATHA.

(Longfellow.)

1 Hiawatha's wooing.
2 Hiawatha's wedding.
3 Death of Minnehaha.
4 Departure of Hiawatha.

THE BEATITUDES.

1 "Blessed are the poor in spirit."
2 "Blessed are they that mourn."
3 "Blessed are the meek."
4 "Blessed are they which do hunger and thirst after righteousness."
5 "Blessed are the merciful."
6 "Blessed are the pure in heart."
7 "Blessed are the peacemakers."
8 "Blessed are they which are persecuted for righteousness sake."
9 "Blessed are ye when men shall revile you and persecute you," etc.
10 "Rejoice and be exceeding glad; for great is your reward in Heaven."

GOD BE WITH YOU TILL WE MEET AGAIN.

1 "With his sheep securely fold you."
2 *Chorus*—"Till we meet at Jesus feet."
3 "'Neath his wings securely hide you,
Daily manna still provide you."
4 "When life's perils thick confound you,
Put his arms unfailing 'round you."
5 "Keep life's banner floating o'er you,
Smite death's threatening wave before you."

TELL ME THE OLD, OLD STORY.

1 "Tell me the old, old story, of unseen things above."
2 *Chorus*—"Tell me the old, old story of Jesus and His love."
3 "That wonderful redemption, God's remedy for sin."
4 "Remember! I'm the sinner whom Jesus came to save;"
5 "That this world's empty glory is costing me too dear."

ONWARD CHRISTIAN SOLDIERS.

1 "Onward Christian Soldiers,
Marching as to war."
2 "Like a mighty Army,
Moves the Church of God."
3 "But the Church of Jesus
Constant will remain."
4 "Blend with ours your voices
In the triumph song."

PYGMALION AND GALATEA.

(With descriptive reading.)

1 The Sculptor's Prayer.
2 The Statue Comes to Life.
3 The Statue Advancing.
4 The Indignant Wife.
5 Galatea Returns to Pedestal.
6 Galatea Marble Again.

OLD OAKEN BUCKET.

1 The cot of my father, the dairy house nigh it,
And e'en the rude bucket which hung in the well.
2 How ardent I seized it, with hands that were glowing,
And quick to the white pebbled bottom it fell.
3 How sweet from the green mossy brim to receive it,
As poised on the curb, it inclined to my lips.

BEN HUR.

1 Balthazar in the Desert awaiting the arrival of the Wise Men.
2 The Wise Men Relating their Histories.
3 Joppa Gate.
4 Wise Men conferring with Herod.
5 Adoration of the Wise Men.
6 Ben Hur and Messala.
7 Ben Hur and his Mother.
8 The Tile Falling from the Roof.
9 Jesus gives Ben Hur to drink.
10 Ben Hur before Arrius on the Galley.
11 Ben Hur Saves Arrius in the Sea Fight.
12 Ben Hur's First Visit to Simonides.
13 Ben Hur checks Messala's Steeds.
14 The Gambling Party. A Roman Orgie.
15 Ben Hur and Isis on the Lake.
16 Ben Hur training the Arabs.
17 Chariot Race—the Overthrow.
18 The Wrestling Scene in the Palace of Idernee.
19 Tirzah and her Mother in the Dungeon.
20 Ben Hur views Jerusalem.
21 Ben Hur Discovered by his Mother and Tirzah.
22 Amrah giving Food to her Mistress.
23 Ben Hur Finds his Mother.
24 Ben Hur and Esther.

THE PIED PIPER OF HAMELIN.

1 "Rats! They fought the dogs, they killed the cats."
2 "Rouse up, sirs! Give your brains a racking."
3 "His queer long coat from heel to head."
4 "And out of the houses the rats came tumbling."
5 "Until they came to the river Weser."
6 "And folks who find me in a passion."
7 "Tripping and skipping ran merrily after."
8 "And lo! As they reached the mountain side."

SHAKESPEARE'S SEVEN AGES.

1 The Infant.
2 The School Boy.
3 The Lover.
4 The Soldier.
5 The Justice.
6 The Lean and Slippered Pantaloon.
7 The Last Scene.

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THE VAGABONDS.

(With Poem)

1 "We are two travelers, Roger and I."
2 "We'll have some music, if you're willing."
3 "If you had seen her, so fair and young."
4 "But little she dreamed as on she went."
5 "And the sleepers need neither victuals nor drink."

MARCHING THRO' GEORGIA.

(With Poem.)

1 "Bring the good old bugle," etc.
2 "How the darkies shouted."
3 "There were Union men," etc.
4 "Sherman's Yankee boys."
5 "We made a thoroughfare."
6 "Hurrah! Hurrah!"

DRAKE'S ODE TO THE AMERICAN FLAG.

(With Poem.)

1 "When freedom from her mountain height."
2 "Majestic monarch of the cloud."
3 "Flag of the brave, thy folds shall fly."
4 "And, when the cannon-mouthings loud."
5 "Flag of the seas! on ocean wave."
6 "Flag of the free heart's hope and home"—The Star-Spangled Banner.

INDEPENDENCE BELL.

(With Poem.)

1 "There was a tumult in the city,
In the quaint old Quaker town."
2 "While all solemnly inside
Sat the 'Continental Congress.'"
3 "Far aloft in that high steeple
Sat the bell-man, old and gray."
4 "'Ring!' he shouts, 'Ring! grandpapa,
Ring! oh, ring for liberty.'"
5 "How they shouted! what rejoicing!
How the old bell shook the air."
6 "That old State-house bell is silent,
Hushed is now its clamorous tongue."

PAUL REVERE'S RIDE.

(With Poem.)

1 "He said to his friend, 'If the British march.'"
2 "Then he climbed to the tower of the church."
3 "And lo! as he looks on the belfry's height."
4 "And beneath, from the pebbles, in passing, a spark."
5 "It was twelve by the village clock."
6 "It was one by the village clock."
7 "And one was safe and asleep in his bed."
8 "How the farmers gave them ball for ball."

AMERICA.

1 "Land where my fathers died."
2 "I love thy rocks and rills."
3 "Let music swell the breeze,
4 "Long may our land be bright,
With freedom's holy light,"

TENTING ON THE OLD CAMP GROUND.

1 "Give us a song to cheer
Our weary hearts, a song of home."
2 *Chorus*—"Many are the hearts looking for the right
To see the dawn of Peace."
3 "Of the loved ones at home, that gave us the hand
And the tear that said Good-bye."
4 "Many are dead and gone
Of the brave and true, who've left their homes."
5 "Many are lying near—
Some are dead and some are dying."

STAR SPANGLED BANNER.

(With Poem.)

1 "Oh, say can you see by the dawn's early light."
2 "And the rockets' red glare, the bombs bursting in air."
3 "On the shore dimly seen thro' the mists of the deep."
4 "And where is that band who so vauntingly swore."
5 "Oh, thus be it ever when freemen shall stand."
6 "And this be our motto 'In God is our trust.'"

THE CHARGE OF THE LIGHT BRIGADE.

1 "Forward, the Light Brigade!"
2 "Storm'd at by shot and shell!"
3 "Flashed all their sabres bare!"
4 "All that was left of them."

RED, WHITE AND BLUE.

1 "O Columbia, the gem of the ocean
The home of the brave and the free."
2 *Chorus*—"When borne by the Red, White and Blue."
3 "When war waged its wide desolation
And threatened our land to deform."
4 "The wine cup, the wine cup bring hither,
And fill you it up to the brim."

BABES IN THE WOOD.

1 The Dying Father Taking Leave of his Children.
2 He Implores his Brother to take Good Care of them.
3 His Brother Bargains with two Ruffians to Kill them.
4 The Ruffians take Children into the Woods.
5 One of the Ruffians Relenting, they Fight.
6 The Children Left to Die in the Woods.
7 The Surviving Ruffian Arrested in the Woods.
8 The Uncle's Dying Bed.

CINDERELLA.

1 Cinderella Helping her Sisters Dress for the Ball.
2 Cinderella's Sisters leave her alone at Home.
3 Cinderella's Godmother Appears.
4 Cinderella at the Ball.
5 Cinderella Drops Glass Slipper in her Flight.
6 The Glass Slipper Fits Cinderella's Foot.

RED RIDING HOOD.

1 Little Red Riding Hood Leaving Home.
2 Little Red Riding Hood Meeting Wolf.
3 The Wolf at Door of Grandmother's Cottage.
4 Wolf Dressing in Grandmother's Night Robe.
5 Little Red Riding Hood in Bed with Wolf.
6 The Wolf Killed by [illegible]

ECONOMIC SERIES

ARTISTIC GEMS.

(Photographed from Choice Engravings of the Masterpieces of Prominent Artists.)

Absorbed in Robinson Crusoe. *Collinson.*
Abduction, comp. to Vengeance. *Barrias.*
An Affair of Honor—The Duel. *Bayard.*
An Affair of Honor—The Reconciliation. *Bayard.*
Age of Gallantry. *Boughton.*
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President McKinley and Cabinet Discussing the Spanish Question.
Capture of First Naval Prize, April 22.
American Fleet Before Havana, April 22.
Bombardment of Matanzas, April 27.
Firing the 13-inch Gun at Matanzas.
Admiral Dewey's Victory at Manila, May 1
Admiral Dewey Directing Movements of Fleet at Manila.
Destruction of Spanish Fleet at Manila.
Surrender of Spanish Fort at Cavite.
Death of Ensign Bagley, on the Winslow, May 11.
Bombardment of San Juan, Porto Rico, May 12.
Embarkation of U. S. Troops for Cuba.
Hobson on Bridge of Merrimac, June 3.
Merrimac Under Fire from the Spanish Guns.
Sinking of the Merrimac.
Hobson's Rescue by Admiral Cevera.
Bombardment of Santiago, June 6.
Bombardment of Moro Castle, Santiago.
Landing of U. S. Marines, June 10.
Stand of the Marines at Camp McCalla, June 11.
The Vesuvius in Action, June 14.
Landing of Shafter in Cuba.
Charge of the Rough Riders.
Death of Capt. Capron, June 24.
"Well done, boy!"—Capt. Capron, Sr., Viewing Dead Body of his Son.
Spanish Method of Fighting.
Battle of El Caney, July 1.
Battle of El Caney, Final Charge.
Colored Infantry at El Caney, July 1.
Lieut.-Col. Roosevelt Leading Charge on San Juan Hill, July 1.
Capture of Block-house at San Juan.
On the Hill at El Poso, July 1.
Admiral Cevera's Dash from Santiago, July 3.
The Gloucester Sinking the "Furor" and "Pluton," July 3.
Destruction of Cevera's Fleet, July 3.
"Don't cheer, the poor fellows are dying." (Capt. Phillip, July 3.)
Capt. Phillip's Prayer on the Texas after Victory, July 3.
Admiral Cevera Received by Capt. Evans of the Iowa, July 3.
Commodore Schley on his Flagship, the Brooklyn, July 3.
Retribution—Destruction of Marie Theresa.
Surrender of Santiago, July 14.
Raising U. S. Flag on City Hall, Santiago, July 14.
Night Attack at Manila.
Signing the Protocol, August 13.
First Flag of Truce after Peace, Porto Rico.
Defeat of Spanish Troops at Manila, August 13.
Peace Commission at Paris.

War With Filipinos, 1899.

Defeat of Filipinos, February 5.
Privates of 20th Kansas Swimming River with Rope Attached to Raft.
Col. Funston's Charge.
Capture of Aguinaldo, 1901.

American Eagle on Shield.
American Flag.
American and British Flags.
Barbara Frietchie.
"Break the News to Mother."
Columbia, Land of the Free.
Fight for the Flag.
"Gloria Mundi"—Columbia and Britannia clasping hands.
Hail Columbia.
Home from the War.
Liberty and Banner.
Naval Hero—Columbia and Dewey.
Night Before the Battle.
Night After the Battle.
Old Glory.
Origin of the American Flag.
Our Banner in the Sky.
Star Spangled Banner.
"Rally Round the Flag."
Remember the Maine.
Rough Riders' Graves, Cuba.
Uncle Sam.
Volunteer's Departure.
Volunteer's Return.
Woman's Mission.
White Man's Burden.
Yankee Doodle.

ECONOMIC SERIES

WAR IN CUBA.

Gen. Weyler and Staff in Field.
Charge of Cavalry under Maceo.
Block House and Trocha.
For Cuba Libre.
Spanish Soldiers Devastating Cuba.
Spanish Soldiers Murdering Wounded Insurgents.
Cuban Prisoners of War Executed by Spaniards.
Starving Reconcentrados in Havana.
Filibustering Expedition Landing Military Stores.
Spanish Cavalry with Captured Pacificos.
Death of Gen. Maceo.
Gen. Gomez's Victory at Saratoga.
Cuban Flag.
Spanish Flag.

YANKEE DOODLE.

(With Poem.)

1 "Father and I went down to camp."
2 "And there was General Washington."
3 "And there I see a little keg."
4 "The troopers, too, would gallop up."
5 "And there they had a a swamping gun,"
6 "It scared me so, I streaked it off."

LIFE OF WASHINGTON.

(With Reading.)

1 The Cherry Tree Incident.
2 Young Washington as a Peacemaker.
3 Courtship of Washington.
4 Washington at Fort Duquesne, 1758.
5 Washington Taking Command of the Army, 1775.
6 Washington Crossing the Delaware, 1776.
7 The Prayer at Valley Forge, 1777.
8 Surrender of Cornwallis, 1781.
9 Washington's Army Entering New York, 1783.
10 Lafayette at Mt. Vernon.
11 The Inauguration of Washington, 1789.
12 Last Moments of Washington, 1799.

Additional Views.

Washington as a Surveyor, 1748.
Washington Returning from the Hunt.
Marriage of Washington, 1759.
Washington Taking Leave of his Officers, 1783.
Washington's Reception at New York, April 30, 1789.
Washington and his Generals.
Washington's Last Interview with his Mother.
Lady Washington's Reception.

LIFE OF LINCOLN.

(With Reading.)

1 Birthplace of Lincoln.
2 Lincoln on Flat Boat.
3 Youth of Lincoln—Studying.
4 Lincoln's Debate with Douglas.
5 Lincoln Raising Flag on Independence Hall.
6 Lincoln's First Inauguration.
7 Lincoln Visiting Hospital.
8 Reading Emancipation Proclamation.
9 Speech at Gettysburg.
10 Lincoln's Visit to Richmond.
11 Assassination.
12 Death-bed.

LIFE OF U. S. GRANT.

(With Reading.)

1 Birthplace of Grant.
2 Lieutenant Grant Aiming a Cannon at Chapultepec.
3 Capture of Fort Donelson.
4 Major-General Grant's Charge at Shiloh.
5 Siege of Vicksburg.
6 Grant's Triumphal Entry into Vicksburg.
7 Capture of Petersburg, Va.
8 Surrender of Lee.
9 Taking the Oath; Second Inauguration.
10 Cottage, Mt. McGregor, N.Y.
11 Death-bed of Grant.
12 Allegory; "Let us have Peace."

COMIC SUBJECTS.

Angel voices sweetly calling.
Approaching Storm—No. 1.
Approaching Storm—No. 2.
Arkansas Traveller—No. 1.
Arkansas Traveller—No. 2.
Asking a Hand—No. 1.
Getting a Foot—No. 2.
Attack on Watermelon—No. 1.
Attack on Watermelon—No. 2.
Babies on our Block.
Bare Chance.
Between Two Fires.
Boss of the Road.
Bride, and One Year After.
Christmas at Blackburg.
Come into the Garden, Maud.
Coming thro' the Rye.
Coolness between Friends.
Darktown Fire Brigade—No. 1.
Darktown Fire Brigade—No. 2.
Darktown Lawn Party—No. 1.
Darktown Lawn Party—No. 2.
Darktown Odd Fellows—No. 1.
Darktown Odd Fellows—No. 2.
Darling, I am growing old.
Division of Labor.
Don't you forget it.
Dot little German band.
Every dog has his day.
Excellent Hunting for the Indians.
Excuse haste and a bad pen.
Fatherless.
Finding of Moses, *Titian*—No. 1.
Finding of Moses, *Mark Twain* No. 2.
Five Degrees of Intemperance.
Game Dog.
Girl I left behind me.
Going! Going! Gone!
Golly, no wonder Missis don't get up 'fore 10 o'clock.
Good-bye, Sweet Heart, Good-bye.
Go 'way, down dar—No. 1.
I knew dere was mischief—No. 2.
Grab the ball, Johnny, I'll wait.
Great Expectations.
How doth the Little Busy Bee.
Hug me closer, George.
In Happy Moments—No. 1.
Star of the Evening—No. 2.
If dese am you'rn Boss, you can have them.
I want to be an Angel.
I wonder if it's loaded—No. 1.
It was loaded—No. 2.
Laying back stiff for a Brush—No. 1.
Hung up with the Starch out—No. 2.
Listen to The Mocking Bird.
Lovely Calm—No. 1.
Black Squall—No. 2.
Man as he expects to be.
Mary had a little Lamb.
Masher—No. 1.
Masher Crushed—No. 2.
Maternal Solicitude.
Me and Jack—No. 1.
Jack and Me—No. 2.
Moving Day.
Mr. Murphy is Rising with the World.
Mule Train on an Up-grade—No. 1.
Mule Train on a Down-grade—No. 2.
My Pants! well, I should remark.
Parson's Colt trots if it is Sunday.
Peace, Boarding-house—No. 1.
War, Boarding-house—No. 2.
Pleasure before Business.
Pleasure Party.
Profit and Loss.

ECONOMIC SERIES

Comic Subjects—Con.

Put my little shoes away.
Richard is himself again.
She stoops to conquer.
Shimply, hic, waiting for a fren'.
Something has got to come—No. 1.
Something did come—No. 2.
Stolen Pleasures are Sweet—No. 1.
No Pleasure without Pain—No. 2.
Sure of a Bite—No. 1.
Bustin' a Picnic—No. 2.
Take back the heart that thou gavest.
That husband of mine.
The harvest, what shall it be?
They all do it.
Thou art so near and yet so far.
Thou hast learned to love another.
Three Graces.
Three Scape-graces.
Three Systems of Medicine.
Too Late for the Train.
Triumph of Women's Rights.
Trouble in the Church—No. 1.
Trouble in the Church—No. 2.
'Twas a calm, still night.
'Twere vain to tell thee all I feel.
Two heads are better than one.
Two souls with but a single thought.
Venus Rising from the Sea.
Victor and Vanquished.
Victory Doubtful.
Walked Home on his Ear.
We met by chance.
We've had a healthy time.
What are the wild waves saying?—No. 1.
Scoot, brother, scoot—No. 2.
What is home without a mother-in-law?
Where is my leedle dog gone?
Who says I stole dem chickens?
Why did you sup on pork?

IRISH CHARACTERS.

"Aisy, Acushla, while I hoist my ould coat forninst the baste."
"Do not hesitate, Pat, but drink."
Donnybrook Fair.
Gettin' Ready to Go a-Courtin'.
Goin' to "the Beds"—No. 1.
Coming from "the Beds"—No. 2.
Haulin' off the Bride—No. 1.
Haulin' Home the Bride—No. 2.
"I say, Paddy, what are those figures up there?" "Oh, sir, thim's the Twelve Apostles."
Kissing the Blarney Stone—No. 1.
Goin' to Kiss the Rael Blarney Stone—No. 2.
"Morrow, Paddy! where are you goin' wid the pigs?"
Paddy Makin' Love.
The Rael Convaynience of Single Life—No. 1.
The Onconvaynience of Married Life—No. 2.
Tipperary Boy Goin' a-Courtin'.
"Well, Pat, which will you take, tea or whiskey?"
"Who dare stand on the tail ov me coat?"

ILLUMINATED HYMNS.

(Colored only.)

(*The words of the Hymn are photographed upon the glass, with an appropriate illustration.*)

"America"—Goddess of Liberty. *Beale.*
"Blest be the tie that binds"—Family Worship. *Hofmann.*
"Calm on the listening ear of night"—Song of Angels. *Moran.*
"Christ the Lord is risen"—The Resurrection. *Van Arnim.*
"Come, Holy Spirit, Heavenly Dove"—Pentecost. *Ferrara.*
"Come, ye disconsolate"—Christ the Consoler. *Plockhorst.*
"Dixie"—Darkies picking cotton. *From nature.*
Doxology—"Praise God," etc. The Chorister Boys. *Anderson.*
"God be with you till we meet again"—Christ at Emmaus. *Plockhorst.*
"Hark, the herald angels sing"—Angel Choir. *Reynolds.*
"Hold the Fort"—First verse and chorus. The Signal of Jesus. *Beale.*
"Hold the Fort"—Second and third verses—The Victory. *Beale.*
"Home again"—Sailor's Return.
"I gave my life for thee"—Christ on Cross. *Bonnat.*
"I love to tell the story"—Jesus Healing Sick. *Hofmann.*
"Jesus, keep me near the cross"—Stabat Mater. *Lazerges.*
"Jesus, lover of my soul"—Rock of Ages *Oertel.*
"Jesus, Saviour, pilot me"—Christ and Peter. *Plockhorst.*
"Just as I am, without one plea"—Prodigal Son. *Dubufe.*
"Lead, Kindly Light"—The Pilgrim. *Tholey.*
"My hope is built on nothing less"—Bell Rock Lighthouse. *Turner.*
"My Jesus, I love Thee"—Ecce Homo. *Barbieri.*
"Nearer, my God, to Thee"—Jacob's Dream. *Terry.*
"Ninety and Nine"—Sheep in Pasture. *Bonheur.*
"O Jesus, Thou art standing"—Light of World. *Hunt.*
"O Paradise, O Paradise"—Garden of Paradise. *Gosse.*
"Onward, Christian Soldiers"—The Crusaders. *Doré.*
"Rock of Ages"—Simply to Thy Cross I Cling. *Oertel.*
"Saviour, like a shepherd lead us"—The Good Shepherd. *Dobson.*
"Star-Spangled Banner"—Stars and Stripes. *Beale.*
"Son of my soul"—Peace be to this house. *Dobson.*
"That sweet story of old"—Christ Blessing Children. *Le Jeune.*
"There is a fountain filled with blood"—The Crucifixion. *Gue.*
"There is a green hill far away"—Shepherd of Jerusalem. *Morris.*
"When I survey the wondrous cross"—Whereon they crucified him. *Morris.*
"While shepherds watched their flocks"—Christmas Morning. *Plockhorst.*

POPULAR HYMNS.

(Uncolored only.)

Abide with Me.
Almost Persuaded.
America.
Auld Lang Syne.
Beautiful River.
Beulah Land.
Bringing in the Sheaves.
Calm on the Listening Ear.
Children of the Heavenly King.
Coronation.
Dixie.
Doxology.
Greenland's Icy Mountains.
Hail Columbia.
Hold the Fort.
Home Again.
Home, Sweet Home.
Jerusalem the Golden.
Jesus of Nazareth Passeth By.
Marching thro' Georgia.
Nearer, my God, to Thee.
Ninety and Nine.
Onward, Christian Soldiers.
Pull for the Shore.
Rally Round the Flag.
Red, White and Blue.
Rescue the Perishing.
Ring the Bells of Heaven.
Rock of Ages.
Safe in the Arms of Jesus.
Star-Spangled Banner.
Sweet By and By.
Sweet Hour of Prayer.
The Home over There.
Tramp, Tramp, Tramp.
What a Friend we Have in Jesus.
What Shall the Harvest Be?
While Shepherds Watched.
Work, for the Night is Coming.

ECONOMIC SERIES

EVANGELINE.

(Longfellow.)

1 The forest primeval.
2 Pastor in street of Arcadia.
3 Evangeline going to church
4 House and barns of Benedict.
5 Evangeline and Gabriel hunting eggs.
6 Indian summer—Return of flocks and harvesters.
7 Basil and Benedict arranging betrothal.
8 Notary drinking to health of couple.
9 Merrymaking at the betrothal.
10 Women in churchyard — Arrival of soldiers.
11 English commander delivering order.
12 Priest in church subduing his people.
13 Parting of Evangeline and Gabriel.
14 Evangeline with her father at seaside.
15 Burial of Evangeline's father.
16 Evangeline at the prow of the boat.
17 Boat on Mississippi with bugler.
18 Basil on horseback calling his cattle.
19 Evangeline in the garden.
20 Indian woman at tent of Evangeline.
21 Black-robed chief of the missions.
22 Hunter's lodge in ruins.
23 Evangeline in Philadelphia visiting the sick.
24 Evangeline finds Gabriel at last.

THE BRIDGE.

(Longfellow.)

1 "I stood on the bridge at midnight,
As the clocks were striking the hour."
2 "How often, O how often,
In the days that had gone by,"
3 "And only the sorrow of others
Throws it shadow over me."
4 "I see the long procession
Still passing to and fro."

GRAY'S ELEGY.

Written in a Country Churchyard.

1 "The curfew tolls the knell of parting day,"
2 "Now fades the glimmering landscape on the sight,"
3 "The moping owl does to the moon complain"
4 "Beneath those rugged elms, the yew tree's shade,"
5 "The breezy call of incense-breathing morn,"
6 "For them no more the blazing hearth shall burn,"
7 "Oft did the harvest to their sickle yield,"
8 "Let not ambition mock their useful toil,"
9 "The paths of glory lead but to the grave."
10 "Nor you, ye proud, impute to these the fault,"
11 "Can storied urn, or animated bust,"
12 "Perhaps in this neglected spot is laid"
13 "But knowledge to their eyes her ample page"
14 "Full many a gem, of purest ray serene,"
15 "Some village Hampden, that, with dauntless breast"
16 "The applause of listening senates to command"
17 "Forbade to wade through slaughter to a throne,"
18 "The struggling pangs of conscious truth to hide,"
19 "Far from the madding crowd's ignoble strife"
20 "Some frail memorial still erected nigh,"
21 "Their name, their years, spelt by the unletter'd Muse,"
22 "For who, to dumb forgetfulness a prey,"
23 "On some fond breast the parting soul relies,"
24 "For thee, who, mindful of the unhonour'd dead,"
25 "Oft have we seen him at the peep of dawn"
26 "There at the foot of yonder nodding beech,"
27 "Hard by yon wood, now smiling as in scorn,"
28 "One morn I miss'd him on the custom'd hill,"
29 "Slow through the churchway path we see him borne:"
30 "Here rests his head upon the lap of earth,"
31 "He gave to misery (all he had) a tear,"
32 "No farther seek his merits to disclose."

COMIC CARTOONS.

Family Prayer:
No. 1 Communion.
No. 2 Contemplation.
No. 3 Consternation.
No. 4 Castigation.
Photographing the baby, No. 1
Photographing the baby, No. 2
Photographing the baby, No. 3
Photographing the baby, No. 4
"Guess it's a bite," No. 1.
"Guess I've got him," No. 2.
"Guess I'll lose him," No. 3.
"Guess I'm a goner," No. 4.
Poker; three of a kind, No. 1.
Poker; the bluff, No. 2.
Now snarl, Dad, and show fight, No. 1.
Grin and bear it, Dad, No. 2.
Trials of moving day, No. 1.
Trials of moving day, No. 2.
Wake up, Johnnie, No. 1.
Why aint you coming? No. 2.
Load of hay for sale, No. 1.
Hay sold and delivered, No. 2.
Onconvanience of single life, No. 1.
Rael convanience of married life, No. 2.

HOLY CITY.

1 "Last night I lay asleeping."
2 "I stood in Old Jerusalem."
3 "I heard the children singing."
4 "Methought the voice."
5 *1st Chorus*—Jerusalem.
6 "And then methought my dream."
7 "The sun grew dark."
8 *2d Chorus*—Jerusalem.
9 "I saw the Holy City."
10 "The gates were open wide."
11 "It was the New Jerusalem."
12 *3d Chorus*—Jerusalem.

KILLARNEY.

1 "Emerald isles and winding bays."
2 "Bounteous Nature loves all land."
3 "Angels fold their wings."
4 "Innisfallen's ruined shrine."
5 "Still at Muckross you must pray"
6 "No place else can charm the eye."
7 "Angels often pausing there."
8 "Music there for echo dwells."
9 "Tinge the cloud-wreaths in that sky."
10 "Wings of Angels so might shine."

OLD MASTERS.

Angelo, Michael
The Last Judgment.
Holy Family.
Mater Salvatoris.
Moses (Statuary).
Baroccio, Federigo
"Touch me not."
Bartolommeo, Fra
Presentation in Temple.
Holy Family.
Battoni, Pompeo
Penitent Magdalen.
Venus and Cupid.
Bellini, Giovanni
Madonna and Child.

ECONOMIC SERIES

Botticelli, Sandro
Holy Family.
Boucher, Francis
Venus and Cupids.
Bronzino, Agnolo
Christ in Limbo.
Brouwer, Adriaan
The Blacksmith's Forge.
Brueghels, John
The Creation.
Caracci, Annibale
Three Marys at Tomb.
Bath of Diana.
Caracci, Ludovico
Placing Christ in the Tomb.
Correggio,
Assumption of Virgin.
Coronation of Virgin.
Holy Night.
Repose in Egypt.
Marriage of St. Catherine.
Penitent Magdalen.
Cupid Disarmed.
Jupiter and Antiope.
Cuyp, Aelbert
Morning.
Dolce, Carlo
Mater Dolorosa.
Salvator Mundi.
Domenchino, [ome.
Last Communion of St. Jer-
Diana's Hunt.
Dietricy,
The Wandering Minstrels.
The Tribute Money.
Dou, Gerard
The Dropsical Woman.
Durer, Albrecht
The Four Evangelists.
"It is Finished."
Francia, Francesca
Adoration of Kings.
Giordano, Luca
The Cyclops at their Forge.
The Redemption.
Guercino, Barbieri
Behold the Man!
Flight of Lot. [Nunzio.
Semiramides' response to
The Prodigal's Return.
Abraham sends Hagar away.
Esther implores Ahasuerus.
Hals, Franz
Banquet of officers of archers
of St. Adrian.
Helst, Bartholomew Van
Banquet of Arquebusiers.
Hogarth,
The Good Samaritan.
Holbein, Hans [Meyer.
Madonna of Burgomaster
Jordaens, Jacob
Family of Rubens.
Juvenet,
Christ Clearing the Temple.
Descent from the Cross.
Kauffman, Angelica
Vestal Virgin.
Lorraine, Claude
Flight into Egypt.
Luini, Bernardino
Madonna of Lugano.
Maratta, Carlo
Apollo and the Muses.
Diana and Acteon.
Massys, Quentin
The Misers.
Entombment of Christ.
Memling, Hans
Holy Family.
Mengs, Raphael
The Parnassus.
Metzu, Gabriel
The Cello Player.
Murillo,
Moses Striking the Rock.
Miracle of Loaves and Fishes
Immaculate Conception.
Virgin of Seville.
St. Anthony of Padua.
St. John with Lamb.
Bust of Mary Magdalen.
Virgin of the Mirror.
Ostade, Van
The Flemish Ratcatcher.
Palma, Vecchio
Virgin and Child.
Perugino, Pietro
Virgin, Child and two Saints
Pinturicchio, Bernardino
Madonna and Child.
Piombo, Sebastiano del
Raising of Lazarus.
Potter, Paul
Young Bull.
Poussin, Nicolas
The Golden Calf.
Moses Striking the Rock
Moses and Daughters of
Jethro.
Repose in Egypt.
Assumption of Virgin.
Shepherds of Arcadia.
Assumption of St. Paul.
Slaughter of Innocents.
Raphael,
Marriage of the Virgin.
Coronation of Virgin.
Madonna of Grand Duke.
Ansidei Madonna.
Entombment of Christ.
La Belle Jardiniere.
Madonna of Canopy.
Judgment of Solomon.
Triumph of Galatea.
Strolling Madonna.
Madonna of the Chair.
Madonna of the Candlestick.
St. Cecelia.
Vision of Ezekiel.
Christ Bearing Cross.
Madonna St. Sixtus. [Gate.
Peter and John at Beautiful
Christ's Charge to Peter.
Miraculous draught of fishes
Death of Ananias. [ness.
Elymas Struck with Blind-
Paul and Barnabas at Lystra
Paul Preaching at Athens.
The Transfiguration.
Rembrandt,
The Night Watch.
Anatomical Lesson.
Merchant of Amsterdam
Syndics of Amsterdam.
Wine, Wife and Song.
St. Paul in Prison. [ples.
Christ appears to His Disci-
Abraham's Sacrifice.
Reni, Guido
Annunciation to Virgin.
Death of Cleopatra.
Christ on the Cross.
Bacchus and Ariadne.
The Baptism of Christ.
Aurora and her train.
Assumption of the Virgin.
Ecce Homo.
Ribera,
St. Mary of Egypt.
Romano, Guilio
Apollo and the Muses.
Rosa, Salvator
Diogenes and his Lantern
Rubens,
Castor and Pollox abduct
daughters of Leukippas.
Last Sigh of Christ.
The Destruction of Senna-
cherib's Host.
The Conversion of Saul.
Elevation of Cross.
Descent from Cross.
Last Judgment.
Raising of Lazarus.
Ruisdael, Van
Environs of a Village
Sarto, Andrea del
Madonna enthroned.
Sassoferrato,
Holy Family.
Schalchen,
The Ten Virgins.
Snyders, Franz
The Wild Boar Hunt.
Terberg, Gerard
Lady Playing Mandolin
Terniers, David
The Prodigal Son
Tintoretto,
Entombment of Christ
Titian,
Venus and Adonis.
Venus.
Danae. [Temple.
Presentation of Virgin in
Assumption of Virgin.
Sacred and Profane Love.
The Tribute Money. [ing.
Madonna and Angels Ador-
Murder of Peter the Martyr.
Venus equipping Cupid.
The Entombment of Christ.
Madonna of the white rabbit.
Vandyke,
Charles I, (full length).
Christ expiring on the Cross.
St. Martin giving cloak to
beggar. [Christ.
Virgin weeping over body of
Children of Charles I.
Christ crowned with thorns
Van Loo, Carlo
Spanish Conversation.
Velasquez,
The surrender of Breda.
Veronese,
Adoration of the Kings
Christ bearing the Cross.
Wedding at Cana.
Jesus at house of Simon.
Pilgrims at Emmaus.
Finding of Moses.
Vien,
The Cupid Vender.
Vinci, Leonardo da
The Last Supper.
Virgin, Jesus and St. Anne
Virgin of the Lily
Virgin of the Rocks.
Virgin of the Scales.
Bacchus.
Leda and Swan.
Mona Lisa.
Volterra, Daniel da
Descent from Cross.
Watteau,
The Isle of Love.
Wouverman,
Loading Hay at Port.

ECONOMIC SERIES

BIBLE SUBJECTS.

Additional.

Adam and Eve driven from Eden. *Tassaert.*
The Deluge. *Martin.*
The separation of Abraham and Lot. *Beale.*
Jacob setting out for Egypt. *Beale.*
Jacob blessing his sons. *Beale*
Rebecca giving drink to Eleazer. *Schopin.*
Departure of Rebecca. *Schopin*
Isaac's reception of Rebecca. *Smirke.*
Chastity of Joseph. *Steuben.*
Moses espouses the daughter of Jethro. *Le Brun.*
Moses with tables of law.
The Destroying Angel. *Martin.*
Destruction of the Israelites. *Martin.*
Joshua commands the Sun to stand. *Martin.*
Samson and Delilah. *Steuben*
Nathan reproves David. *Beale.*
Handwriting on the wall. *Martin.*
Jews led captive to Babylon. *Bendemann.*
Susannah at the Bath. *Schopin.*
Bathsheba at the Bath. *Schopin.*
Infant Samuel. *Sant.*
The Nativity. *Taylor.*
Slaughter of Innocents. *De Keyser.*
Flight into Egypt. *Plockhorst*
Flight into Egypt. *Kaulbach.*
John the Baptist before Herod.
Good Samaritan. *Block.*
Lord help me. *Plockhorst.*
Christ stilling storm. *Hamilton.*
Christ and adultress. *Signol.*
Christ and adultress. *Corbould*
Parable of lost piece of money. *Millais.*
Wilt thou be made whole. *Herbert.*
Agony in the garden. *Delaroche.*
Kiss of Judas. *Scheffer.*
Last Supper. *B. West.*
The Crucifixion. *Gué.*
Judas throwing down the blood money. *Beale.*
Judas hangs himself. *Beale.*
Disciples with dead body of Christ. *Rotermaud.*
Mary and risen Lord. *Pfanneschmidt.*
Incredulity of Thomas. *Vanderwerf.*
Conversion of Saul. *Dayes.*
Child Timothy. *Sant.*
Head of Christ (boy). *Hofmann.*
Head of Christ. *Hofmann.*
Head of Christ. *Da Vinci.*
Nativity of Virgin. *Murillo.*
Madonna Cardinello. *Raphael*
Madonna House of Tempi. *Raphael.*
Madonna, House of Colonna. *Raphael.*
Holy St. Catherine. *Raphael.*
Repose in Egypt. *Vandyke.*

"NINETY AND NINE."

1 "There were ninety and nine."
2 "Away on the mountains wild and bare."
3 "But the shepherd made answer."
4 "And altho' the road be rough and steep."
5 "How deep were the waters crossed."
6 "Ere he found his sheep that was lost."
7 "Lord, whence are those blood drops?"
8 "Lord, whence are Thy hands so rent and torn?"
9 "There arose a glad cry to the gates of Heaven."
10 "Rejoice, for the Lord brings back His own."

THE NEW-BORN KING

1 "Guided by a living star."
2 "Came the wise men from afar;"
3 "Lo! in a manger sleeping"
4 "While o'er his sleep a vigil keeping,"
5 *1st Ref.*—"Glory to God, hosanna sing."
6 "Jordan hushed her waters still;"
7 "Silence reigned on Zion's hill;"
8 "Came then a voice from heaven,"
9 "Fear not; to you this day is given,"
10 *2d Ref.*—"Glory to God, hosanna sing."

THE FARMER AND THE CALF.

1 Mr. Hayseed resolves to sell his calf.
2 Removal from the mother attended with difficulties.
3 He tries to coax it with a handful of grass.
4 He endeavors to push it along.
5 He tries another method and fails.
6 He tries the effect of a thistle.
7 He seizes him by the ear and tail.
8 Becoming tired, he tries remonstrance.
9 Regaining strength, he uses additional exertion.
10 He carries him on his back.
11 He gets tired, a new idea strikes him.
12 He ties the cow's bell around his neck, and the calf follows him.

THE ELEPHANT'S REVENGE.

(With Poem.)

1 An Elephant out for a walk.
2 Thirsty and drinks at a lake
3 A native has a shot at him.
4 The Elephant pursues him
5 Catches him by the ear.
6 Gives him a good shaking.
7 And throws him into the lake.
8 Then suspends him over the open jaws of a crocodile.
9 Next gives him a bath.
10 And then shakes him well.
11 Throws him into a cactus bush.
12 And leaves him covered with thorns.

JESUS, LOVER OF MY SOUL.

1 "While the nearer waters roll,"
2 "Safe into the haven guide,"
3 "Leave, O leave me not alone,"
4 "Cover my defenceless head,"
5 "Raise the fallen, cheer the faint,"
6 "False and full of sin I am,"
7 "Let the healing streams abound:"
8 "Freely let me take of thee:"

MERCHANT OF VENICE.

Act I. Scene III. Interview between Antonio, Bassanio and Shylock.
Act II. Scene II. Old Gobbo and his son Launcelot.
Act II. Scene V. Jessica throwing down a casket.
Act III. Scene I. Shylock bewailing the loss of his daughter.
Act III. Scene II. Bassanio choosing the casket.
Act III. Scene II. Portia giving ring to Bassanio.
Act III. Scene II. Bassanio reading letter from Antonio.
Act IV. Scene I. Portia (as Balthazzar) speaking in court.
Act IV. Scene I. Shylock preparing to take the pound of flesh.
Act IV. Scene I. Shylock hearing his sentence of condemnation.
Act IV. Scene I. Portia (as Balthazzar) asking Bassanio for ring.
Act V. Scene V. Portia reproaching Bassanio for parting with ring.

ECONOMIC SERIES

ANGLO-BOER WAR.

Pres. Paul Kruger.
Gen. Joubert.
Gen. Cronje.
Dr. Leyds.
Gen. Lord Roberts.
Gen. Kitchener.
Gen. Buller.
Gen. Lord Methuen.
Lieut. Col. Baden-Powell.
Hon. Cecil Rhodes.
Flag of the Transvaal.
Map of the Transvaal.
Battle of Majuba Hill.
Treaty of Peace, March 21, 1881.
Dr. Jameson's Last Stand.
Boers going to war, 1899.
Arrival of English troops at Ladysmith.
Boer horsemen and artillery going into battle.
Boers under Gen. Koch at battle, Elandslaagte.
British lancers cutting off Boer's retreat Elandslaagte.
Boer prisoners on way to Pietermaritzburg.
Field battery fording a river.
Three cheers for Queen.
Signaling by search-light to Ladysmith.
Highlanders crossing Modder River.
Loss of British guns at Tugela River.
Surrender of Gen. Cronje to Lord Roberts.

RAPHAEL'S FRESCOES IN VATICAN.

1 School of Athens.
2 Last Supper discussed by Fathers of Church.
3 The Church Robber, Heliodor, driven from Temple.
4 The Apostles Peter and Paul appearing to Attila, King of Huns.
5 The Parnassus.
6 Burning Castle of Rome.
7 The Miracle at the Mass of Bologna.
8 St. Paul Released.

MY MOTHER'S BIBLE.

1 "When I stood at mother's knee."
2 *Chorus* — "Blessed book, precious book."
3 "There she read of Jesus love,"
4 "And I seek to do His will."

NEW TALE OF A TUB.

(With Poem.)

1 Opening the question.
2 Bengal ease.
3 The artful dodge.
4 Look before you leap.
5 Under cover.
6 The climax.

FLAGS.

(Colored only.)

Austria.	Italy.
Belgium.	Japan.
China.	Mexico.
Cuba.	Norway.
Denmark.	Portugal.
France.	Russia.
Germany.	Spain.
Great Britain.	Sweden.
Great Britain—Union Jack.	Switzerland.
Greece.	Turkey.
Holland.	United States.
Ireland.	United States—Original.

ANNIE AND WILLIE'S PRAYER.

(With Poem.)

1 Annie and Willie sent to bed early by their father.
2 Annie and Willie praying at bedside.
3 Father going in storm to buy toys for the children.
4 Father and Aunt Mary arranging the Christmas presents.
5 Children discovering their gifts in the morning.
6 Father and his happy children on Christmas morning.

THE SPECTRE PIG.

(With Poem.)

1 "It was the stalwart butcher man,
That knit his swarthy brow,"
2 "And like a mighty pendulum,
All solemely he swung!"
3 "It was the butcher's youngest son,
His voice was broke with sighs,"
4 "It was the butcher's daughter then,
So slender and so fair,"
5 "And hooting owl, and hovering bat,
On midnight wing attended."
6 "Now wake, now wake, thou butcher man!
What makes thy cheek so pale?"
7 "The shadowy spectre swept before,
The butcher trailed behind."
8 "A ghastly shape was swinging there,
It was the butcher man."

THE MARTINIQUE DISASTER

Destruction of St. Pierre by volcano.
People of St. Pierre overcome by eruption.

THE PALMS.

1 Around our way the Palm trees and the flowers.
2 Jesus appears, He comes to dry our tears.
3 His voice is heard and nations at the sound.
4 For light to all the world is given again.
5 The children now sing the Redeemer's name.
6 Hosanna! Glory to God! Blessed is he who comes bringing Salvation.

LIFE OF BENJAMIN FRANKLIN

(With Reading.)

1 Young Franklin learning the tallow chandler's trade.
2 Franklin working in his brother's printing office
3 Franklin's first arrival in Philadelphia.
4 Franklin in printing office in London.
5 Franklin acting as his own porter.
6 Franklin and wife at their frugal breakfast.
7 Franklin's experiment with the kite.
8 Franklin at the Court of St. James.
9 Franklin and others drafting the Declaration of Independence.
10 Franklin at the Court of France.
11 Franklin speaking in Constitutional Convention.
12 Last moments of Benjamin Franklin.

LIFE OF McKINLEY.

(With Reading.)

1 Birthplace of McKinley, Niles, Ohio.
2 Young McKinley enlisting as private, 1861.
3 Lieut. McKinley leading rescue of guns, 1863.
4 McKinley presenting his tariff bill, 1890.
5 McKinley speaking in campaign for Harrison, 1892.
6 Inauguration of McKinley as President, 1896.
7 McKinley and Cabinet discussing Spanish War.
8 The Signing of the Protocol, 1898.
9 McKinley's last speech, Buffalo, Sept. 5, 1901.
10 The Shooting of McKinley, Sept. 6, 1901.
11 Mrs. McKinley's last interview with her husband, Sept. 13, 1901.
12 Body of McKinley lying in state at Washington.

ECONOMIC SERIES

NELLIE'S PRAYER.

(With Reading.)

1 "Stooped down, with her eyelids streaming,
And kissed her and turned away."
2 "I knew that my Nell was an orphan
And I was a widowed wife."
3 "It was there in the evening paper,
His name was among the dead."
4 "I had thought of him night and morning;
I had passed long nights on my knees."
5 "We walked by his side that morning,
And Nellie was quite elate"
6 "He held her up at the station,
Lifted her up to kiss."
7 "Though now and again I fretted,
And sometimes feared the worst."
8 "As she counted the days till daddy
Would be back from the foreign shore."
9 "She prayed for her absent father,
I listened, but God knows how."
10 "She prayed in her childish fashion,
But her words were choked with tears."
11 "And my darling rushed towards me,
My darling who had died!"
12 "When the shock of surprise was over,
We knew what the miracle meant."

THE SOLDIER'S RETURN.

(Robert Burns.)

1 "Wi' mony a sweet babe fatherless,
And mony a widow mourning"
2 "I thought upon the witching smile
That caught my youthful fancy"
3 "At length I reached the bonny glen,
Where early life I sported"
4 "And turned me round to hide the flood,
That in my een was swelling"
5 "Sae wistfully she gazed on me,
And lovelier was than ever"
6 "She sank within my arms, and cried,
'Art thou my ain dear Willie?'"

THE BROOK.

(Tennyson.)

1 "I come from haunts of coot and hern."
2 "By thirty hills I hurry down."
3 "Till last by Philip's farm I flow."
4 "I chatter over stony ways."
5 "With many a curve my banks I fret."
6 "I wind about and in and out."
7 "And here and there a foamy flake
8 "I steal by lawns and grassy plots."
9 "I slip, I slide, I gloom, I glance."
10 "I murmur under moon and stars."

LIFE OF COLUMBUS.

(With Reading.)

1 Columbus propounding his theory.
2 Columbus at Salamanca.
3 Columbus at court of Isabella.
4 Columbus sails from Palos.
5 The three ships of Columbus.
6 Columbus subdues mutiny of the crew.
7 First sight of land.
8 Landing of Columbus.
9 Return of Columbus.
10 Columbus returns in chains
11 Columbus explaining eclipse to natives.
12 Death of Columbus.

LIFE OF MARY QUEEN OF SCOTS.

(With Reading.)

1 Bethrothal to Francis II.
2 Interview with John Knox.
3 Mary Stuart and her secretary, Chatelard.
4 Death of Rizzio.
5 Surrender of Mary Stuart.
6 Signing her abdication.
7 Escape from Loch Leven.
8 Mary Stuart at battle of Langside.
9 Mary's interview with Elizabeth.
10 Elizabeth signing the death warrant.
11 The death warrant.
12 Mary Stuart going to her execution.

LIFE OF LUTHER.

(With Reading.)

1 Luther in family of Frau Cotta, 1500.
2 Luther fainting in his cell, 1506.
3 Luther's Theses nailed to church door, 1517.
4 Luther before Cardinal Cajetan at Augsburg.
5 Luther burning the Pope's Bull, 1520.
6 Luther before Emperor at Worms, 1521.
7 Arrest of Luther, 1521.
8 Luther's marriage, 1525.
9 Luther visiting the plague patients, 1527.
10 Luther translating the Bible, 1528.
11 Religious discussion at Marburg, 1529.
12 The death of Luther, 1546.

THE TIPSY GEESE.

1 The farmer's wife throws out some brandied cherries.
2 Her geese come and gobble them up.
3 Farmer's wife weeping over her dead geese.
4 She sets to work and plucks them.
5 And gets two bags full of feathers.
6 The geese come to life again.

SHERIDAN'S RIDE.

(T. Buchanan Reed.)

1 "Telling the battle was on once more
And Sheridan twenty miles away."
2 "Hills rose and fell, but his heart was gay,
With Sheridan fifteen miles away."
3 "Every nerve of the charger was strained to full play
With Sheridan only ten miles away."
4 "He is snuffing the smoke of the roaring fray,
With Sheridan only five miles away."
5 "I have brought you Sheridan all the way,
From Winchester down to save the day."
6 "And when their statues are placed on high,
Under the dome of the Union sky."

ECONOMIC SERIES

AMERICAN HISTORY.

(Additional.)

Discoveries of the Cabots, 1497.
Ponce de Leon Discovering Florida, 1512.
First Thanksgiving in New England, 1631.
Settlement of Delaware, 1637.
Settlement of New Hampshire, 1637.
Last Fight of the Pequods, 1637
Death of King Philip, 1676.
Discussion over Charter at Hartford, 1687.
Destruction of Schenectady, 1690.
Expedition against St. Augustine, 1782.
British Evacuating New York, 1783.
Attack on Privateer Gen. Armstrong at Fayal, 1814.
Destruction of the City of Washington by British, 1814.
Attack on Fort McHenry, 1814.
Santa Anna Brought a Prisoner before Gen Houston, 1835.
Fremont Placing Flag on Rocky Mountain Peak, 1845.
An April Morning with Farragut, 1864.
Last Stand of U. S. Scouts Attacked by Indians.

LIFE OF WASHINGTON.

(Additional.)

Washington on his Mission to the Ohio, 1753.
People of Winchester Appealing to Washington, 1756.
Washington Going to First Congress, 1774.
Retreat of Washington from Battle of Long Island, 1776.
Washington Embarking to Cross the Delaware, 1776.
Surrender of British Troops to Washington, 1776.
Washington at Trenton.
Washington and Congress at Valley Forge, 1777.
Washington Subduing a Camp Brawl.
Washington's Mother Giving him her Blessing.
Washington Family Group.

CYCLORAMA OF THE BATTLE OF GETTYSBURG

1 Field Hospital Headquarters.
2 Artillery Coming into Action.
3 Gen. Hancock and Staff near Little Round Top.
4 Gen. Pickett's Charge.
5 Gen. Pickett's Hand-to-Hand Fight.
6 Explosion of an Artillery Caisson.
7 Action near the Stone Wall.
8 Removing those Wounded in above Action.
9 Gen. Howard's Position near Cemetery Hill.
10 Group of Confederate Prisoners.

DIXIE'S LAND.

1 Darkies Picking Cotton in the Fields.
2 Planter's Home in South—Before the War.
3 Darkies Dancing by Light of Moon.
4 River Steamboat—Loading Cotton by Night.
5 Camp-meeting in South by Torchlight.
6 Confederate Officer Leaving Home for the War.
7 Coming Home to Die—Return from the War.
8 Deserted Southern Home—After the War.

THE BOTTLE IMP.

1 Introduction to the Bottle Imp.
2 Getting Acquainted with Each Other.
3 Going Off on a Bender Together.
4 The Bottle Imp Assisting at a Shooting.
5 Stabbing Affray Incited by Bottle Imp.
6 The Bottle Imp Takes Down a Business Sign.
7 The Bottle Imp Carries Off the Household Furniture.
8 The Bottle Imp Robs a Poor Man.
9 The Bottle Imp Gives Wrong Signal.
10 The Bottle Imp Takes a Hand in Hanging.
11 The Bottle Imp Drowns a Poor Fellow.
12 The End of the Bottle Imp's Victim.

DARIUS GREEN AND HIS FLYING MACHINE.

(With poem.)

1 Darius Considering the Idea of Flying.
2 Darius in Loft Making Wings, etc.
3 His Brothers Peeking at Him.
4 Darius Stays at Home with Toothache.
5 His Brothers Sneaking into the Barn.
6 Darius Putting on his Flying Gear.
7 Darius Springs into the Air.
8 And Lands in a Heap in Cowyard.

THE GAME OF LIFE.

(With descriptive reading.)

1 The Game in Progress.
2 The Game Lost.
3 The Game Won.

SKIRT DANCING EFFECTS.

(Colored only.)

Angel.
Butterfly.
Demon.
Dragon.
Dove.
Fairy.
Flags—All Nations.
Flowers—Rose, Lily, etc.
Lightning Flashes.
Owl and Bats in Sky.
Peacock with Tail Spread.
Portraits—Washington, etc.
Plaid Design.
Rainbow.
Sheaf of Wheat.
Spider in Web.
Snake.
Sky with Stars.
Sunburst.
Witch in Sky.

GOLDEN BIBLE TEXTS.

(Illustrated.)

A soft answer turneth away wrath, but grievous words stir up anger.

Be thou faithful unto death, and I will give thee a crown of life.

Cast thy burden upon the Lord, and He shall sustain thee.

Come unto me all ye that labor, and are heavy laden, and I will give you rest.

Enter not into the path of the wicked.

Ho, every one that thirsteth, come ye to the waters.

If thine enemy be hungry, give him bread to eat; and if he be thirsty, give him water to drink.

Lead me to the Rock that is higher than I.

Remember now thy Creator in the days of thy youth.

The Lord is thy keeper; the Lord is thy shade upon thy right hand.

When thou passeth through the waters I will be with thee.

Ye shall know them by their fruits. Do men gather grapes of thorns or figs of thistles?

ECONOMIC SERIES

THE SNOWBALL.

(With Comic Poem.)

1 "Joe made a ball as big as an orange,"
2 "And the farther it went the bigger it grew."
3 "The snow was so deep, piggy stepped from his pen,"
4 "And left the poor pig and the ball to their fate."
5 "Where Mehitable Smith met Mister Sam Gray;"
6 "Just then came along that remarkable ball,"
7 "Professor Macalpin, the learned and wise,"
8 "It was Darwin's latest, 'The Descent of Man!'"
9 "In time would be able to move off a house."
10 "Set up a snow-bawl!—oh! how they did bellow."

LADY OF THE LAKE.

1 "He sorrowed o'er the expiring horse."
2 "In listening mood, she seemed to stand."
3 "'Tis thus our charmed rhymes we sing."
4 "'Wake, Allan-Bane,' aloud she cried."
5 "The hounds, the hawk, her cares divide."
6 "Grant me this maid to wife."
7 "Chieftains, forego!"
8 "The Cross thus formed, he held on high."
9 "'Alas!' she sobbed,—'and yet be gone.'"
10 "The messenger of fear and fate."
11 "With Alpine's Lord the Hermit Monk held solemn word."
12 "Ellen beheld as in a dream."
13 "He placed the golden circlet on."
14 "The fierce avenger is behind!"
15 "By Him whose word is truth!"
16 "Thy name and purpose! Saxon, stand!"
17 "These are Clan-Alpine's warriors true."
18 "And locked his arms his foeman round."
19 "And ever James was bending low."
20 "Back, on your lives, ye menial pack!"
21 "Hear ye, my mates!"
22 "Hark, Minstrel! I have heard thee play."
23 "No word her choking voice commands."
24 "Then gently drew the glittering band."

MACBETH.

1 Act I, Sc. 3. Macbeth, Banquo, and three witches.
2 Act I, Sc. 4. Macbeth and Banquo before King Duncan.
3 Act I, Sc. 6. Lady Macbeth welcoming Duncan and suite.
4 Act I, Sc. 7. Lady Macbeth urging her husband to murder Duncan.
5 Act II, Sc. 1. "Is this a dagger which I see before me?"
6 Act II, Sc. 1. The murder of Duncan.
7 Act III, Sc. 3. The murder of Banquo.
8 Act III, Sc. 4. Banquo's ghost at the banquet.
9 Act IV, Sc. I. Macbeth and the three witches.
10 Act V, Sc. 1. Lady Macbeth washing her hands in her sleep.
11 Act V, Sc. 5. "Fear not till Burnham woods do come to Dunsinane."
12 Act V, Sc. 7. Killing of Macbeth by Macduff.

STORY OF ESTHER.

1 King Ahasuerus makes a feast.
2 Queen Vashti refusing to obey.
3 Esther espoused by Ahasuerus.
4 Mordecai overhears conspiracy to murder king.
5 The king issues a commandment.
6 Mourning of the Jews.
7 Esther implores the king.
8 The king hearing the records.
9 Triumph of Mordecai.
10 Esther accuses Haman.
11 Haman seized to be hanged.
12 Jews slaying their enemies.

STORY OF DANIEL.

1 Daniel and his companions.
2 Nebuchadnezzar worships Daniel.
3 Dedication of golden image.
4 The three youths in fiery furnace.
5 Nebuchadnezzar's dream.
6 Daniel interprets the dream of Nebuchadnezzar.
7 The feast of Belshazzar.
8 Daniel made governor.
9 Daniel at prayer.
10 Conspiring princes with decree.
11 Darius troubled about Daniel.
12 Daniel in lions' den.

PARABLE OF THE WISE AND FOOLISH VIRGINS.

1 Ten virgins going to meet the bridegroom.
2 "While the bridegroom tarried, they all slumbered and slept."
3 "And at midnight there was a cry made."
4 "Then all those virgins arose, and trimmed their lamps."
5 "And the foolish said unto the wise, Give us of your oil."
6 "But the wise answered, saying, Not so."
7 "And while they went to buy, the bridegroom came."
8 "Afterward came also the other virgins."

THANATOPSIS.

William C. Bryant.

1 "For his gayer hours, she has a voice of gladness."
2 "And she glides into his darker musings."
3 "When thoughts of the last bitter hour came like a blight."
4 "Nor yet in the cold ground, where thy pale form was laid."
5 "And to the sluggish clod, which the rude swain turns with his share."
6 "Thou shalt lie down with patriarchs of the infant world—with kings."
7 "The venerable woods, rivers that move in majesty."
8 "And pour'd round all, old Ocean's gray and melancholy waste."
9 "The planets, all the infinite host of heaven, are shining on the sad abodes of death."
10 "Or lose thyself in the continuous woods where rolls the Oregon."
11 "Matron and maid, the speechless babe and the gray-headed man."
12 "Like one who wraps the drapery of his couch about him."

ECONOMIC SERIES

DISSOLVING VIEWS

(COLORED ONLY)

SETS OF 2 SLIDES)

Alpine Fairy.
1 The Hunter Asleep.
2 The Alpine Fairy.

American Landscape.
1 Summer.
2 Winter.

Angel of Peace.
1 The Sleeping City.
2 Angel with Child.

Annunciation.
1 The Virgin Mary.
2 The Angel.

Attack of Monsters.
1 The Wicked Flea.
2 Boarding-house Bedbug.

Bachelor's Reverie.
1 Bachelor Asleep
2 Vision of First Love.

Believer's Vision.
1 Young Girl Asleep.
2 Vision of Angels.

Beethoven's Dream.
1 Beethoven Sleeping.
2 Angel with Harp.

Birth of Venus.
1 The Ocean's Wave.
2 Venus and Cupids.

Christ Walking on the Water.
1 Disciples in Boat.
2 Christ Appears.

Christmas Evening.
1 The Happy Home.
2 Homeless.

Chinese Question Settled.
1 The Rivals.
2 The Controversy Settled.

Dance of Death.
1 The Ballroom.
2 The Witches' Dance.

Dance of Wood-nymphs.
1 Mountain Glen.
2 Group of Wood-nymphs.

Dream of Immortality.
1 The Dying Christian.
2 Angels Appear.

Dying Soldier's Vision.
1 Dying Soldier.
2 Vision of Christ.

Enviable Position.
1 In the Saddle.
2 Out of the Saddle.

Faust and Marguerite.
1 Faust in His Study.
2 Vision of Marguerite.

Fish Story.
1 The Fish.
2 The Story.

First Christmas Morning.
1 The Shepherds.
2 The Angels Appear.

Flight of Aurora.
1 Morning Clouds.
2 Aurora and Train.

Fop of Past and Present.
1 Prehistoric Fop.
2 According to 15th Amendment.

Genii of Waterfall.
1 Falls by Moonlight.
2 Group of Cupids.

Going to Club.
1 The Departure.
2 The Return.

Good Morning.
1 Window Shutters Closed.
2 Opened by Pretty Girl.

Grand Canal—Venice.
1 Day.
2 Night.

Guardian Angel.
1 Children at Play.
2 Guardian Angel.

Handwriting on Wall.
1 Belshazzar's Feast.
2 The Handwriting.

Highlander's Dream.
1 Highlander asleep by camp-fire.
2 Vision of Home.

Haunted House.
1 The Sleeper Awakes.
2 Vision of Ghost.

Hold the Fort.
1 The Signal of Jesus.
2 The Victory.

Hovering Angels.
1 Child Asleep.
2 Angels Appear.

Little Foxes.
1 The Hollow Tree.
2 The Foxes Appear.

Look Not upon the Wine.
1 The Beautiful Woman.
2 The Skeleton.

Love's Summons.
1 The Tap at the Window.
2 The Lady Appears.

Magic Bouquet.
1 The Buds.
2 The Blossoms.

Martyred Christian.
1 The Victim.
2 The Apotheosis.

Mother's Grave.
1 Children at Grave.
2 Vision of Mother.

Noah's Sacrifice.
1 Noah Sacrificing.
2 Appearance of Rainbow.

Now I lay me down to sleep.
1 Boy Kneeling.
2 Vision of Mother.

Protecting Scout.
1 The Emigrants Surprised.
2 Saved by Scout.

Puppies' Kennel.
1 Old Barrel.
2 Puppies Appear.

Resurrection.
1 Tomb of Saviour.
2 Christ Appears.

Rock of Lurline.
1 The Rock.
2 Figure of Lurline.

Schoolboy's First Cigar.
1 Very Manly.
2 Very Sick.

Shade of Washington.
1 Washington's Tomb.
2 Vision of Washington.

Shipwrecked Mariners' Hope.
1 The Survivors.
2 The Ship Appears.

Soul's Advent.
1 Midnight Landscape.
2 Spirit of Child.

Star of Bethlehem.
1 The Wise Men.
2 Figure of Christ.

Storm in Rocky Mountains.
1 The Mountain-peak.
2 Flash of Lightning.

St. Peter's Church—Rome.
1 Day.
2 Night.

Summit of Happiness and Depth of Despair.
1 Darkey Serenading.
2 Falls in Rain barrel.

Temperance and Intemperance.
1 The Temperate Man.
2 The Toper.

Temptation and Perdition.
1 The First Drink.
2 The Sot.

Tramp, Tramp, Tramp.
1 The Prison.
2 The Liberation.

United States Soldier's Dream.
1 Soldier Sleeping.
2 Vision of Home.

The Volunteer of '61.
1 Leaving Home for War.
2 The Return from War.

Village Church.
1 Summer.
2 Christmas Eve.

Washington's Dream.
1 Washington Asleep.
2 Vision of Columbia, etc.

Wood-nymph's Bath.
1 Lake in Forest.
2 The Wood-nymph.

(SETS OF 3 SLIDES)

Bay of Naples and Vesuvius
1 Day.
2 Night.
3 Eruption.

Fire in New York City.
1 The Alarm.
2 Going to Fire.
3 Engines at Work.

Mt. Ætna.
1 Day.
2 Night.
3 Eruption.

Steamboat Race in Mississippi
1 Wooding up.
2 The Race.
3 Explosion.

(SETS OF 4 SLIDES)

Eddystone Lighthouse.
1 Day.
2 Moonlight.
5 Raging Storm.
4 Flashes of Lightning.

No Cross, No Crown,
1 The Dreamer.
2 The Cross.
3 Christ on Cross.
4 Angel Crowns Faith.

Summer Storm.
1 Landscape at Noon.
2 Sky Overcast.
3 Rainstorm.
4 Rainbow.

(7 SLIDES)

Flight of a Soul.
1 Rosy Clouds.
2 Figures Near.
3 Billowy Clouds.
4 Figures Receding
5 Opening Clouds.
6 Figures in Distance.
7 Sunset Clouds.

ECONOMIC SERIES

ROCK OF AGES.

(COLORED ONLY)

(18 SLIDES)

The Storm at Sea.
The Shipwreck.
The Angry Sea.
*Lightning.
*Rainbow.
Rock of Ages.
Simply to Thy Cross I Cling
Helping Hand.
Saved.
*Vision of the Saviour.
*Angels Beckoning.
Angel Crowning Faith.
Faith Crowned.
Ascension to Heaven.
The Golden Stairs and Pearly Gates.
Heaven.
Safe in the Arms of Jesus.
"All Hail the Power of Jesus' Name."

[illegible]se marked with * are dissolving effects.

MOTTOES, ETC.

Good Night—Winter Night.
Merry Christmas—St. Nicholas
Silence—Girl at Curtain.
Welcome—Cupids.
Happy New Year.
Buenos Noches.
Adieu.
Adios.

LITTLE MATCH GIRL.

(WITH READING)

1 She tries in vain to sell her matches.
2 She strikes a match—Vision of warm stove.
3 She strikes another match—Vision of cooked goose.
4 She strikes third match—Vision of Christmas tree.
5 She sees a vision of stars falling.
6 Vision of her Grandmother.—She strikes whole bunch of matches.
7 The Grandmother and child in sky.
8 The little match girl found frozen in the snow.

THE FIRST PSALM.

1 "Blessed is the man that walketh not in the counsel of the ungodly."
2 "But his delight is in the law of the Lord."
3 "And he shall be like a tree planted by the rivers of water."
4 "The ungodly are not so: but are like the chaff which the wind driveth away."
5 "Therefore the ungodly shall not stand in the judgment."
6 "For the Lord knoweth the way of the righteous."

HOW JONES BECAME A MASON.

1 Starting for the Lodge.
2 At the Lodge Entrance.
3 Preparing to Take Degree.
4 The Oath of Secrecy.
5 Riding the Goat.
6 Climbing the Greased Pole.
7 Tossed in a Blanket.
8 Running the Gauntlet.
9 The Plunge into Water.
10 Sitting on a Hot Gridiron.
11 Lowered into his Grave.
12 Jones has Become a Mason.

RUSSO-JAPANESE WAR.

General Alexieff at Port Arthur.
Attack of Japanese Torpedo Boats on Russian Fleet.
Russian Engineers Laying Track across Lake Baikal.
Russian Field Railway Crossing an Ice-bound River.
Russian Gun-team Breaking through the Ice.
Brigands in Manchuria Attacking a Cossack Guard on Railway.
A Cossack Guard at the Sungari Bridge.
Russian Troops Camping in the Snow.
Russians Conveying Wounded on Sledges.
Russian Mine Transport "Yenesie" Depositing Mines.
Father John of Cronstadt Blessing Admiral Makaroff.
Japanese Jinricksha Men Carrying War Material.
Japanese Spy before a Russian Court Martial.
Sinking of Russian Ship Variag at Chemulpo.
Blowing up of the Korietz at Chemulpo.
Admiral Togo.
General Oku.
Destruction of the Petropavloosk.
Marshal Oyama.
Rear-admiral Kamimura.
Admiral Togo Directing a Naval Action.
General Kuropatkin.
Admiral Skrydoff.
Baron Kuroki.
Japanese Crossing the Yalu.
General Oku's Troops Storming Russian Entrenchments at Kin-Chau.
Japanese Removing their Dead from Wire Entanglements.
After Third Attack of Japanese on Nan-Shan Hill.
Japanese Field-hospital.
Russians Retreating after Battle of Kin-Lien-Cheng.
Russian Battery within Port Arthur.
Destruction of a Russian Battery.
Russian Piety—Prayer before combat.
Japanese driving Russians from mountain passes.
General Kuropatkin's artillery passing the Tai-Tse Ho.
Gen. Stoessel at Port Arthur.
Russian outrage on British fishing fleet.
A Human Ladder—Escalading Fort at Port Arthur.
Japanese getting artillery into position at Lien-Shan-Kwan.
General Nogi—
Surrender of Port Arthur

LIFE OF JOHN WESLEY

(WITH READING)

1 The rescue from fire
2 Charter House School.
3 Wesley and Club at Oxford.
4 Wesley and the Moravians.
5 Charles Wesley Preaching to the Indians.
6 The First Class Meeting.
7 Wesley Preaching on his Father's Tomb.
8 Wesley and the Mob
9 Wesley at Gwennap Pit.
10 Wesley Preaching in Double-decked Cottage.
11 Wesley on Horseback.
12 Death of Wesley.

PADDY AND HIS PIG

1 Paddy buys a pig and starts for home.
2 Paddy takes a drop at the tavern.
3 Pig makes a bolt and Paddy falls.
4 Pig rushes into the kitchen.
5 Pig upsets the dinner table.
6 And frightens the housemaid.
7 As he comes out Paddy stands in doorway.
8 Paddy is upset and has a ride on pig's back.
9 Pig tumbles Paddy into a pond
10 Pig gets into dog kennel.
11 Dog gets pig by the ear.
12 Paddy and his pig arrested.

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